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DOCU REALITY

Mipcom, content business changes on real time

Content business continues at Mipcom (its main event of the year) with its two faces: on one hand, advertisement pies keep flat and most of the markets in the world have more problems (production costs up, etc.) than good news. But on the other hand, many people say that content market is in a new Golden Era, due to the irruption of digital platforms.

Can Mipcom tell us which face is wider? Of course not, contradictions are a strong icon of current times. But it will provide very important indicators about how the market evolves to a better future for many people in the industry.

For instance, at MIPTV a programming gap was stressed between U.S. scripted production and Europe. The former is producing more cable-alike programs, the latter wants traditional free TV series. So, there is a big opportunity for independents and fiction companies from the world, to fill the blank. Also, there are new genre twists in entertainment formats, digital platforms are scheduling new business models to vary Netflix S-VOD one. There are new

production hubs appearing, different Governments are launching production support plans. It is important to be informed, first of all.

The relationship between content and technology is just starting. We dedicate our main report to tell what is coming, based in our experience on enterprise information technology business: Cloud, Bring your own device, Internet of Things, Social networks... the report is very interesting to read.

About Prensario, this is not another Mipcom issue. We provide three editions for the show: our Mipcom edition, a special Kids-Teens issue and *Turkey Country of Honor* Special edition. Please look for them separately in Cannes.

The latter follows our 'Country of honor' editions of the last two years, but it is the first time of a no Latin country... we are really proud of this development, it is a new step ahead in our worldwide expansion. Prensario started in Latin America, but the last 15 years turned to a strong worldwide publication, with capillary feedback from buyers of all regions. See you at The Palais and in our Mipcom online daily reports.



MIPCOM 2015 - AGENDA

EVENT	DAY & TIME	PLACE
VIEW FROM OVER-THE-TOP (PWC)	OCT. 5, 9AM	ESTEREL, PALAIS 5
TURKEY: MARKET OVERVIEW (EURODATA)	OCT. 5, 9.30AM	AUDITORIUM A
WOMEN IN GLOBAL ENTERTAINMENT POWER LAUNCH	OCT. 5, 12.30PM	MAJESTIC HOTEL
MIPCOM 4K ULTRA HD KEYNOTE	OCT. 5, 2PM	SONY 4K ULTRA HD THEATRE
MEDIA MASTERMIND KEYNOTES: ENDEMOL SHINE GROUP	OCT. 5, 4.30PM	GRAND AUDITORIUM
TCOH: MEGASESSION: DIALOGUE WITH THE AMERICAS	OCT. 5, 9.50AM	AUDITORIUM A
EUROPEAN DRAMA: ONE STEP BEYOND	OCT. 6, 9.45AM	AUDITORIUM A
MEDIA MASTERMIND KEYNOTES: SHOWTIME & CBS	OCT. 6, 4PM	GRAND AUDITORIUM
TVXTWITTER: MEDIA AT THE SPEED OF #NOW	OCT. 6, 3PM	ESTEREL, PALAIS 5
TCOH: THE POWER OF UNSCRIPTED	OCT. 6, 3.15PM	AUDITORIUM A
MEDIA MASTERMIND KEYNOTES: DORI MEDIA GROUP	OCT. 6, 4.35PM	GRAND AUDITORIUM
WORLD SCREENINGS: THE LAST PANTHERS (STUDIOCANAL)	OCT. 5, 6.30PM	GRAND AUDITORIUM
WORLD SCREENINGS: THE X FILES (FOX)	OCT. 6, 6.30PM	GRAND AUDITORIUM
OTT & GLOBAL TV CHANNEL STRATEGY SUMMIT	OCT. 7, 9.30AM	MAJESTIC HOTEL
MIPCANCUN: LATAM TV SUMMIT PRESENTATION	OCT. 7, 11.30AM	MATCHMAKING LOUNGE
ACQUISITIONS SUPERPANEL: WHAT DO BUYERS WANT?	OCT. 7, 12.15PM	GRAND AUDITORIUM
PERSONALITY OF THE YEAR KEYNOTES: FOX TV GROUP	OCT. 7, 2.30PM	GRAND AUDITORIUM



Published by Editorial Prensario SRL
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Mailed by subscription -
One year, air mail:
Americas: USD 150
Rest of the world: 150

Prensario International

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Payments to the order of
Editorial Prensario SRL
or by credit card.
Registro Nacional de Derecho
de Autor N° 10878

PRINT & ONLINE

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

BASED ON THE BEST-SELLING CRIME NOVEL OF ALL TIME BY AGATHA CHRISTIE

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ITO, Turkey: 'Our drama series rise has just begun and our success will grow'

The **Istanbul Chamber of Commerce (ITO)** has been participating of MIPCOM since 2011 and it believes that this fair is the heart of this industry. A year ago, it was selected by **Reed Midem** as the main organizing body of *Turkey Country of Honour* for MIPCOM 2015.

Ibrahim Çağlar, chairman, ITO, explains: 'This is an important issue for our Chamber. We have been preparing for the fair for over a year in order to show Turkish TV sector's strong presence. Our 300sqm *Home of Turkey* tent is a lively and colorful area with giant screens, panel discussions, surprise shows and autograph sessions of our artists. Moreover, there is an over 100sqm Turkey stand, where the participants can meet our producers and artists in person and all our bilateral meetings will take place in this stand. I believe in 2015 the Turkish Pavilion will be MIPCOM's heartbeat.'

'As a result, the sectorial representatives who are involved in film and TV business all over the world have the opportunity to witness the Turkish TV industries strong presence, which opens new gateways for cooperation. Today, Turkish TV series are being screened through a vast geography including nearly 100 countries from Latin America to the Middle East,

Balkans and North Africa', he adds.

'The reason for Turkish TV series to reach a vast amount of audience spread over the world seems to be our polyphonic cultural mosaic. Discovering new stories bridging both Eastern and Western values attracts the audience. One of the strongest TV series producers of the world, Latin America, has become one of the top importers of Turkish TV series. This rise has just begun and our success will grow. I advice the investors not to miss this opportunity'.

'Above all, our qualified human resource is a great advantage. Thanks to the academical educational background we have well-supported and selective actors and actresses. Turkey has a young population keeping up with contemporary developments and adopts new attitudes towards changes quite easily. We use social media effectively. The reality shows on the TV attract great attention. Regarding TV sector, Turkey is the second fastest growing country in the world after China. Therefore, Turkey's industry harbors big opportunities'.

'Istanbul is a center of attraction in itself. By a 3-4 hour flight one third of the world population is reachable. For those who want to do business in Turkey, the bureaucratic processes are simplified to a great extent. By an application to the Ministry of Culture and Tourism, General Directorate of Cinema, the necessary permissions can be obtained within a short period of time. Tax refunds are provided. There are direct financial incentives as well. Foreign investors can make co-productions easily', remarks **Çağlar**.

About the future of Turkish industry, challenges and objectives, the executive says: 'Our series are getting a lot of attention both in the Balkans and the Middle East. This is understandable given the cultural and historical closeness of these regions. But what makes us happy indeed are the format based collaboration offers, received from Latin America and Far East. We are expecting in-

creasing developments on this subject. However, we are still not visible enough in American market and our main objective is to make long-term collaborations for this market'.

'Alongside, Turkey is located in a region which hosted many different civilizations (Byzantine, Ottoman, Hittites, Urartians.). In Turkey you can the unique harmony of traditional and modern. It is a natural stage-plato for both epoch films and series as well as contemporary productions. Most importantly, tourism and telecommunication sectors are also aware of the power of TV market. Within this framework, we believe that sectorial collaborations, both at the local and international level, will increase'.

'As mentioned before, today our export amount is USD 200 million. However our goal for 2023, which is 100th anniversary of the Turkish Republic, is to reach 1 billion dollars', concludes the executive.



Turkey at a glance

- Turkey is the second fastest growing country in the world after China regarding TV sector
- The number of national and local stations in Turkey are 258 and 50 TV series are screened per week
- Today, export amount is USD 200 million and the goal to reach is USD 1 billion in 2023
- The sector exports increase with a rate of 4.54% on average in the world, whereas Turkey's exports increase rate is 20%
- Advertisement expenditure in Turkey amount to 3 billion USD and its 52% belongs to TV advertisement
- Turkish film industry is making a distinguished name for itself now. It has films awarded at Cannes Film Festival, The International Federation of Film Critics and Australia Cinema Awards

Ibrahim Çağlar, chairman, Istanbul Chamber of Commerce (ITO)



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TF1, an 'entire galaxy' of options

With the TV offering becoming increasingly fragmented, French leading broadcaster **TF1** is no longer simply the well-known channel, but an 'entire galaxy of channels', namely **TF1**, **TMC**, **NT1** and **HD1**, explains **Fabrice Bailly**, head of programming of TF1, who describes to PRENSARIO the moment of one of the main television groups of the market.

He continues: 'Through these channels, the **TF1** group addresses a complete range of audiences, each one with its own — and complementary — identity. The four channels have since the start of the year taken a 27.5% audience share and 32% of women purchasing decision-makers under 50'.

'**TF1** has a unique position. It is a premium channel with headlining programmes and major entertainment, news and sports shows. It is also the leading private player in terms of creation with a comprehensive offering of French drama, films and series. **TMC** is known for its prestigious British drama shows, including *The Missing* and *Downton Abbey*, and for its French drama, such as *Les Mystères de l'amour*, the magazine shows, like *90' Enquêtes*, and documentaries, as well as for family entertainment'.

NT1 targets a young and connected audience with its favourite programmes including exclusive generational American series *The Vampire Diaries* and *The Walking Dead*, along with light entertainment, *Super Nanny* or *Le Grand frère*, and successful reality



Fabrice Bailly, head of programming, TF1

shows such as *Secret Story* on a daily basis. **HD1** is a 100% storytelling channel. It provides a second window of exposure for viewers' favourite drama shows together with over 250 theatre-release films. The channel broadcasts a mix of cinema, French drama and cult US series such as *ER* and *House*.

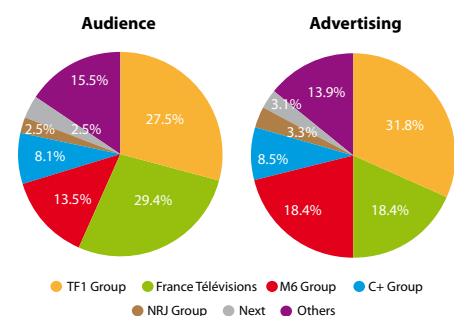
For the flagship network **TF1**, **Bailly** says it is preparing a 'high-profile back-to-school period', notably with the *Rugby World Cup*, airing from September 18 to October 31, 2015. 'Our headlining dimension will be expressed across all programme categories, starting with French drama. Prestigious productions are on a roll at **TF1** with 3 top-notch miniseries, *Le Mystère du lac*, *Une chance de trop* and *Le secret d'Elise*. We also have, currently in production *Sam*, a 52-minute, 6 episode series'.

Returning for its sixth season, the French drama *Profilage* is now a **TF1** classic and has proved immensely popular with viewers, scoring record ratings of up to 8.2 million viewers. The show has notably been purchased by Spain and Germany. The channel continues to boast a strong line-up of American series, with the broadcast of the final season of *The Mentalist* this autumn, together with the second season of *Blacklist* and the debut of the major new series *Gotham*, and *Zoo*, based on a best seller by James Patterson.

On the entertainment side, other shows airing this autumn include the new seasons of *The Voice*, *The Voice Kids* and *Danse avec les stars*, as well as *Survivor*, the *NRJ Music Awards* and the 2016 *Miss France* beauty pageant. 'Our offering will also be enhanced by new formats, including *Puppet show*, a marionette talent contest by **Talpa**, and an extremely promising documentary series called *The Secret Life of 4 Year Olds*', adds **Bailly**.

Regarding digital, the executive remarks that the **TF1** group continues to focus in this area, and explains further: 'The subsidiary **e-TF1** proposes a comprehensive catch-up TV service, *MYTF1*, along with *MYTF1News*, for continuous news programming, and *MYTF1VOD*, a particularly strong line-up of VOD content. A broad range

FRANCE: AUDIENCE & ADVERTISING SHARE, PER GROUPS (JAN.-AUG., 2015)



SOURCE: MEDIAMETRIE - MEDIAMAT

of websites based on the **TF1** group are also being developed, including *WAT*, for sharing video content, and *TFOU*, dedicated to children (see interview on the MIPJunior edition)'. 'The Group continues to roll out new projects, such as the renewal of the *MYTF1* digital brand, which since this year has grouped all the content of the Group's four freeview channels, **TF1**, **TMC**, **NT1** and **HD1**. Consumers now have free access to the entire replay offering of the four channels', concludes **Bailly**.



Le Mystère du lac and *Une chance de trop*, brand new French top-notch miniseries



The Voice Kids on season 2 and *Danse avec les stars*, are the entertainment hits of this new TV season



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Televisa Digital: 'Dejamos de ser una UDN para ser el ADN del grupo'

Manuel Gilardi, VP Digitaly Nuevos Medios del **Grupo Televisa**, destaca a PRENSARIO un balance del proyecto de segunda pantalla *Logout*, que aún está en emisión en **Telehit**, y subraya los cambios de paradigma sobre cómo se conciben los proyectos de producción en el grupo.

Logout es una serie de 13 episodios, cuyo primer capítulo de una hora y los restantes de media hora, que aún sigue en emisión en **Telehit**, pero que se prepara para emitirse en la plataforma SVOD del grupo, *VEO Play*, y **Canal 5**. 'Estamos muy contentos con los resultados de audiencia. La app se descargó más de 100.000 veces. Estamos trabajando en una segunda temporada', adelanta **Gilardi**.

Esta serie es el resultado de un cambio de paradigma dentro del **Grupo Televisa**. 'La gente sigue consumiendo televisión pero de forma diferente, con los móviles y tabletas a su lado. La estrategia fue organizar un tipo de contenido que permite una interacción hacia segundas pantallas. Logramos cifras records con *Logout*, y ya estamos pensando otros proyectos, ya sean sobre contenidos de nuestra librería, como proyectos originales', subraya.

Con tres años al frente del área digital, **Gilardi** hoy dirige un equipo de 120-150 personas. Sin embargo, enfatiza que el cambio principal no es cuantitativo, sino cualitativo. 'No hemos crecido tanto si se tiene en cuenta el número de empleados. Sí hubo un cambio de estructura: dejamos de ser una UDN (Unidad de Negocios) a pasar a ser el ADN del grupo. Esto significó estar integrados y dejar de funcionar como un órgano separado', indica.

El cambio es más profundo aún. Prosigue: 'No hay un solo proyecto del Grupo Televisa que en el que desde el inicio no se conciba el componente digital (redes sociales, videos virales, etc.). Es un cambio filosófico: Internet dejó de ser "otro" negocio y ahora es una extensión del *core business* de la compañía que es ser generadores de contenidos'.

¿Qué género funcionan mejor en el mundo digital? 'Creo que estamos en un paradigma equivocado, pensando en variables de otra época. Nosotros preferimos hablar de ventanas/pantallas, no de géneros ya que estos no han cambiado demasiado. ¿Si vemos una serie en **Netflix**, es digital o TV? Ya no importa para muchos demográficos', resalta **Gilardi**.

Y ejemplifica: 'Sí asistimos a un cambio radical en los vehículos de distribución. Probablemente en el cine que hayamos asistido a ver la última película, ésta fue transmitida de manera 100% digital, pero la "experiencia" de ir cine no cambió, sigue siendo excitante (NdR: año a año hay más asistencia al cine en algunos países, como el caso de Argentina)'.

La aplicación *Tu Diriges* de **Televisa Deportes** es un buen ejemplo, ya que a partir de ella la audiencia puede acceder a cámaras que no están siendo utilizadas en ese momento por el director. 'Este tipo de acciones implica un esfuerzo de parte del usuario, pero aún así son muy exitosas. La audiencia ha evolucionado y pide este tipo de acciones'.

El ejecutivo señala que hay un cambio 'definitivo' en los medios, aunque considera que están más afectados los impresos que a

los audiovisuales. 'La radio, la TV y el cine convivirán mucho tiempo con el digital, complementando y compitiendo al mismo tiempo. Los impresos, por depender de un soporte costoso e incómodo, no creo que corran la misma suerte', dice.

Si bien América Latina muestra un rezago frente a mercados desarrollados como USA o Europa (ancho de banda, penetración del servicio), el tiempo que le llevará para desarrollarse es 'menor' que el de estos últimos. ¿Por qué? Contesta **Gilardi**: 'Demográficos más jóvenes (*millennials & Generación Z*) y emergente clases medias en todos los países. Hay un potencial enorme de crecimiento'.

La mayoría de la población en América Latina está por debajo de los 18 años (a la inversa de Europa donde hay la misma cantidad de jóvenes que de viejos), mientras que la clase media crece rápido: contando todos los países, el PBI per cápita es mayor que China.

¿Grupo Televisa compite o se complementa con gigantes *tech* como **Apple**, **Facebook**, **Twitter**, **Google/YouTube**? 'Somos *frienemies* en esta lógica de amigo-enemigo. Lo que está claro es que llegaron para quedarse, pero corren con una desventaja: no producen contenido, son básicamente plataformas tecnológicas. Ahí hay una complementación única, que ya estamos aprovechando. Tenemos muchos puntos de contacto. No es el mismo caso de **Netflix**, que es un sistema cerrado y cuyo principal *driver* para suscribirse es la producción original', resalta el ejecutivo.



Logout, primer proyecto de segunda pantalla



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JSBC, and the internationalization of Chinese industry

Established in June 2001 out of merger and acquisition, **Jiangsu Broadcasting Corporation Group (JSBC)** runs 15 TV and 10 radio channels, 1 newspaper and 5 periodicals, plus IPTV, mobile TV, CMMB, Web TV stations and other online TV portals, other media and cultural industries. In the last years, it has become one of the most powerful and influential players and pacesetters of China's media and cultural industry.

Jiangsu Satellite Channel, leading channel of the group, covers a population of over 1 billion in Mainland China, Hong Kong, Macau, Taiwan Province as well as North America through **Direct TV**. **Jiangsu International Channel**, launched on **Great Wall Platform**, covers 6 continents. **JSBC** co-launched in 2015 with **PCWW** the Pay TV channel **now Jelli** covering Malaysia, Hong Kong and Thailand, aiming to mold it as the best entertainment channel in Chinese-speaking market.

The flagship network has been ranking first in both coverage and audience rating at prime time slots nationwide ever since the beginning of 2012. As a group, **JSBC** produces all kinds of contents, including news, current

It has created several own produced blockbusters, including the matchmaking show *Perfect Match*, which remains the #1 non-seasonal TV show in China, receiving acclaims among domestic and overseas Chinese communities; the music program *Celebrity Battle* won the Award for *Best Music Program* at Asian Television Awards 2014; the format *Super Combat Teams* attracted many international buyers at MIPTV 2015; and the *Fight for Her* that won acclaims. Also, it has produced international formats in China: *King of Masked Singer*, *The Brain*, *We Are in Love*, *Sasuke China*, *Who's Still Standing*, *My Man Can*, *Marriage Ref*, among others, as well as Chinese TV dramas and feature films.

The series *Changes* has beaten other outstanding competitors and won for the *Best Drama Series* at Asian Television Awards 2010. The **JSBC**-invested feature film *Black Coal, Thin Ice*, won the Golden and Silver Bear Awards at the 64th Berlin International Film Festival, while the documentary *I Never Knew that* about China was aired in many countries and regions and attracted international attention to China

Yuanyuan Qiu, president of **Jiangsu Broadcasting Corporation International Company (JSBCI)**, explains: 'Chinese media and culture industry is witnessing dramatical growth. But, still the international influence of Chinese content does not match the international status of China mainly due to culture differences. In the international field, is still very difficult for global viewers to accept merely dubbed or subtitled Chinese contents'.

'We have to better understand the preferences and provide targeted products for the niche market through local operators. Two good examples are *Perfect Match* and *Super Combat Teams*, which have taken into consideration international factors and preferences on its research, development, production, marketing and distribution', she says.

The first one has been aired at **SBS** Australia prime time for 3 years, and

JSBCI has signed a pre-sell contract with **MTG**-owned Scandinavian *prodco* **NICE** and German *prodco* **Tre-sor** to co-produce the local versions in those markets. 'Future of internationalization of the Chinese media industry is beyond expectation and it is our hope that we can be China's pioneers of media business expansion', adds **Qiu**.

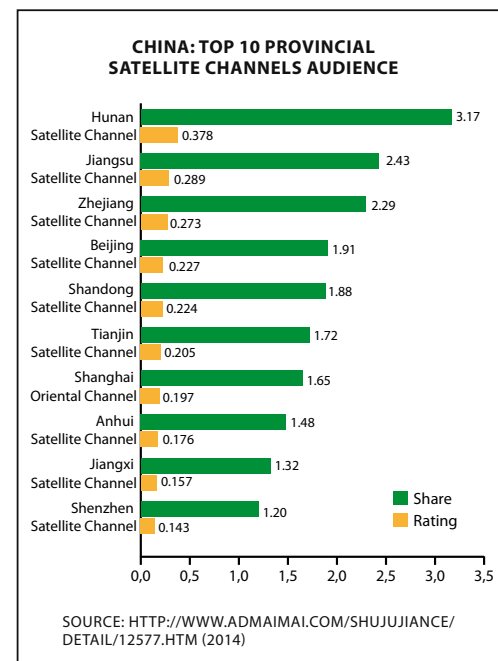
JSBCI is planning to expand the business focus to format research and development, content production and investment as well as overseas platform operations. She stands: 'With UK media group **Lion TV** we co-produced the documentary *Valley of the Kings*, which will be broadcast on **Channel 4**, **ARTE** and other international networks. We also cooperate with Southeast Asia media giant **PCCW** and US companies to co-launch joint ventures and overseas all-media platforms', concludes **Qiu**.



Perfect Match, #1 dating show



Yuanyuan Qiu, president of Jiangsu Broadcasting Corporation International Company (JSBCI)



From Executive Producer Steven Soderbergh

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AT MIPCOM 2015:
R9.A32

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VOX: digital, co-productions, in house developments

As part of **Mediengruppe RTL Deutschland** boutique of channels, **VOX** was launched in 1993. It is now the fourth biggest German private television channel, right after **RTL**, **ProSieben** and **Sat.1**, and it offers a complete range of relevant TV genres.

Bernd Reichart, CEO, **VOX**, explains to **PRENSARIO**: 'Our daytime and prime time entertainment program primarily consists of a large variety of in-house productions. With top TV formats as *Sing meinen Song – Das Tauschkonzert* we reach up to 2,58 million viewers and a very good audience share of up to 13,1% in our relevant demographic of 14-to-59 year-olds in the current season. On average our audience share of viewers aged 14 to 59 is at 6,8%'.

He continues: '70% of our programs are in-house productions. The remaining 30% are US Blockbusters and high-quality US-series such as *Outlander* (Sony), which was successfully launched in May, or crime TV-series as *How to Get Away with Murder* (Disney-ABC) that have started last month'.

About the German TV Market, **Reichart** says: 'The advertising market is very stable and German television continues to gain advertising market share. Consequently, this permits us to continue to invest a large amount of money in our program mix'.



Bernd Reichart, CEO, VOX TV

Regarding our viewers, he observes huge curiosity for new and innovative formats. The executive highlights: 'Last year we succeeded to satisfy this curiosity with outbreak hits like *Sing meinen Song – Das Tauschkonzert* and *Die Höhle der Löwen*. Especially the first one proved that fans are deeply engaged in successful TV-brands. Its first season already generated two very successful albums. The compilation of the second season immediately entered #1 in the German charts. Moreover, both seasons were a big hit in social networks and on online-platforms'.

'With the German adaption of the British format *The Great British Sewing Bee*, we would like to surprise our viewers again. Certainly, we hope that it will evoke similar enthusiasm', he completes.

As digital media expands and diversifies, **PRENSARIO** wants to know about the projects **VOX** is planning. **Reichart** says: 'I like the quote *A hit is a hit*. If a format is successful it will be successful on other platforms as well. Hence, we offer all our formats on **VOXNOW.de** for free, even 7 days after their broadcast on TV. In addition to that, we also produce a special content for on-line platforms. For example there is a new comedy-series on *Cliffish* with one of our **VOX**-characters: **Detlef Steves**. He is well known for his appearances in numerous docu-soaps'.

Future? He remarks: 'In the near future there will be an increased focus on in-house productions and in-house developments as they already represent 70% of the program. In respect of TV-series we will increasingly rely on co-productions such as our alliances with **TF1** and **NBCUniversal**'.

'Consequently, on one hand we can be more independent of US Studios and on the other, we can ensure to hold a decent set of rights on such properties in our territory.'

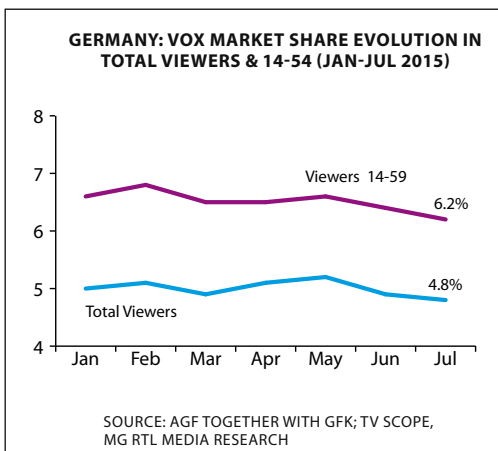


VOX is currently working on its first in-house fiction series *Der Club der roten Bänder*

Beyond that we are currently working on a TV-series that is our first in-house fiction production: *Der Club der roten Bänder*. By the end of this year we will show the German adaption of the successful Spanish format "Polseres vermelles".



Top format *Sing meinen Song – Das Tauschkonzert* reaches up to 2,58 million viewers and 13,1% audience share on VOX relevant demographic, 14-59



AT MIPCOM 2015:
R9.A32

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Mipcom 2015: Content & Technology, the new scenarios take shape

Mipcom is the main annual event of content business, October 4-8 in Cannes, France. The great issue today is the confluence between traditional media industry, with TV on the top, and the digital boom, with new VOD platforms on the front but also every technology development that enriches customer experience. Advertising, Gaming, everything is involved. **PRENSARIO**, apart from this media publication, has also a leading magazine in Enterprise information technology (IT) segment. It is very interesting to check the big new trends in that market, and take them to content business.



M6, France: Berengere Terouanne, fiction manager; Sidone Garrett, senior manager of acquisitions and marketing; Bernard Majani, head of acquisitions; and Thomas Valentin, VP of the board in charge of TV channels and contents

French broadcasters are making strong focus on co-productions and development of new digital channels



South Korea and Japan: Annie Chung, senior manager acquisitions, and Juhae Lee, assistant manager, both from CJ (South Korea) with Chie Muto, executive manager, strategies and acquisitions, NHK (Japan); Taichi Shimmi, film department, TV TOKYO (Japan); and Yukari Misaizu, content producer at NHK (Japan)

Japanese broadcasters are definitely more opened to the international market. There are production and digital opportunities



Germany: Claudia Ruehl, senior manager of acquisitions, and Ruediger Boess, SVP acquisitions, both at ProSiebenSat Media Group; Ladya Van Eeden, program director, Vox/RTL; Quirin Berg, from big producer Berg & Wiedemann; Bernd Reichart, CEO, Vox/RTL; Oliver Kreuter, CBS

All roads converge in Germany at the European content market. Now, German broadcasters are stressing fiction contents.

Mipcom 2015: Contenido & Tecnología, los nuevos escenarios toman forma

Mipcom es la gran cita anual del mercado mundial de contenidos, del 4 al 8 de octubre en Cannes, Francia. Hoy el gran tema es la confluencia entre la tradicional industria de medios, con la TV a la cabeza, y el auge digital, de las nuevas plataformas VOD pero también todo tipo de desarrollo tecnológico que genere aportes al mercado. Advertising, Gaming, todo participa ahora. **PRENSARIO**, además de esta publicación de media, tiene una revista líder en tecnología informática (IT) empresarial. Es muy interesante ver las nuevas tendencias estructurales en ese ámbito, y llevarlas al mercado de contenidos. Hace un par de eventos, **Nadav Palti**, CEO de **Dorimedia** (Israel) nos hizo un comentario ocurrente: 'En hebreo, *content* y *software* se dicen con la misma palabra, *software* sería el femenino de *content*.



Azteca México a pleno, programación y adquisiciones: Alejandro Chávez, Roberto Romagnoli, Pedro Lascurain, Mario San Roman, Tatiana Gallegos, Rodrigo Fernández y Guillermo Bouchot. Completa Paola Felgueres, de The Dubbing House

México siempre es un principal atractivo para quienes buscan crecer en América Latina. Lo digital está en fase aún incipiente, con todo para desarrollar

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Star TV, India: Akhil Mehra, commercial director; Nimisha Tiwari, acquisitions; Dharmesh Gandhi, acquisition strategies; and Yogesh Manwani, English cluster, general Entertainment

India is a strong production hub with the West, that South East Asia especially wants to follow

A couple of events ago, Nadav Palti, CEO at Dorimedia (Israel) made us a smart comment: 'In Hebrew language, content and software are expressed with the same word. In fact, software is the female of content. In Israel our content business grew up with technology embedded, that's why we are strong now in the new age of multiplatform entertainment formats'.

According to international experts, today technology must apply to content not as something complementary that can be dropped, it must be embedded in the ADN of the content, must give it its reason to be. In some programs, Internet and

chats do the same that telephone and SMSs did in the past. In others as *Rising Star* from Keshet Israel, social networks make candidates classify or not, in real time... it is a new world, with content & technology integrated.

So, let's proceed with the comparison between IT enterprise industry (hardware, software, services) and content business...

Cloud, everything 'as a service'

In enterprise technology business, the big matter this decade is the *Cloud*: added to traditional world, we have now a virtual environment generated by all the people and companies connected to Internet, that create a parallel community with its own rules. To go everywhere at once, unlimited simultaneous actions, real time collaboration between

FROM ENTERPRISE TECHNOLOGY.....TO CONTENT MARKET	
CLOUD	→ OTT/IPTV
BYOD	→ BYOP
INTERNET OF THINGS	→ SMART TV/INTERACTIVE TV
SOCIAL NETWORKS	→ SECOND SCREEN/SOCIAL TV

En nuestro país el negocio de contenidos creció ya con la tecnología embebida, por eso somos muy fuertes en la nueva era multipantalla. Lo que se busca hoy en día, según coinciden los expertos internacionales, es que la tecnología aplicada al contenido no sea algo aleatorio que se pueda sacar sin alterar el producto, sino que esté embebida en la esencia misma del contenido, le de su razón de ser. En algunos programas, Internet, chats, reemplazan lo que antes eran el teléfono o los sms, pero la propuesta es la misma. En otros como *Rising Star* de Keshet de Israel, las redes sociales hacen en tiempo real que los candidatos clasifiquen o no... es un nuevo mundo con contenido y tecnología integrados.

Por eso vale la comparación entre la industria de tecnología para empresas (hardware, software, servicios) y el mercado de contenidos. Veamos...

CLOUD, TODO 'COMO SERVICIO'

En tecnología empresarial, el gran tema de la década es el *Cloud*, la *Nube*: al mundo tradicional se ha sumado un mundo virtual generado por todas las personas y empresas conectadas a la red, que generan una comunidad paralela con sus propias reglas: llegada inmediata a muchos lugares al mismo tiempo, ilimitadas acciones simultáneas, colaboración en tiempo real entre gente distante, etc. Esto está cambiando de plano los negocios empresariales. Los productos de una empresa ya no sólo se venden en el mundo físico (se



Kate del Castillo, protagonista de *Dueños del Paraíso* (Telemundo/TV Chile), Joe Uva, Chairman of Hispanic Enterprises, NBCUniversal, con Jonathan Blum, presidente de Cisneros Media, y Adriana Cisneros, vice-chairman, del Grupo Cisneros

Los grandes grupos latinos traspasan fronteras y están generando ficciones de alto presupuesto para tomar los mercados más exigentes



TV Globo, Brasil: Paulo Mendes, adquisiciones internacionales, Ramona Baker y Guilherme Bokel, ambos producción internacional, and Suzy Ubung, adquisiciones

Brasil ha variado su producción: de telenovelas a TV series, comedias, documentales, etc. El mercado de TV paga y lo digital son una gran veta para la producción independiente



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people in far locations, etc. This is changing enterprise business from end-to-end.

The products of a company are sold now not only in the physic world (a box to deliver, installed on customer location, etc.) but also through Internet, 'as a service'. The customer pays per use or a period fee (monthly, etc.), and he doesn't need a first big investment, as in the traditional environment. Remote updates of the product can be made easily, you avoid physic problems as stock availability, etc. Also, the market is not local any more, it gets global: everyone can connect everyone.

In content business, obviously, this trend shows a strong effect. The distribution of contents in DVD goes online; TV cable and satellite operators deal today with many new OTT, IPTV players, which from one country, can reach anywhere if they have the proper legal and logistic assets solved. Broadband is today the air to breathe, to provide better services.

Inside content industry, all types of services are being improved, due to *Cloud* environments. Production, creative, post-production, distribution services are all more remote, immediate and efficient than in the past. And viewer feedback also is getting based on *cloud* matters, with social networks. Content business is pushed to be more global... a new market is to emerge, while broadband infrastructure is expanded. More and more segments of the market will be provided 'as as service'.



CME buyers from CEE: Pavel Vrabec, Pop TV (Slovenia); Matthias Settele, Markiza (Slovakia); Stella Litou, ProTV (Romania); Silvia Porubská, Markiza (Slovakia); Alex Ruzec, TV Nova (Czech Republic); Branko Cakarmiš, Pop TV (Slovenia); and Petra Bhuslavová, TV Nova (Czech Republic)

Central & Eastern Europe is not still recovered from Global crisis, but it is already receiving investments for a better future, and the digital boom is strong

Bring your own Device

Another big trend of enterprise IT market is BYOD, 'Bring your own device'. This means that with the rise of notebooks, mainly smartphones and tablets, enterprise executives prefer to use their own devices, instead of the ones provided by their companies. This also means big challenges of operations and IT security, because the users take the devices home with work information, can loose them, share work and personal files, download not checked files, etc.

In content, this trend appears in the 'on demand' fever, especia-

entregan en caja y instalan en el cliente, etc.) sino que el proveedor los ofrece 'como servicio' a través de Internet y el cliente paga por uso o un abono mensual, no necesita hacer una gran inversión previa. Se pueden hacer actualizaciones permanentes, se evitan las desventajas del mundo físico en disponibilidad de stock, etc. Además, el mercado deja de ser local y pasa a ser global, todos pueden conectarse con todos. En el ámbito de contenidos, obviamente, estos efectos se ven a pleno. La distribución de contenidos en DVD se reemplaza por distribución online, y los sistemas de cable o satélite tienen hoy la competencia de cantidad de operadores OTT, IPTV, que desde un país pueden llegar al mundo con la logística y los derechos adecuados. El ancho de banda

hoy es el aire a respirar, para ofrecer mejores servicios. Dentro de la industria de contenidos, se están potenciando todo tipo de servicios gracias al *cloud*: producción, creativos, post producción, de distribución, que se vuelven más remotos, rápidos y eficientes. Y el feedback de los usuarios también se basa en el *cloud*, con las redes sociales. El mercado de contenidos se vuelve así cada vez más global además... se viene un mercado nuevo, a medida que se expande la banda ancha. Cada vez más componentes del mercado se ofrecerán 'como servicio'.

BRING YOUR OWN DEVICE

Otra gran tendencia en el TI empresarial es el BYOD, 'trae tu propio disposi-



DLA-Clarivideo: Jennifer Barany, gerente senior de adquisiciones; Pablo Iacoviello, VP de adquisiciones; Ezequiel Paz, COO; y Alessandra Castanho, gerente senior de planificación de contenidos

Las plataformas digitales florecen en América Latina. Hoy lo nuevo es la toma/desarrollo de contenido original



Buyers de Chile: Enrique Aimone, UCV TV; María de los Angeles Ortiz, Chilevisión; Isabel Rodriguez y Ernesto Lombardi, TVN; Jaime de Aguirre Hoffa; Carina Puffe Zlatar, VTR; Pablo Morales, Chilevisión; José Navarro Contreras y Gonzalo San Martín, de Canal 13

Chile necesita repensar estrategias en la mayoría de sus broadcasters, con buena apertura al mercado internacional



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Middle East: Humaid Rahid Sahoo Alsuwaidi, CEO, and Kamal Nassif, new media director, e vision; Maaz Sheikh, president, and Isabelle Mitsch, SVP acquisitions, *Starz Play Arabia*; and Fadi Ismail, Group director, drama, O3 Productions/MBC

Middle East doesn't stop its growth on various content business areas, especially with pan-regional deals

lly when the users tend to schedule their own programming. Instead of watching just channels as in the past, they choose contents and also systems, to build their own 'Combo'. For instance, free TV + **Netflix** + Internet. PRENSARIO studied this trend a couple of reports behind, and called it BYOP, 'Bring your own programming', playing with the IT enterprise trend name. The simultaneity is not casual, is a fact.

Internet of Things

Very new in the IT enterprise business is *Internet of Things*:

tivo'. Esto quiere decir que con el auge de las notebooks, smartphones y tablets, los ejecutivos de las empresas cada vez más usan sus propios equipos en lugar de los que les dan para trabajar. Esto genera enormes desafíos de operatoria y seguridad, porque los usuarios se los llevan a sus casas, los pueden perder, comparten la información de trabajo con la personal, bajan archivos no chequeados, etc.

En contenidos, esto se ve con el auge del on demand, y la tendencia de los usuarios a armar su propia programación. Que en lugar de ver canales fijos como en el pasado, van eligiendo no sólo programas sino también sistemas para armar su propio 'combo'. Por ejemplo, TV abierta + **Netflix** + Internet. PRENSARIO analizó esto un par de informes atrás, y lo denominó BYOP, 'Bring your own programming'; jugando con la tendencia TI. La simultaneidad no es casualidad, es un hecho.

INTERNET OF THINGS

Muy nuevo en el TI empresarial es *Internet of Things*: que los productos y objetos de la vida cotidiana empiezan a tener chips y sensores volviéndose inteligentes, interactuando a través de la red con nosotros o un sistema central de administración. Entonces, con tono futurista, se dice que uno puede llamar desde su automóvil al horno de su hogar para que caliente la comida en el momento justo para cuando uno llegue, y así. En las empresas, permite por ejemplo que un parque de impresoras avise de falta de insumos o averías, o una empresa de camiones pueda seguir a la distancia la temperatura de las cargas para mantener la calidad, etc.

daily products and objects start to include chips and sensors, to get smarter. They begin to interact through Internet with us or with a monitoring/administration system. So, it is said that in the near future, you'll be able to phone your oven to warm the dinner for just the moment you arrive. About enterprise features, it lets for instance one of hundred of printers of a company, to ask for new ink or machine repairs, when a problem happens; or a logistic firm can monitor the temperature of its products while they are driven in trucks, to assure quality, etc.

In content, we see this trend directly on Smart TV sets and interactive TV as a whole. The users have more and more options of applications, twists, to interact with the old screen. For instance, if they are watching a football match, with a couple of clicks in the remote control they can buy on real time shirts of the team or tickets for the next match. Or when they are watching **HBO's** *Game of Thrones*, to go deeper in its magic world or check independent stories written about.

Social Networks

They are the other recent big hit of the IT industry. With them, for the first time in History, it is inverted the flow of massive communications. In the past, it was always from providers to users; now these ones can not only answer, but also generate trends, changes and processes.

For companies this a new key factor, because when they launch a

En contenidos, el reflejo directo de esto sin duda son los Smart TV y la TV interactiva en general. Los usuarios cada vez tienen más aplicaciones, botones para interactuar con la vieja pantalla. Si ven un partido de fútbol, que puedan clickeando comprar camisetas del equipo o entradas para los próximos encuentros, o al ver 'Game of Thrones' de **HBO**, puedan bucear en tiempo real en los mundos de la historia y toda la bibliografía creada alrededor.

REDES SOCIALES

Son el otro gran golpe reciente de la industria IT. Por primera vez en la historia, se ha invertido el sentido de la comunicación masiva. Antes siempre iba de los proveedores a los usuarios, hoy estos pueden no sólo contestar sino desatar



Programación y adquisiciones de HBO Latin America: Jesús Rodríguez, Javierra Balmaceda, Alexander Salas (Cinemax), Eva Villarreal, Gustavo Grossmann, Marienri Miethe, Silvia Pérez y Roberto Hernández

Los Pay TV premium avanzan en reconocimiento mainstream con sus producciones originales, a niveles inéditos. Lo multipantalla es lo nuevo a propagar





CBC Radio Canadá: Jacinthe Brisebois, head of programming; André Béraud, head of TV drama and feature films; Dominique Chaloult, general manager, Television

Canada is a referent in digital content, supporting systematically different kinds of new media ventures

product or a service, network comments can define the success or failure of the venture, and the executives interacting with people, can modify their destiny on the row. Big firms have created special structures to search social networks, and enlisted 'community managers' to drive interactions. A smart manager can take a wave of disgusted comments and turned them to positive sensations, if the company shows rapid response and service.

todo tipo de corrientes y procesos.

A las empresas esto es crucial, porque cuando lanzan un producto o servicio, los comentarios de las redes pueden definir el éxito o el fracaso, o aportar datos para cambiar el destino sobre la marcha. Las firmas grandes han creado estructuras sólo para seguir las redes sociales, y tomado 'Community Managers' para manejar la interacción. Un manager hábil puede lograr que una oleada de quejas, se convierta en sensaciones positivas si muestra comprensión, reacción rápida y servicio. No hace falta marcar cómo todo esto aplica fuerte al mercado de contenidos. Las redes sociales generan una interacción inédita entre los productores, directores y actores de los programas con el público, y más allá de los números de ratings, el feedback en tiempo real pasa a ser un gran bastión para manejar. Incluso, se usan como herramientas para generar debate, polémicas, que alimenten el contenido en sí. Ya hay empresas de servicios como **Applicaster**, que han creado aplicaciones para uso sistemático de las redes sociales dentro del contenido, tanto entretenimiento como ficciones, generando productos alternativos multipantalla u opciones impensadas en el pasado, como que un usuario pueda llamar a un personaje de una ficción y le diga qué hacer, en tiempo real.

UN NUEVO UNIVERSO

Como balance, lo importante para marcar es que con todo esto que avanza, el mercado de contenidos evoluciona hacia nuevos ámbitos

It is not necessary to stress how much this applies to content market. Social networks have generated unique interaction between the audience with actors, directors and producers. Beyond rating figures, real time feedback is a huge, new pillar to manage. Also, debates, scandals can be used as tools to gross the success of content.

There are digital TV services companies as **Applicater**, that have created applications to systematically use social network inside content, both fiction and entertainment. They generate extra multiscreen products or before-unthinkable options, as a viewer calling a fiction actor on real time, to tell them what to do during a plot challenge.

A new Universe

As an outcome, the important thing to stress is that, with all of these trends going forward, content business evolves towards fully disruptive scenarios. What today seems to be edging or innovative, in few years can be common or just an early step of deeper ones. We are not talking about *SciFi* future, we talk about the logical evolution of matters already held now.

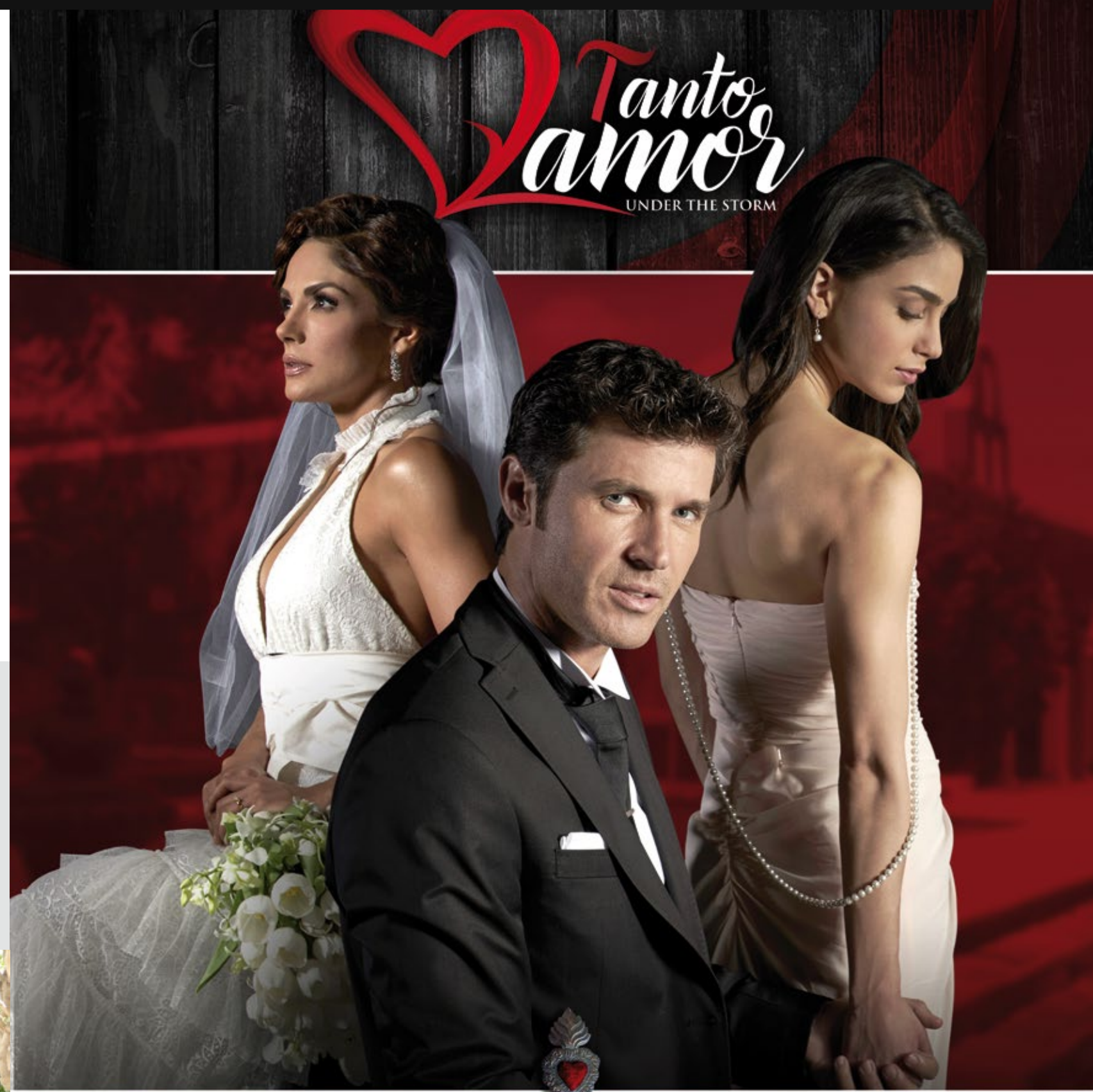
Let's combine in a fast exercise, the four big IT trends we've stressed: with *Cloud*, a lot of touchable products will be able to be delivered 'as a service', remotely; with *BYOP*, the users (ex viewers) decide on every step what they take; with *Internet of Things*, every object gets smart and interacts with us; with *social networks*, communications turn multi-way, every direction on real time. What a world we'll have...

totalmente disruptivos frente a lo actual, donde mucho de lo que hoy parece innovador, será cosa simple en el futuro, o el primer paso de desarrollos mucho más profundos. No hablamos de futurología, sino de seguir lo que ya existe. Combinemos en un ejercicio rápido las cuatro tendencias IT marcadas: con el *cloud*, mucho lo que hoy son productos físicos podrá entregarse 'como servicio' en forma remota; con el *BYOP*, los usuarios deciden a cada paso qué toman; con *Internet of Things*, todo lo inerte se vuelve inteligente e interactúa; y con las redes sociales, las comunicaciones se vuelven multivía hacia todas direcciones en tiempo real. Qué mundo nos espera...



Mundo Fox (U.S. Hispanic) a pleno: Javier Szerman, VP content development; Ingrid Salcedo, VP programming; Ibra Morales, presidente; Edna Orozco, VP adquisiciones

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Content market, new opportunities to take in mind



NBCUniversal (USA), RTL (Germany) and TF1 (France) signed last MIPTV a co-production partnership to generate procedural TV series in USA: Fabrice Bailly, programming director, and Sophie Leveau, artistic director & acquisitions, TF1; Joerg Graf, head of acquisitions, RTL; Michael Edelstein, president, NBCUniversal International TV Productions; Benoit Louvet, EVP, TF1; and Joann Alfano, EVP, scripted programming, NBCUniversal International TV Productions

The content events of this year, especially MIPTV, have stressed new or progressive market opportunities, which are important to mention facing this Mipcom. Here you have...

—A programming gap has appeared between the U.S. production and Europe. Due to pay TV competition, free TV and U.S. studios are producing more cable-alike content, and this is not good for big European broadcasters, which like more traditional free TV genres. A direct response has been the announcement at MIPTV of a co-production deal between **NBCUniversal Productions (USA)**

TF1 (France) and **RTL (Germany)** to generate 3 *procedural* TV series (as *SCI*, *Columbo*, etc.) in English and in USA, during two years. It is just the genre claimed in Europe, which is hardly produced now in America. This trend opens strong opportunities for fiction players of the world,



I can see your voice, from Korean broadcaster **CJ E&M**, very stressed last MIPFormats. It is a talent show where the jury doesn't hear the singers, they just watch them

to fill the gap.

—We are in a great moment for fiction. Though entertainment formats continue as the main target for most of the industry, today the big format players are making focus on scripted, as **Fremantlemedia**, **ITV**, **Zodiak**, **Shine Endemol**, etc. and also traditional factual channels as **A+E**, **Discovery**, etc. They say that fiction is the new thing, with more growth potential. This opens too many opportunities for emergent markets with fiction tradition, and it is a pillar of the new digital era, as digital VOD platforms are clearly focused on scripted pieces.

—There is now in the market, a systematic search for fresh product, genre and plot twists. It is said that a strong lack of creativity weakens entertainment format market, so for instance it is important to renew the realities, to create options as real time dating shows, 'back in time' shows, etc. A lot of factual and cooking shows are seen this year. This also opens doors to new players worldwide, as fresh product is usually supposed from new origins.

—Now we have, yes, a fully global market. It is not only about looking for product worldwide... new countries are considered one step ahead in different genre/niches, as at MIPTV Japanese producers were named the most original ones in entertainment formats (out of the box); MIPTV made official focus on the Nordic countries, as a new pole of opportunities; public TV channels of Austria and China drove the edge on 4K documentaries, Canada is an icon in digital content, Russia is a referent in historical series, Czech Republic in detective stories, Spain and Latin America in fiction formats, and this way.

—What is the new thing in New Media? We have more and more digital platforms being launched everywhere. In Israel for instance, till this year there were two VOD players, one



Last MIPTV *Focus on the Nordics*: Annie Wegelius, director of programs, SVT; Casten Almqvist, CEO and president, TV4; Anders Jensen, EVP of the MTG's Scandinavian Free-TV & radio operations, and Magnus Manderson, EVP, Ericsson, all from Sweden; and Hikki Rotkom, CEO, MTV Media from Finland (copyright: Reed Midem)

from TV cable and the other from satellite. At the end of this year, there will be six players, adding four new OTT/IPTV systems. This obliges to produce far more content than in the past.

The VOD platforms, meanwhile, look for new business models to make a difference vs. the traditional S-VOD of **Netflix**. One case is **Movistar Series TV** in Spain, which wants to handle the newest and most important TV series of the market, to be a premium TV series channel, but not linear. There is a lot to work on the matter.

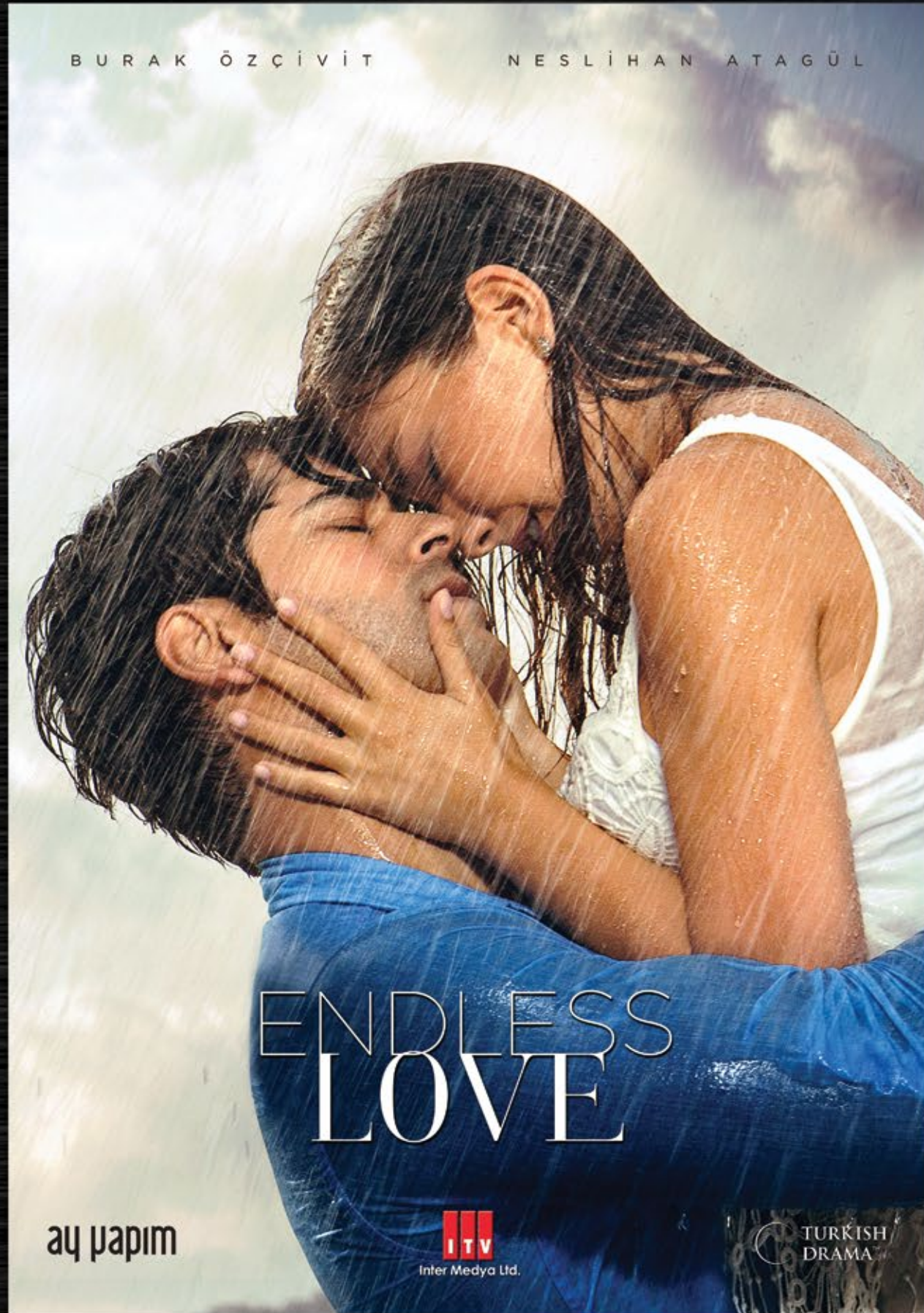
To survive in the new multiscreen era, industry experts urge to stress brands. **Tim Pastore**, president, original programming & production, **National Geographic Channels, USA**: 'If content is the king, brand is the castle. Kings come and go, the castles stay. Brands play a huge role than ever before'.



Vikings TV series is a proof of the new era: it was produced by Canada and Ireland for History Channel; an original fiction in a traditional documentary, factual pay-TV channel



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European drama: co-production is a hot topic



Co-production has become a key word in the nowadays-audiovisual industry. All across the globe, companies join forces to co-develop, co-finance and co-produce different types of shows, from drama series to documentaries, movies and kids series.

This has been happening for many reasons, but three are on top: first, to gather funds from many parts allow the producers to have a better quality product; second, to have different countries working all together helps the project to be screened in different territories; third, the alliances are not anymore lineal (broadcasters-producers; producers-distributors), they include a whole community of players increasing and diversifying the number of players involved in a project.

Producers are interested in putting their stories on the table; broadcasters looking for fresh ideas for their channels; and distributors searching the next big hit to sale. It is definitely a win-win situation for everybody.

All this without mentioning the dynamic digital platforms, which are very active in all the stages, but specially in producing and broadcasting (VOD, SVOD, Streaming, Mobile); as well as the 360-degree developers: licenses, merchandising, live shows, music, etc. This is something very common on the kids market.

During NATPE Europe, held in June in Prague, the organizer gathered the top broadcasters from UK to talk about this hot topic: **Ben Donald**, executive producer, international drama, **BBC Worldwide**; **Simon Maxwell**, head of international drama, **Channel 4**; **Anne Mensah**, head of drama, **Sky**; **Claude Chelli**, producer **Versailles**, **Capa Drama-Newen** Subsidiary; and the international producer, **Eric Welbers**.



Humans, Channel 4 and AMC had 3.2 million of viewers during the premier

All of them remarked that this is a 'great time' for international co-productions, and exemplified: *Humans*, which gathered **Channel 4** and **AMC (USA)**; *Penny Dreadful*, in which **Sky** and **Showtime** joined; and *The Refugees*, where British **BBC** and Spanish **La Sexta** have worked for the first time ever.

Chelli: '*Versailles* has cost €27 million and had several partners involved, starting with us, as producers, **Canal + (France)**, as the broadcasters, and **Zodiak Rights (UK)** as distributor. We generated a very successful a high-end period production thanks to this alliance, assembling strategic pieces all together'.

Maxwell said that *Humans* is a sci-fi thriller that had 3.2 million of viewers during the premier in June 21. 'We are planning to continue with this strategy, looking for global partners. We aim to produce 2-3 projects per year, always interested in edgy and risky productions, which is our focus', he added.

Mensah believes that co-production is a 'natural way' of evolution of the content business. '*Penny Dreadful* was a huge success in both, the US and UK, as well as internationally. **Sky Atlantic** is now working on *The last Panthers*, the second coproduction with **Canal +** (after *The Tunnel*), which is being shot in the Balkans 50% in English and 50% in original language. It is developed and co-produced by **Haut et Court TV (The Returned)** and **Warp Films ('71, This is England')**.

Donald highlights the first co-production with Spain, *The Refugees*. 'There are more pan-European co-productions, and we are planning new ventures and alliances in other territories. We have found great ideas and partners to work with'.

All the executives agreed that there must be 'British elements' to first satisfy the local



The panel International Co-Productions: Partnerships That Are Taking Center Stage during NATPE Europe: **Claude Chelli**, producer & general manager, **Capa Drama-Newen** subsidiary (**Versailles**, **Zodiak Rights**); **Simon Maxwell**, head of international drama, **Channel 4**; **Anne Mensah**, head of drama, **Sky**; **Eric Welbers**, international producer; and **Ben Donald**, executive producer, international drama, **BBC Worldwide**

audience. 'Creative is first, finance later', they remarked. **Welbers**, who was involved in the international production area of **Beta Film (Germany)**, said: 'There is a larger competition from the distributors to get the global rights of co-produced series. Now it is much more complicated to get those rights.'

And he concludes about the German market: 'The German market is different, as we now have **Netflix**, **HBO** and **TNT** on one side, and the 90% of national broadcasters on the other, depending on the US series. Public TV is very active, as well. Even that, the projects for international co-productions continue strong'.



Penny Dreadful, coproduced between **Sky (UK)** and **Showtime/CBS (USA)**, and *The Refugees*, an international co-production between **BBC (UK)** and **La Sexta (Spain)**

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BBC: 'It is not about the cost, but the ambition of the idea'



Jessica Pope, executive producer, BBC Drama Production, along with the stars of *The Musketeers*: Santiago Cabrera, Tom Burke, Howard Charles, and Luke Pasqualino

In a series of interviews made by BBC Worldwide to strategic executives from different areas of the BBC, Prensario publishes below the one to Jessica Pope, executive producer, BBC Drama Production, who speaks about cost, ideas and the necessary passion to tell a story, as well as about *The Musketeers*.

'Programs don't have to be expensive to work and be important to viewers. It is not so much about the cost, but the ambition of the idea and the passion with which the filmmaker wants to tell the story. TV is becoming a truly global medium. For example, 5 years ago in the UK, it was still very much a domestic market but recently we have become more familiar and comfortable with stories from other cultures', she remarks.

'This is also influenced by how consumption habits have changed. Nowadays, it is much easier to gain access to content from other coun-

tries, you can download programs from Australia, Denmark or USA at the same time. It is up to us as program makers to embrace this 'freshness' and see it as an opportunity. We want to be ambitious with the drama content we are producing. We want to create content that resonates with a number of different cultures and bring our expertise in storytelling to other places'.

About *The Musketeers*, in which Pope is working on season 3 until November, she says: 'It is hugely successful around the world because first and foremost it is already a brand, thanks to the well-known novel which many people have read or are familiar with. But more than that, the core story of *The Musketeers* is a human one. It is a story about heroes, bravery, courage, honor, and love. It has a very optimistic feeling to it, which people respond well to'.

'Drama is about creating emotion, it is about making people feel things which I believe the show does. On top of that *The Musketeers* has a lot of action, it's almost in the action genre. It is a perfect piece of television, building on a story that people know through their own tales from Latin America to Germany and hopefully we have reinvented it in a way that makes it relevant for this century and viewers globally'.

There are many unique qualities of the BBC. Pope enumerates: 'We've been doing it for a long time and have some of the best writers in the industry —it is that expertise that really



Happy Valley and Last Tango Going Halifax, strong dramas from BBC

feeds into how well we tell stories. There is also a very large talent base that we can draw from in the UK'.

'The other thing that makes the BBC special is that it is not a commercial broadcaster. The stories we can tell aren't necessarily restricted by sales or audit figures. Many other broadcasters for example don't invest in short-form drama however we can also tell the smaller stories, create long-form content or produce one-off movies'.

'Overall, it is important to offer scale and ambition to audiences. Today's viewers are very sophisticated, for example they are influenced by the production value of big blockbuster action movies, and it is difficult for television to level with that- Where it can compete, is to create a content experience that brings audiences back week after week, that has a lot of action and humor and is fun for viewers to watch. However, programs don't have to be expensive to work and be important to viewers', concludes Pope.

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Mediaset España: televisión viva, en directo y conectada con el público



Patricia Marco, directora de Antena, Mediaset España

Mediaset España fue en junio el grupo televisivo líder en España con 31,5% de cuota de pantalla, mientras que su canal insignia **Telecinco** ha sido la cadena más vista de la temporada 2014-2015 (1 de septiembre de 2014 a 30 de junio de 2015) con un 14,8% de cuota de pantalla, seguida de **Antena 3** (13,5%) y **La1 de TVE** (10%), de acuerdo al balance del curso publicado por **Barlovento Comunicación** sobre datos de **Kantar Media**.

Prensario quiso conocer las claves de ese liderazgo (10 meses consecutivos en el primer puesto), y para eso entrevista a **Patricia Marco**, directora de Antena de **Mediaset España**: 'Somos un grupo de canales dirigido a un público diferente cada uno de ellos, que se complementan en contenidos y target para sumar audiencia, oferta e inversión publicitaria. Entre todos sumamos un soporte de comunicación de gran solidez y variedad. Hemos cerrado la temporada televisiva con un liderazgo histórico del 31,5% de share'.

Prosigue: 'Telecinco tiene una propuesta generalista construida sobre los gustos del telespectador español y con un objetivo: generar historias exclusivas que sólo se puedan consumirse en dicho canal. **Cuatro** es un canal de segunda generación con una oferta joven y urbana, rica en cine y series y



Quién quiere casarse con mi hijo, dating show de Cuatro

formatos de entretenimiento propios'.

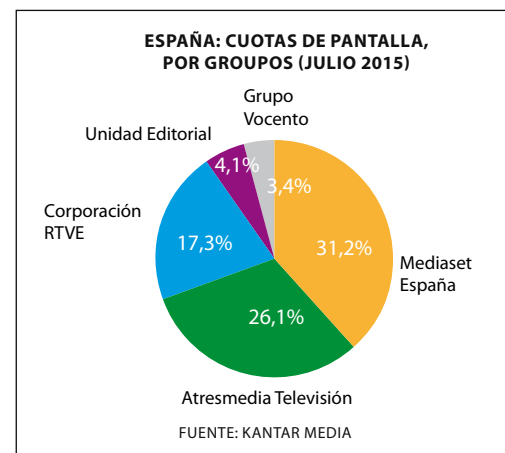
'El grupo de canales temáticos tiene una oferta basada en series y formatos factual: **Factoría de Ficción** es el más visto de España (25-54 años) con el humor como factor principal en series y cine; **Divinity** es para mujeres (16-54 años); **Energy** está dirigido a hombres; y **Boing** es el canal comercial líder en público infantil (4-12 años)'.

Según **Marco**, **Telecinco** es líder 'especialmente por hacer una televisión viva, en directo, conectada al público y a sus gustos y, sobre todo, por crear contenidos propios y exclusivos que solo se pueden encontrar en este canal'. El broadcaster está primero en informativos entre todas las cadenas; ofrece también *El programa de Ana Rosa* y *Sálvame*, magazines matinal y vespertino; el concurso diario *Pasapalabra*, series de comedia y drama, y los realities que son los más vistos de la televisión en España. Emitire en septiembre el *Eurobasket* y continua con los amistosos de la Selección Española de Fútbol.

'En ficción, desde *El Príncipe* a *Anclados* y series de referencia como *La que se avecina* o *Los Nuestros*. En entretenimiento, realities como *Gran Hermano* o *Supervivientes* y talents como *La Voz*, *La Voz kids*, o *Pequeños Gigantes* y de programas como *Sálvame Deluxe*', añade la ejecutiva.

'En **Cuatro** marcamos tendencia en formatos coaching *Hermano mayor*, *Supernanny*; de reporterismo *Conexión Samanta*, *En la caja*, *21 días*, o dating shows como *Quién quiere casarse con mi hijo*, *Un príncipe para o el revolucionario Adán y Eva*. Respecto a los temáticos, combinamos los *quick repeat* de nuestros formatos más destacados de Telecinco y Cuatro, junto a librería de series y cine y factuales dirigidos a cada tipo de público/canal'.

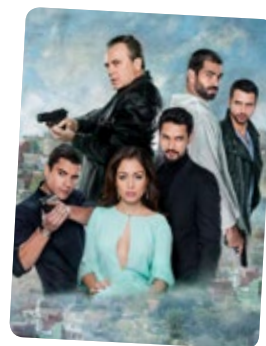
Sobre el mercado, indica: 'Nuestro público desea que le cuenten historias cercanas con las que se sientan identificados, pero también que le sorprendan. Tenemos una exigencia permanente hacia la innovación y la renovación. El espectador español se decanta mayoritariamente por el consumo en pantalla de televisión, aunque cada vez



empieza a ser más usual el consumo a través de internet'.

En **Mediaset** ha sido un éxito la plataforma **Mitele**, es que ha tenido 6 millones de navegadores únicos mensuales y se han visionado 61 millones de videos al mes a través de *Mitele.es*, *Telecinco.es*, *Cuatro.com* y *Divinity.es*, así como 10 millones de sesiones de TV en directo mensuales (datos Omniture auditados por OJD). El consumo diferido (Time Shift) todavía es muy poco relevante en el mercado español.

'Estamos evolucionando a la creación de contenidos convergentes en multipantalla. Crear la programación que nos mantenga en el liderazgo del sector para las marcas en TV, Internet y mobile es el objetivo principal. Nuestro contenido es demandado por otras plataformas y desde hace años y su venta forma parte de nuestra línea de negocio, así como la producción audiovisual Campeonatos del Mundo de Motociclismo para **Movistar+** o la venta de publicidad para terceros', concluye **Marco**.



La serie *El Príncipe* totalizó 4,48 millones de televidentes y una cuota de pantalla de 23,1% en junio, según datos de Kantar Media



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VGTRK, the classic Russian stories with a twist



Julia Matiash, director of FERC Sovtelexport

Formed in 1990, **Russia Television and Radio (VGTRK)** is the largest public service media corporation in the Russian Federation, including 3 national channels such as **Russia 1**, **Russia 24** and **Russia-K** with the total audience coverage of 170 million viewers in 2014, and a worldwide TV channel **RTR Planeta**.

The flagship channel **Russia 1** with 24-hour broadcasting all over Russia has a daily audience of 25 million viewers. The program includes variety of genres: news, feature, series (historical drama, drama, military drama), documentaries, TV shows, talk shows. **Russia 24** is a 24-hour news channel with a daily audience of 11,5 million viewers, covering domestic and international news,



Ekaterina is a romantic costume drama about the private life of young empress Ekaterina II, which was seen by 6 million persons around the globe. In Latin America, Smilehood manages the distribution rights for the region

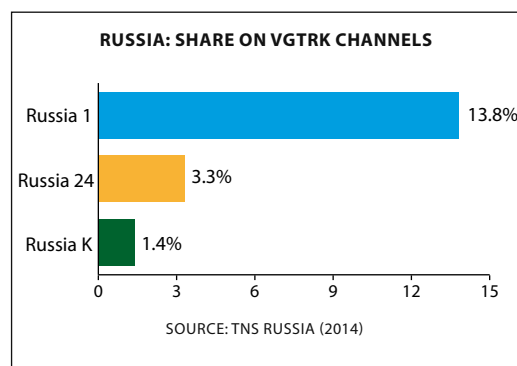
politics, art, sport, life style and etc.

Cultural channel **Russia K** focuses on the events of cultural life, its daily audience is 8.5 million viewers. This is the only one channel in Russia without any advertising. Main programs of the channel are performances of international jazz, opera, ballet stars, masterpieces of international cinematograph. And **RTR Planeta** is the leading supplier of top-quality programming to 30 million Russian- language audience worldwide. It has become a world-recognized trademark for excellence and viewer satisfaction.

VGTRK is one of the major content producers of various genres: features, series, documentaries, TV-shows, talk shows, news. **Julia Matiash**, director of FERC **Sovtelexport**, explains: 'The best series of 2014's season in Russia was *Ekaterina* (10x'44), a romantic costume drama about the private life of young empress Ekaterina II, which was successfully broadcasted on prime time in November on **Russia 1**. The series has been watched by more than 6 million Russian viewers, and the project was acknowledged as the best series of the season and gained a number of national awards. It has been sold in Bulgaria, Mongolia, Serbia, Slovakia and Mexico, being this former deal closed by **Smilehood Media**, who has the distribution rights for Latin America'.

'*The Demons* (4x'60-70) is a psychological thriller released on **Russia 1** in May 2014 and the air on **Russia K** took place in June. It has been watched by more than 3 million viewers, gaining a huge number of national awards. The series was sold to Bulgaria, Cyprus, Slovakia, China and USA. *Fyodor Dostoevsky* (8x'44) is a classical drama based on the unconventional life of the mysterious and tragic Russian writer Dostoevsky. More than 3 millions of Russian viewers have watched it. It was acquired by Israel, Turkey, Greece, Cyprus, Bulgaria, Slovakia, Slovenia, Serbia, France, Germany, Spain, Portugal, Brazil, Mexico, USA and China'.

Regarding trends, she says that in Russia,



'high-quality series with less quantity of episodes and authentic documentaries are in demand. The niche-targeted audience is in focus, the competition for the viewers is getting fiercer'.

About the international expansion of **Sovtelexport**, she adds: 'We are presenting the newest international line up at MIPCOM. Our strategy is always based on the following factors: a) only the highest quality content with a high commercial potential; b) thorough pre-sale preparation of each catalogue entry and a number of advanced marketing technologies; c) cooperation with the leading media players'.

'This year, we have started cooperation with one of the biggest distribution companies of Latin America **Smilehood Media**. Our gorgeous drama *Ekaterina* was chosen as the flagship project to appeal to that region. This collaboration has already opened new horizons for **STE** and we are expecting more results and strengthening of our positions on the market. The whole generation in Russia has been brought up watching Latin America series, now we are presenting the Russian series to Latin America audience. For sure, this cultural exchange will make us closer to each other despite a long distance', concludes **Matiash**.



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Fact + Fiction

BY RODRIGO CANTISANO



MTG: 'TV is still the king'



The new viewer habits in the Scandinavian territories, based on two reports from Modern Times Group (MTG).

According to **Jette Nygaard-Andersen**, EVP of Nordic Pay TV at **MTG**, Pay TV continues to show a 'healthy growth' in the region with an increase of sales of 8% in 9M14 and 10% in Q314, and from 15% to 19% of the EBIT during the same period. 'However, the digital services, especially IPTV, have been boosting hugely during the last years, both in options for consumers and business opportunities', she remarks.

Consumption of Internet, games and content through mobile devices has seen a substantial growth compared to conventional platforms such as the cinema, radio and print. In the last 10 years, Nordic countries have seen a growth of 20% of the IPTV subscribers and open fiber connected homes expected to continue growing up to a 50% before 2018.

'We are on track with the plan to transform our business and drive the industry's digital transition', resumes **Nygaard-Andersen**, who highlights the evolution of its online services under **Viaplay** brands: 'Our *Play* channels subscribers grew 91% since 2013 but we still have a large potential in the region, with an addressable market of 12m households in Sweden thanks to the SVOD penetration. In one year SVOD subscribers grew a 33% in Nordic, reaching 3.5 million of households'.

This digital transition has established a 'unique eco-system'. She explains: 'Consumer has won a leading role like never before, with content targeted specifically for each type of viewer, and more local stories. The audience doesn't care *how* they see content, but *what* they see, especially the youngest'.

Following this concept, two elements have become the best partners: content and technology. She believes **Viaplay** will make **MTG** revenues and market share to growth: 'We offer a product in as much as possible platforms — we have strategic partnerships with **Samsung**, **Xbox-Microsoft**, **Sony-PlayStation**— and with the best content, such as premium sports, in which we lead, as well as a unique collection of kids, movies and series on *Viaplay Premier*'.

What is clear is that TV business is changing, and that has obligated **MTG** to analyze new strategies to reach these new consumers. The large migration of youth audiences from linear TV to digital media, which in 2014 saw a drop of 7% on viewers of 15 and 49 years and 13% in the target 15-24, generated an increase of content demand but it didn't met higher prices, producing a significant unbalance in the business.

Anders Jensen, EVP of Scandinavian Free TV and Radio, explains: 'Besides of increasing prices, we need to extend pool of ad hoc clients, offer more sales packages and accelerate the digital business'.

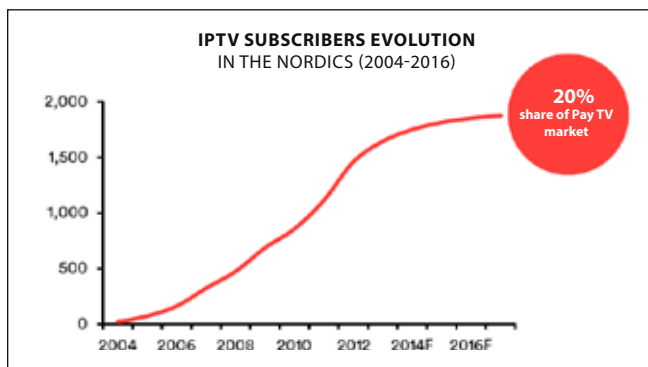
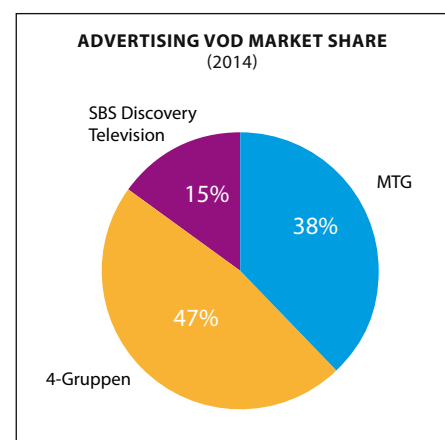
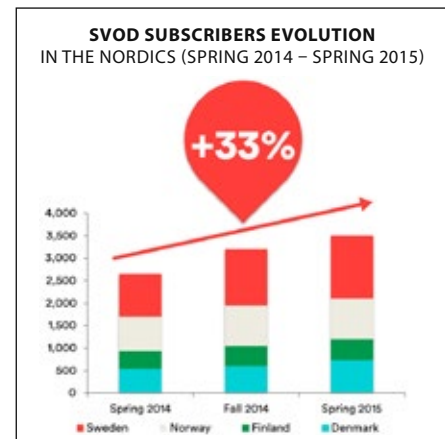
'TV is still King. It showed a return on investment of 1.8 points in 2014, being the most profitable platform over radio (1.6), press (1.5), online display (0.9) and "out of home" (0.5)'. In terms of reach, it has the superior percentage with almost a 90% of reach, even more than the total of Internet, **Google**, **Facebook**, **Youtube** and **Twitter**.

The executive is conscious that is important to recover the youthful audience and capitalize the growth of OTT video consumption, which has increased a 7% between 2011 and 2014. Thus, the Group decided to bet for the AVOD platform that provides consumers free-to-access content in exchange for viewing ads. Between 2010 and 2014 AVOD service from **MTG** grew



Jette Nygaard-Andersen, EVP of Nordic Pay-TV, and Anders Jensen, EVP of Scandinavian Free TV and Radio

a 33%, achieving a 38% of the market share in the Nordics. 'If we want to remain in pole position in this digital transition, we need to think beyond linear, establish new sales cooperations and work smarter', he highlights.



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Nova TV, 15 years of success



George Makris, program director at Nova TV

Nova TV is the first commercial television network in Croatia, celebrating this year its 15th Anniversary. The group runs two national FTA channels, the flagship Nova TV and the specialized one Doma TV, as well as the pay channels Mini TV and Nova World.

George Makris, program director: 'We are the most watched media group in Croatia and both FTA channels hold the leading position, each in its own segment. Nova TV is the most watched generalist channel, while Doma TV has the highest audience share among specialized channels. Four years ago we have developed and launched the first SVOD platform, OYO. We were the first ones to adapt locally, global trends'.

'We have achieved business success with the most watched and independent news program,



Second series of No Matter What started in September. First season reached 35% audience share and it was also sold in over 30 countries

as well as with our in-house production of high value domestic programs. This has always been our goal, not only to achieve popularity, but also to encourage the development of domestic content, which, thanks to our implementation of global trends and local knowledge, does not lag behind the most popular foreign products when it comes to quality and content. Nova TV group also invests in the production of foreign licensed formats, such as *Your Face Sounds Familiar* (54% audience share, most watched program in 2014), *MasterChef* and *The Farm*, etc.'

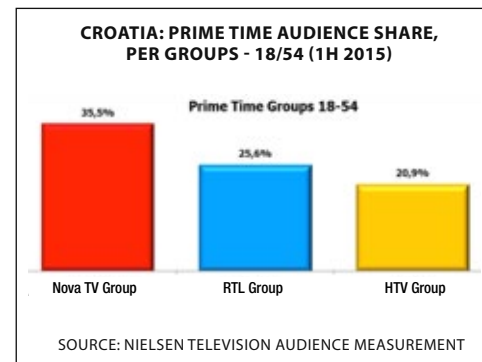
Nova TV has also sold its content to other markets: humor series *No Matter What* (35% audience share, the most watched TV series in Croatia in 2014 and 2015), has been sold in more than 30 countries around the world, either as a format or as a finished product. 'The series is among highest rated programs of leading channels in Serbia, Bosnia and Herzegovina and Slovenia. Second season started in September in Croatia. *Lara's Choice* achieved the biggest success so far, as we have sold it in nearly 40 countries worldwide', adds Makris.

'Media market in our country has been in a crisis for years now and its recovery will depend on the development of the economy. TV is still the queen of all media, with the highest added value for every advertiser. TV consumption is constantly growing, and in Croatia it is one of the highest in Europe. It is the only medium with a high-quality measurement in the local market that reaches each target group, combining 3 important elements: reach, spread and emotions'.

Trends? Answers Makris: 'High-quality production combined with humor currently works best. The most watched programs in the country

are entertaining talent studio shows and domestic series from our own production. Formats like *MasterChef* on Nova TV, and *The Voice* on HRT had good results. Daily reality shows such as *The Farm* and *Big Brother* have not been aired for the last several years, but this fall they will have a comeback. Generally speaking, local daily fiction shows, big entertainment shows, daily reality shows and important sport events are key genres that drive the program schedules'.

Regarding digital, Makris concludes: 'There are many challenges regarding online and social media that we face as a multimedia group. Nova TV successfully operates numerous web portals and social media profiles, as well as SVOD OYO, which complements to TV as it enables the audience to watch TV shows before they air on TV and it offers them the option to watch the content they might have missed. There are also numerous movies, documentaries and TV shows'.



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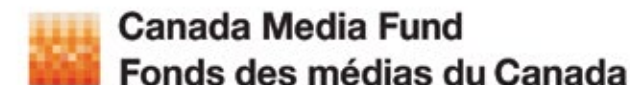
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Marion Camus-Oberdorfer, head of content sales



ORF-Enterprise is the commercial arm of the Austrian Broadcasting Corporation (ORF), Austria's public broadcaster and market leader. Marion Camus-Oberdorfer, head of content sales, explains: 'Austrian TV series *Suburbia-Women on the edge* created a sensational primetime success for ORF with a market share of 36% (12-49 years). It was sold in the whole German-speaking market and generated notable, with a weekly prime-time slot continuously generates market-shares of approximately 22%. It is ORF's best long-running documentary format'.

Special focus has been placed on high quality 4K documentaries from its well-known ORF Universum strand *Making an Ancient Forest - Kalkalpen National Park Vanishing Kings - Vanishing Kings - Lions of the Namib* or *Lost City of the Gladiators*, the series *Fast Forward* or *Four Women and a Funeral*, feature films and TV formats. All them have steadily provided remarkable ratings on the local market, and revenues on the international market.

'Austrian character of TV series and movies makes the productions very unique. Its special kind of humor and its very own way of storytelling gains great interest by media experts and media buyers internationally. Therefore ORF puts high efforts in supporting Austrian producers and strengthen the special kind of the Austrian cinematic art on the international TV-market'.

Regarding the Austrian market, Camus-Oberdorfer explains that since Netflix launched in September 2014, VOD and OTT are a 'massive' trend. She continues: 'We have a very small-scaled VOD market with many different platforms and even Netflix has not become the all-dominant market-leader. Differentiation is a main issue for placing content successfully in an OTT environment. For this reason, we have participated together with another subsidiary of ORF in a local VOD platform called Flimmit, focusing on local German speaking and European premium content. Our movies, series and quality documentaries are very well presented there'.



Suburbia - Women on the edge was a sensational success on ORF reaching a market share of 36%, which allows the series to be sold abroad

'In Austria, we do have a high weekly reach with our linear channels. Many people consume TV via satellite (+50%), cable networks are not so widespread in Austria (+20%) and on top of that Pay TV has not that market share than in many other places. Digital is the big issue for the future: we prepare and focus on the co-existence of TV and OTT. We already offer additional services based on new technologies like a 7-days-catch-up service, the ORF-TVthek, HbbTV apps and Flimmit', concludes Camus-Oberdorfer.

Ceska TV, strong dramas



Milan Fridrich, programming director, Ceska Televize



The Czech market is one of the strongest in Central Europe with a global ad investment of USD 2,7 billion in 2014, according to Nielsen Admosphere. TV is the strongest media with 47% of the total.

However, different sources from the market

consulted by PRENSARIO agreed that from the total expenditure, it must be consider the half of it after saves, fees for agencies, etc. This means that TV in a whole received in 2014 close to USD 650 million.

In that context, Ceska Televize is the pubcaster conglomerate that enjoys the vice-leadership in the country, getting closer to its main commercial competitor. It run six TV channels: ČT1, ČT2 (documentary, movies, TV series), CT24 (news), CT Sports, CT :D (kids channel) and CT art.

Milan Fridrich, programming director, explains to PRENSARIO: 'Our position inside the Czech TV market was stable and strong in 2014 and during the first five months of this year. The top shows of this season on ČT1 have been the crime series *Vraždy v kruh* and *Případ pro exorcistu*, as well as the late night show *Všechopárty*, while in ČT2 we have sport content, movies and documentaries such us *Příběh lidu Kalahari*'.

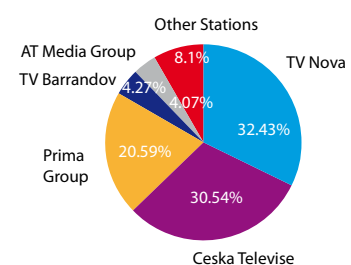
Regarding trends, he stands: 'News and sport are strong in live sessions, while fiction is mainly crime series. The late night shows and big entertainment shows, such us *Dancing with the stars*, works very well, too. Domestic national production with Czech actors and Czech reality leads the market'.

Fridrich concludes: 'We are public TV group and we have limited other services - Internet, mobile, etc. - for only platform to put TV content through new distribution ways to audience: our website ceskatelevize.cz, the iPlayer ivysilani.cz, tablet and mobile applications and HbbTV'.



One of the top shows of this season on ČT1 has been the crime series *Vraždy v kruh*

CZECH REPUBLIC: AUDIENCE SHARE 15+ PER GROUPS - ALL DAY (JAN-MAY 2015)



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1+1 the boom of series production



Aleksander Tkachenko, CEO 1+1 media

1+1 Media Group is one of the four big media conglomerates in Ukraine, and comprises seven national TV channels: the flagship broadcaster **1+1**, **2+2**, **TET**, **PLUSPLUS**, **Ukraine Today**, **UNIAN TV** and **Bigudi**, as well as **1+1 International** for Ukrainians living abroad. It also controls the production house **1+1 Production**, and the online news platforms **TSN.ua**, **UNIAN**, **Glavred.info**, **Telekritika** and **Dusia**.

Aleksander Tkachenko, CEO of the group, explains to PRENSARIO: 'Nowadays Ukraine is going through a kind of revolution. Recently, imported Russian series were taking around 75% of prime-time, but now this number had dropped up to 20%'.

The executive highlights that Ukrainian channels have 'successfully' mastered the genre of entertainment format and news. He continues: 'We have an experience of creating high-quality projects including the adaptation of world top shows, such as *X-Factor*, *The Voice* and others'.

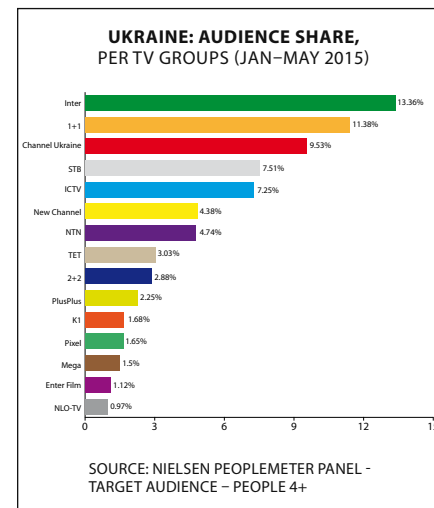
'These days we witness the boom of production of the series in different genres: comedian, soap operas, etc. Basically, it is the emergence of Ukrainian series production industry, this is the main trend. Fortunately, we have an experience in production of Ukrainian series, because about a quarter or even 30% of Russian series were produced in Ukraine. But it's still a new step for us'.

Tkachenko: 'Situation with the television business in Ukraine is not so positive. Most channels are unprofitable. There was a serious devaluation of the hryvnia, so we need to focus on the own production and on cheapening of the product on our resources'.

And he concludes: 'From the business point of view there are just a few opportunities: receiving payment from cable operators, but we don't have this practice in Ukraine; and the opportunity to sell our products abroad'.



Some of the top shows on 1+1 are the original series *The last moskal* and the third season of *The Voice*



Prima TV: online + on-air



Simona Mazilescu, COO, Prima Broadcasting Group

Prima Broadcasting Group is one of the top media conglomerates in Romania, operating **Prima TV** since 1997, which airs local and international formats ranging from reality-shows to live talent programs.

Simona Mazilescu, COO: 'Our network is amongst the top 5 commercial broadcasters: top shows include the longest running reality-show in Romania *Wife Swap*, the longest running sitcom, *Loonies*, satirical show *Cronica Carcotasilor* and the stations' news broadcasts. We offer a mix of local formats (60%) and international acquisitions (40%)'.

'Romanian TV market is highly competitive, having 60+ local channels and a vast international offer. The market is, furthermore, extremely diversified and highly niched in its offerings. However, consumption of TV products is still high in Romania, as compared to other European countries. Local players are focusing on international formats and reality shows. Our main philosophy is in line with the audiences' preferences: reality shows, comedies, movies, telenovelas and a good mix of local and international content'.

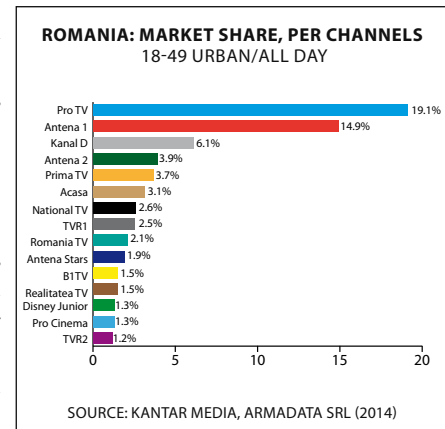
About digital media, **Mazilescu** remarks: 'We are developing a number of innovative projects in this field ranging from interactive shows to on-demand offers. We currently have a very strong presence on all social media outlets and a good position with our online offerings. We strategically look for an expansion of our current online and on-air portfolio'.

'During 2Q 2015, we continue to focus on broadcasting real stories about real people, as part of the station's new programming philosophy. Reality-shows, game shows and other innovative formats will be part of our autumn programming', she concludes.

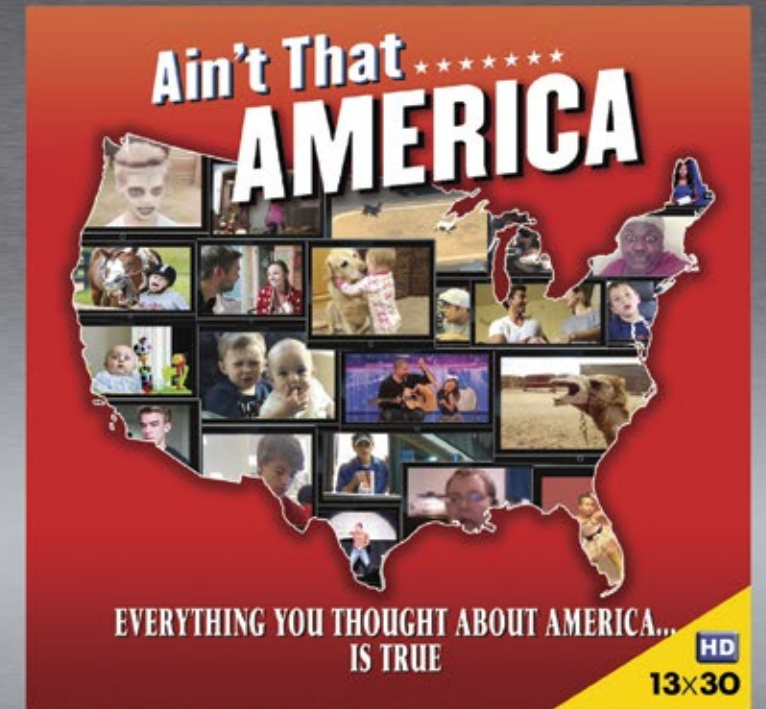
Lastly, **Ines Turturica**, a highly skilled executive in the content acquisition field, returned last April to **Prima TV**, where she had worked 18 years ago. Appointed as acquisition director, the executive's main focus is looking after new series and telenovelas from Latin America.



The top shows on Prima TV include the longest running reality-show *Wife Swap* and the satirical show *Bickering Chronicle*



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Bulgarian television is back to the roots



Everybody looks happy on the Bulgarian TV market, since there are two measurement agencies to account for viewership. The advertisers and media shops are the only ones to protest against this unusual situation, but it seems that they are slowly adapting to and dealing with the different pictures presented by the competing systems of GARB Audience Measurement and Nielsen Atmosphere (previously Mediaresearch and now part of the Nielsen group).

The only problem is that nobody could say what the real market situation is. GARB, which was accused in the past in favoring **bTV Media Group**, continues to report bTV's main channel as the indisputable market leader in primetime, while **Nielsen**, introduced to the country by the personal efforts of Nova's CEO **Didier Stoessel**, not surprisingly, gives the leadership to **Nova**.

The smaller channels get a bigger piece of the cake according to Nielsen, which presents a more dynamic and vital market visibly reacting to every new event on the media landscape. More static and conservative are the viewers according to GARB, which makes the domination of **bTV** difficult, if not impossible to be challenged. Anyway, nobody is complaining.

Producers working for **Nova** are finally happy to see their shows on the top of the charts,



The first Bulgarian edition of *Married at first sight* impressed the audience of Nova



Popular hosts Ivan and Andrey will introduce for the first time in Bulgaria *The Farm* on bTV

while **bTV's** shows are always the best rated, bringing joy of their authors and creators. And no one seems to mind the differences, sometimes varying up to 20 %, in reporting the viewership of the major channels.

Enthusiastic with the amazing performance of its own channels, **Nova Broadcasting Group** not only tries to diversify its offers in primetime, but also makes serious investments in developing its online presence after acquiring the digital company **Netinfo**, owner of the biggest local platform for video-sharing **Vbox7**. The newly established multi-channel network **7talents** represents the first serious attempt of the media group to dominate the wild world of user generated content and make profit out of it.

Back on the TV screen several titles proved to be successful during the past spring and will most probably return in 2016: among them *Your face sounds familiar* (**Endemol**), *Kitchen nightmares* (**All3Media**) and *Families on the crossroads* (**Red Arrow**). Big results and expected second seasons for the social experiment *Married at first sight* (**Red Arrow**) and the local docu-reality *Miss Cinderella* (**Old School Productions**), which follows the stories of village women experiencing the luxurious city lifestyle.

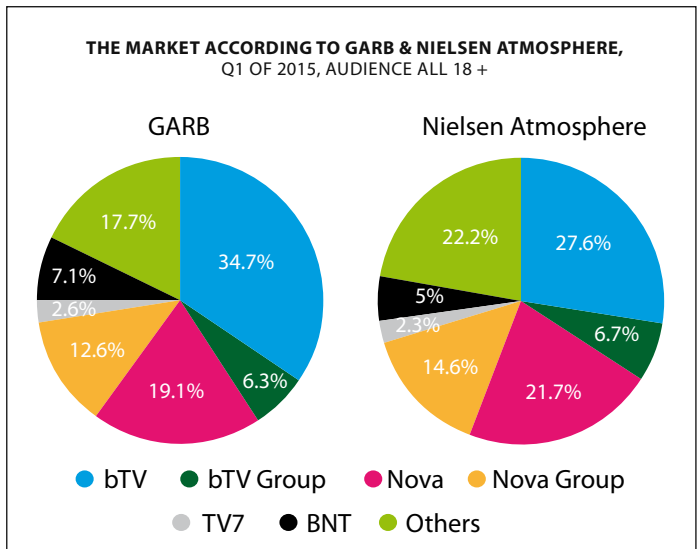
Less impressive was the first season of the format *I can do that* (**Armoza**). For **Nova** the fall season already

started, for the first time ever in summer, in the middle of August, with an ordinary *Big Brother* edition in primetime after a seven year hiatus. This strategic move has the clear purpose to give less breathing space to **bTV's** promotion of the first local edition of *The Farm* (**Strix**), which, on its part, represents **bTV's** attempt to deal once again, with **Nova's** strongest and most successful format, *VIP Brother*, scheduled to start immediately after *Big Brother* ends.

So, another upcoming proposal on **Nova** will be the romantic reality *Farmer wants a wife*, also aimed to exhaust the viewers' interest in farming, agriculture and bucolic life, challenging any danger on the part of *The Farm*.

The Farm would be the top proposal in **bTV's** fall schedule, striving to beat **Nova** in its own field of house-based reality formats. More successful than *Big Brother* in the neighboring Balkan countries, *The Farm's* local version was discussed many times in the past years but only now the format will have a Bulgarian edition. In the beginning of the year **bTV** started collaboration with **Constantine Entertainment** and the company established a local branch. This resulted in the successful first edition of *Masterchef*, which performed surprisingly good even according to the ratings of **Nielsen**.

The new challenge for the new producer is rumored to be *Radna akcija*, a Serbian house reno-



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Bulgarian television is back to the roots

vation format similar to the popular US show *Extreme house makeover*. **bTV** will continue to rely on Turkish series in primetime, although the big interest towards them is slowly, but steadily declining. Speaking of fiction, the production of the long-running local series *Citizens in excess* will continue, while two other projects seems to be under development: a local medical drama and a version of the hit telenovela *Kud puklo da puklo*, originally produced by the Croatian **Nova TV**.

It is still not clear if the modern comedy-

drama *Connections*, aired in June with good results, will have new episodes. A green light is expected for another project with the status of urban legend: a local black comedy set in the 19th Century and dealing with the always problematic topic about the Bulgarians under Ottoman rule. Proposing the show could be a very important step in a landscape where local creativity is almost reduced to zero.

The other players have not much to offer this year. **TV7** is still struggling with financial issues,

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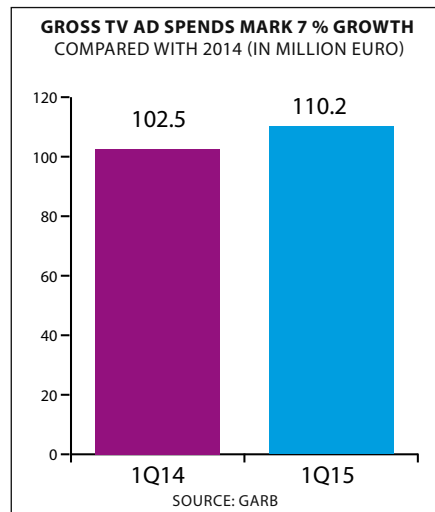
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BNT will host the Junior Eurovision song contest on 21st of November in Sofia's Arena Armeec Hall

while the state-owned **BNT** continues to refuse to compete with the commercial leaders, loosing ratings and social influence, and rigidly cemented in interpreting its social function as a sphere in which the entertainment, even the factual one, has no place. Anyway, some excitement is expected also on the public broadcaster, which will host the 2015 edition of the *Eurovision* song contest for kids. For this upcoming event **BNT**, without stating any reasons, invited **bTV** to join and carry out the production of the local selections for the contest, securing in this way some programming in summer for the market leader. This fall **BNT** will also introduce the competition *The manuscript* (a format of **Rai Tre**), dedicated to wannabe writers and their future novels: another choice, full with good intentions and social responsibility, but placing serious distances between the public television and the mass audience.

In October is set to be launched a new info and current affairs channel targeting Bulgarians abroad under the guidance of former **CNN** anchor **Ralitsa Vassileva**. What kind of content it will carry is still to be seen, but for the Bulgarians staying put over here it's clear that the village is "the order of the day". With *The Farm*, *Farmer wants a wife*, a rural *Big Brother* and the new wave of docu-realities set all around the country, Bulgarian viewers will be kept far away from the shiny studios and the city lights. But how deep are they going to dig in the roots? We'll watch and see.



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Germany: Norbert Himmler, EVP programs, ZDF



ProSiebenSat.1 Media AG, Germany: Bodo Braun, content manager, ProSieben; Nicolas Paalzow, managing director, SAT.1; Christian Kohler, VP, U.S. fiction series, ProSiebenSat.1; and Martins Frekker, acquisitions, ProSiebenSat.1



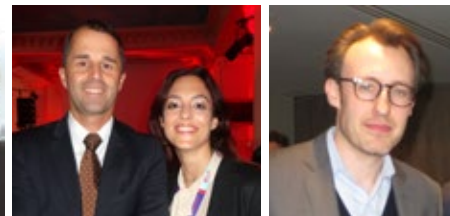
Claus Tomming, managing partner, and Bruno Zarka, director media, Ink Global (Denmark), with Andrea Zуска, chief officer, content and project manager, and Stefanie Fischer, head of content, of German public broadcaster WRD (middle)



DAF, free TV channel in Germany: Christine Vokel, programming director, and Conrad Heberling, CEO



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



Christian Gockel, SVP Sales and Acquisitions, Beta Film Germany; and Viktoria Wasilewski, digital content acquisitions manager, Amazon Instant Video



Germany: Manuela Huhn, VP acquisitions and production, RTL Media Group; Cristina Sala, eOne; Frank Paffen, program acquisitions manager, RTL; Markus Schmidt, international fiction, Production and Acquisitions, RTL; Steffen-Philipp Schmidt, digital channels editor, RTL; Carsten Nawin, editor primetime, Super RTL



Philipp Steffens, head of fiction, RTL Germany



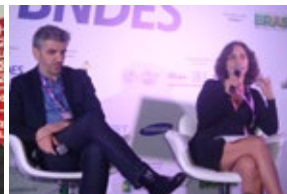
Canal Plus, France: Vincent Navarro, head of programming, Rene Saal, acquisitions, Greg Delarue, international, and Xavier Gandon, acquisitions



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



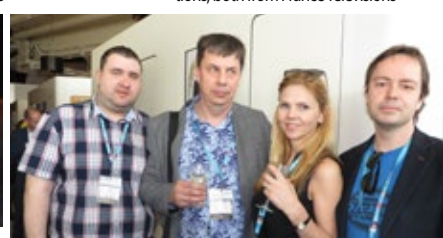
Médéric Albouy, Head of Drama and Series Coproductions, and Caroline Behar, Head of Acquisitions and International Coproductions, both from France Télévisions



Spain: Miquel Salvat, Canal Plus; Silvia Lama, acquisitions director, PrisaTV; Alex Martínez Roig, general director of content; Nathalie García, general director Plural



Spain: Lola Molina Santoja, channel director, and Mercedes Gamero Hoyos, director of acquisitions, Atresmedia TV (Spain); Tamara Misert and Carolyn Stalins, sales for Europe, NBCUniversal; José Antonio Antón, director of programming and complementary channels, and Ramón Campos, producer, Atresmedia TV



ASKanal2, Estonia: Jaanus Noormets, acquisitions executive; Margus Paas, Research Manager; Kai Gahler, acquisitions executive; Olle Mirne, programming director



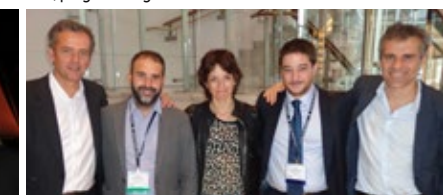
RTVE: Juan Ignacio Jiménez, acquisitions director



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



Mediaset, Spain: Leticia Pérez, acquisitions; Sergio Sans Renedo, FDF director, LaSiete and Boing; Angel López, acquisitions manager; Mónica Iturriga, acquisitions



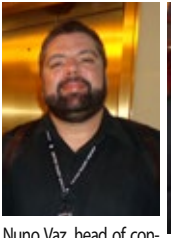
Digital buyers from Telefónica, Spain: Luis Velo-Puig, EVP content global unit, Gonzalo Fernández Arce, acquisitions manager, Paloma Bravo Aguilar, marketing manager, Julián Rodríguez Montero, acquisitions director, and Domingo Corral López, content director, Movistar TV



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



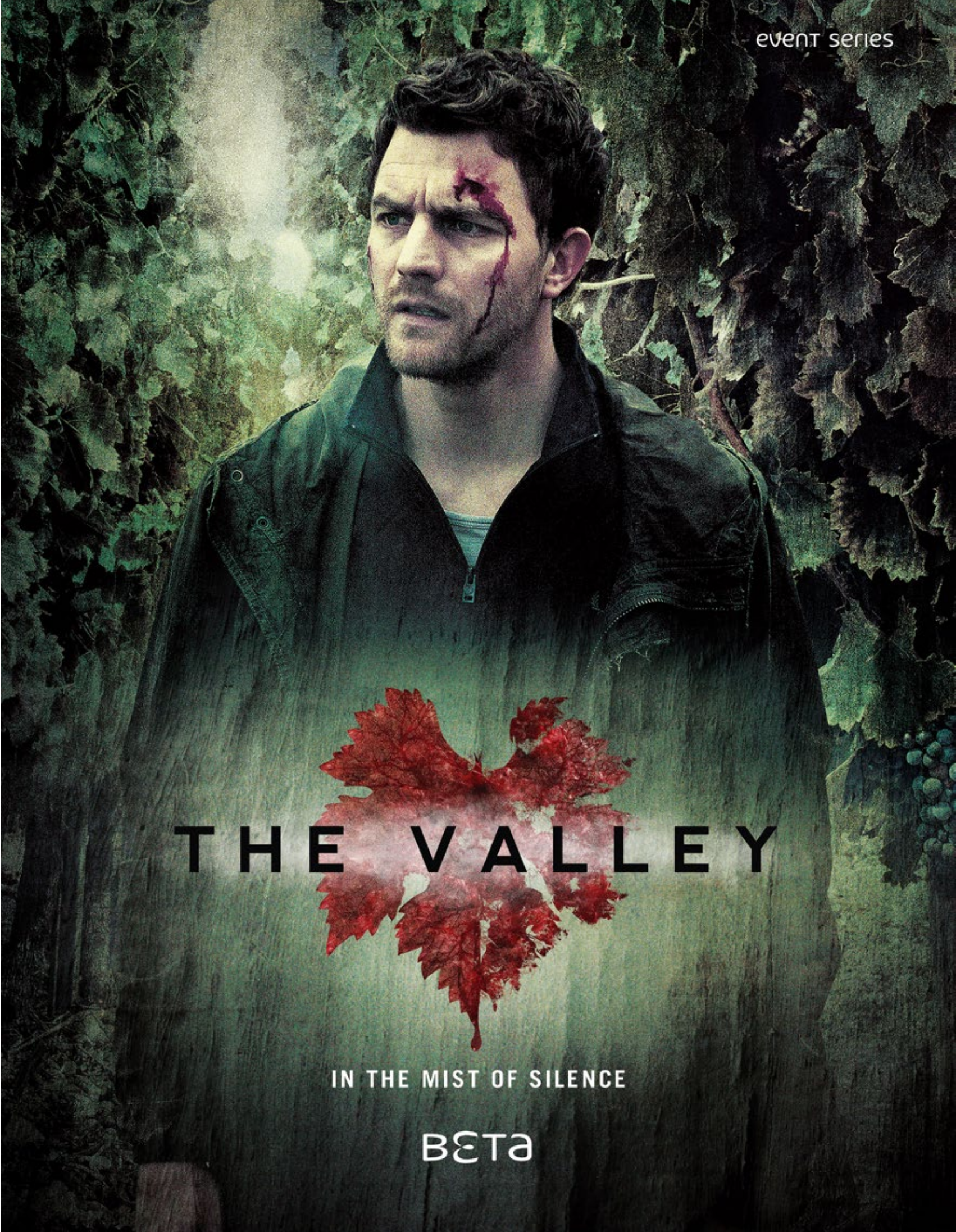
Main broadcasters of Portugal: Margarida Pereira and Bruno Santos, acquisitions at TVI, with Vanessa Tierno, head of acquisitions, Luis Preença, broadcast and programming director, Gabriela Sobral, producer director and project coordinator, and Luis Marques, COO, all from SIC



Nuno Vaz, head of content acquisitions, from public broadcaster RTP (Portugal)



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



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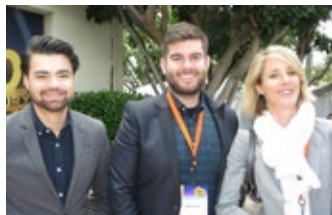
Craig Morris, head of scheduling, and Katie Keenan, head of acquisitions, at Channel Five (UK), with Jeff Ford, content director, Damian O'Hara, head of acquisitions, and Aoife Francis, head of scheduling, the three from TV3 Ireland



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



Fox International Channels Europe & Africa: Edyta Pytelska-Mele, director of programming & acquisitions, Jan Koepfen, president, and Diego Londono, COO



Angel Gomez, head of acquisitions, and Chrystele Fremaux, VP Programming, EMEA, at Universal Networks International (borders) with Matthew Verolini, manager, programming, NBCUniversal International



AMC: Pilar de las Casas, film and documentary channels director, AMC Networks; Anna Izquierdo Lowry, head of EMEA acquisitions, Disney Channels; and Patrick Connolly, VP, Programming, Scheduling and Creative Services, AMC/Sundance Channel Global



Mediaset Italy: Lucia del Prete, deputy head of acquisitions; Zeldia Stewart, head of acquisitions; Cristina Veterano, vice director, Rete 4; and Imma Petrosino, acquisitions manager



Fabrizio Salini, head of programming and acquisitions, Fox Italia; Guido Pugnetti, manager TV rights and marketing, RAI Cinema, Italia



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



Nordic buyers: Fredrik Luhn, head of acquisitions, Aira Planting, acquisitions, both at NRK (Norway)



Nordic buyers: Gudrun Jonasdóttir, head of acquisitions, RUV (Iceland); Stephen Mowbray, head of acquisitions, SVT (Sweden); Johanna Salmela, acquisitions executive, and Tarmo Kivikallio, head of program acquisitions, both from YLE (Finland)



SBS Television, in three Nordic countries: Bente Engebretsen, senior executive, acquisitions, Norway; Karin Kraft, head of scheduling, Katarina Eriksson, head of acquisitions, and Calle Jansson, channel director, all from Sweden; Michelle Payne, VP regional sales, CBS; and Jesper Haar, head of programme planning, Denmark



Marc Bouvier, responsible of the documentary unit, RTBF (Belgium); Rita Boey, Sonuma (Belgium); Laurent Huguenin-Elie, in charge of the documentary films unit, RTS (Switzerland); and Laurence Fasbender, acquisitions executive, RTBF (Belgium)



Claudia Neuhauser, TV buyer, ORF (Austria); Mathieu Bejot, president, TV France International; Chantal Bernheim, director, international relations, RTS (Switzerland); Jean-Luc Vermet, operations director, INA (France); and Francois Mayor, responsible of the fiction production unit, RTS Switzerland



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



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



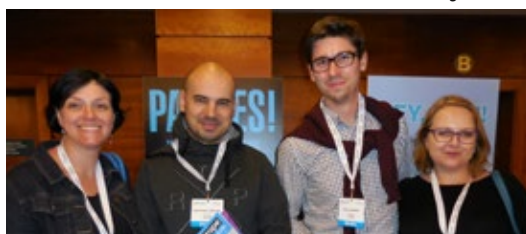
1TVCH, Pay TV network from Russia: Valentina Boldueva, director, acquisitions department, and Tatiana Palamarchuk, head of programming & TV



Gonzalo Cilley, Resonant Argentina, with Alexandra But, head of international, Russian World Studios



Friday TV, Russia: Anastasia Korchagina, head of acquisitions, and Maxim Krivitskiy, programming director. They looked for realities, travel and cooking shows



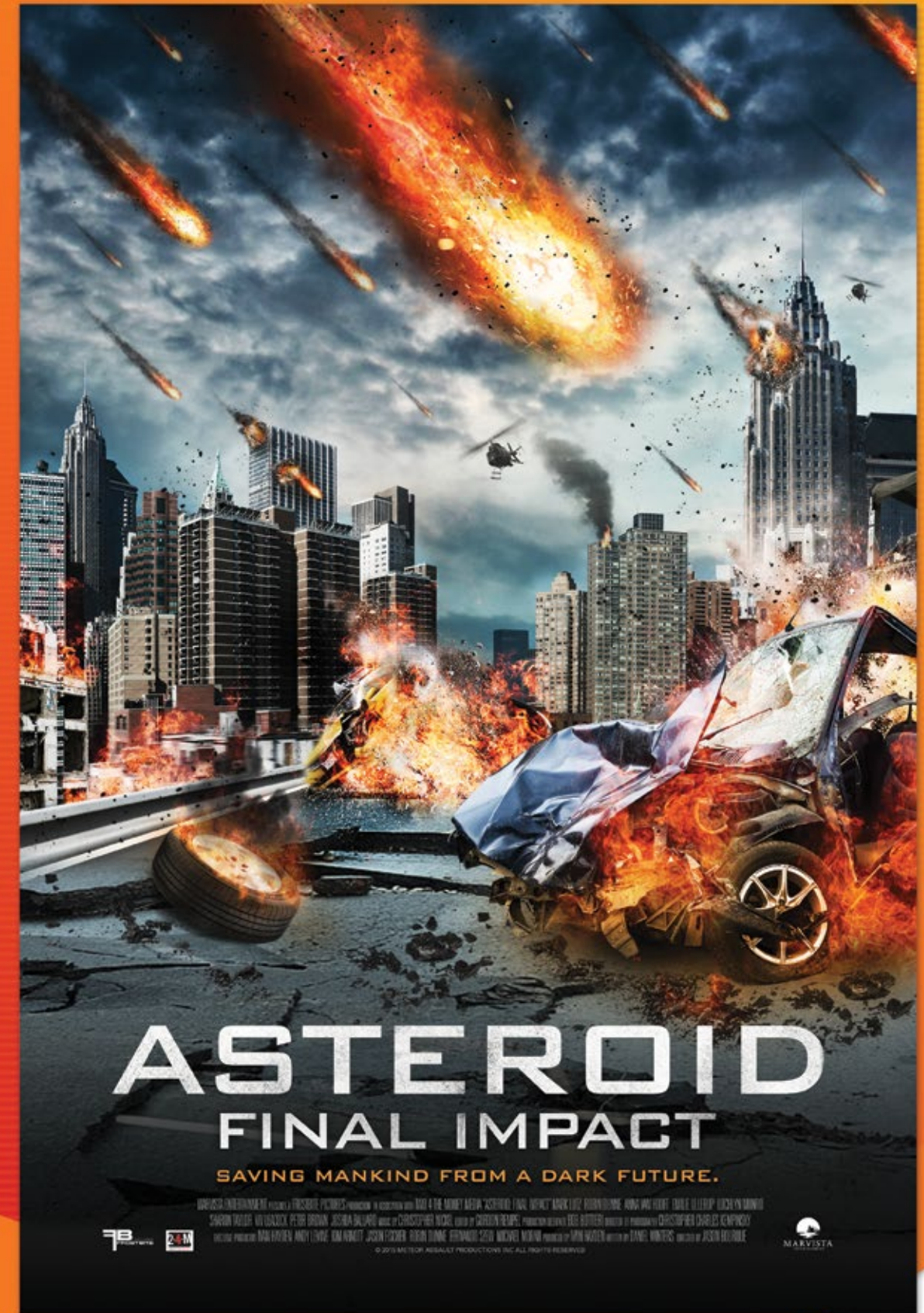
Polish buyers: Urszula Skassa, acquisitions manager, and Bartolomiej Gralek, programming manager, TV Puls; Borys Slawik, online acquisition executive, TVN; and Justyna Troszczyńska, senior content acquisitions manager, Grupa Onet



National State TV and Radio Company, Belarus: Kiryl Kazakou, general producer, and Helen Radevich, director of acquisitions and licensing programs department



Noelia Nicolas, formats, and Julie Alletti de Gely, sales at CBS (borders), with Mariyana Grozdeva and Vencislava Konova, acquisitions coordinator, at FOX International Channels Bulgaria



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Alexandra Bezpalkova and Petra Bohuslavova, acquisitions executives, at TV Nova (Czech Republic)



Prima, Czech Republic: Eliska Martynkova, programming, Roman Mrázek, programme director, and Zdenka Chrzova, acquisitions



Vaclav Knasnicka, acquisitions; Alena Polednakova Blahosova, feature films and series acquisitions; Paulinyova Klara, acquisitions executive; and Petr Saroch, feature films and series acquisitions, Ceska televise, Czech Republic; with Maximilian Bolenius, SVP, Distribution, Fremantle-Media International



Barrandov Group, Czech Republic: Jaromir Soukup, CEO, chairman of the board with his wife; Josef Hehejik, director of finance, operation and internal audits; Frantisek Borovsky, director of programming; Marcela Hrdá, general director, vicechairman of board; and Lukas Soukup, director of acquisition



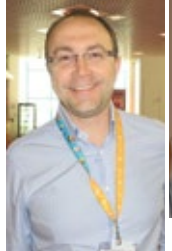
Marek Barta, acquisitions, HBO Europe; Krisztina Darok, program manager, HBO Netherlands; Lidija Milojkovic, acquisitions, HBO Europe; with Klara Mathé, feature films and series acquisitions, and Zdeno Kubina, programming, Ceska televise (Czech Republic)



TV Joj (Slovakia): Jozef Gogola, programming manager, Roland Kubina, programming director, Erika Tothova, head of acquisitions, and Marcel Grega, head of Sales



Peter Chalupa, head of acquisitions, and Elza Strapkova, acquisitions manager at TV Markiza (Slovakia) with Izzet Pinto, CEO, and Gila Kantar, COO, Global Agency



Filip Bobinski, Drame-dy, Czech Republic



Antonella Ungureanu, acquisitions manager, VIACOM Central & Eastern Europe



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; Banka Balazs, programming director, MTVA



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 and acquisitions



Pink TV Group (Serbia): Dragan Jelic, 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 Montenegro



Andjela Petrovic, acquisitions, and Ljupka Trifunovic, acquisitions at Dexin Film (Serbia) with Melissa Pillow, sales director for Europe, Telemundo Internacional



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



CEE buyers: Ranka Horvat, editor-buyer, HRT (Croatia); Nick Pawsey, head of acquisitions, Antenna Group (Greece); Louise Padfield-Wilkins, and Emma Jeffery, formats, BBC Worldwide (UK); Delo Hadziselimovic, editor-buyer, HRT (Croatia) and Tatjana Pavlovic, head of acquisitions & sales, Antenna Group (Greece)



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



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



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



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



Liutauras Elkimavicius, development director LNK Group, Lithuania



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



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 also adapting foreign stories: Dogan Ercan and Idil Belly, from the distribution company Sera Film (Turkey); Ozlem Ozsumbul, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D



Turkey is also adapting foreign stories: Dogan Ercan and Idil Belly, from the distribution company Sera Film (Turkey); Ozlem Ozsumbul, head of acquisitions, Kanal D; Manuela Caputi, sales at Mediaset Italia; and Burcin Ozpinar, acquisitions, Kanal D

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PRENSARIO provides below a special report generated by MIPTV/MIPCOM that has interviewed digital buyers from different continents. The relevance of these players has been growing enormously since MIPCOM 2011, when 310 attended the show; in 2012 they were 520; in 2013, 800; and last MIPCOM edition, 1,300. It is expected to surpass 1500 digital buyers this MIPCOM 2015.

Questionnaire

- 1 - Company description
- 2 - What are you looking for in the international market?
- 3 - What recent acquisitions have been successful on your channel/platform?
- 4 - Will you be commissioning original online content?



Amazon (UK)

Matt Newman, Head of Content Acquisitions

- 1- Amazon.com opened in July 1995, guided by 4 principles: customer obsession rather than competitor focus, passion for invention, commitment to operational excellence, and long-term thinking.
- 2- Feature Films.
- 3- Our customers enjoy a broad range of film content across several categories (e.g. pay-window, library, indie). Individual film categories perform differently and are successful on different metrics.
- 4- We commission original content through Amazon Studios. We also look for co-production and early-licensing opportunities in the UK.



Rovio Entertainment (Finland)

Nick Dorra, Head of Content Strategy

- 1- Rovio Entertainment, founded in 2003, is an industry-changing entertainment media company and creator of the globally successful Angry Birds franchise, which has become from a casual puzzle game to an international phenomenon within a few months of its release and is now the #1 downloaded app of all time. It has expanded to entertainment, publishing, and licensing.
- 2- We look for shows with quirky comedy that have global AVOD rights available. Short, non-dialogue shows have been doing quite well for us, but other formats have been successful too. The content should be interesting enough for 8-10 year olds, but safe for younger siblings to watch too.
- 3- QumiQumi, Log Jam, Pucca and Oggy and the Cockroaches are examples of shows from different origins that have all found a great home on ToonsTV.
- 4- May be in the future.



TV4 (Sweden)

Anna Rastner, Head of Digital Content

- 1- The TV4 Group is Sweden's largest commercial TV company and has delivered engaging news, grand entertainment of great variety and quality, live sport and top-class dramatic Swedish viewers for more than two decades. TV4 Group runs a wide range of web and mobile sites and on demand services, for example TV4 Play, where programs from the group's different channels are available online. The main channel TV4 focuses on Swedish drama, broad entertainment, extended news and current affairs programmes and high-class drama acquisitions. The TV4 Group's objective is for all content to be available through all channels of distribution (terrestrial, cable, satellite, ip-tv, mobile and Internet) and on all platforms. The TV4 Group always wants to be available to viewers wherever they are.
- 2- Successful online formats, entertainment and news. Especially looking for mobile content.
- 3- Young parents reality show. Morning show for news.
- 4- Yes.



Yoboho New Media (India)

Hitendra Merchant, Founder and CEO

- 1- Yoboho is a pre-school MCN popularly known as the Hoopla Kidz Network. We have created popular IPs which includes Hoopla Kidz, Derrick and Debbie, KidsCamp, Allbabies Channel, Nellie and Ned and others.
- 2- Our expertise and success on the Youtube have led us to accelerate the process of licensing pre-school content. We are also happy to manage the Youtube channels of other producers and distributors.
- 3- We work closely with the Baby First TV Network and are happy to have increased their Youtube views and revenues.
- 4- Yes. We are always looking for talented individuals and companies across the world to create video and gaming content.

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Digital buyers,
more and diversified



Telefonica (Spain)

Julian Rodriguez Montero, Acquisitions Director

1- Telefonía is one of the largest telecommunications companies in the world in terms of market capitalization and number of customers. It is transforming itself into a 'Digital Telco' with presence in 21 countries and a customer base that amounts to more than 341 million accesses around the world.

2- Movistar TV is working on providing its customers with a premium entertainment experience: linear and nonlinear. Today, the series are on the top and audiences are demanding them. Not only the new ones, but also the previous seasons. Our priority is to strengthen our series offer in all genres and to cover all targets.

3- This is a very important year for Movistar TV, both in Spain and in Latin America. Our main focus is Movistar Series in Spain where we are releasing the most important series of the year: Better Call Saul, Outlander, Transparent, The Affair, Penny Dreadful, Powers, American Crime, among others. We are also working on the Sports field. We close several events, with partners or directly, in both territories. For example F1 and Moto GP for Spain.

4- We are already involved in two new series in Spain for 2016, to be directed by Alberto Rodriguez (La Isla Minima) and David Trueba. We are also analyzing other projects as part of this strategy of producing original content.



ICFLIX (UAE)

Radia Saadaoui, Associate Content Specialist

1- ICFLIX media FZ LLC was established in Dubai in 2012. The company provides - Jazwood (Arabic) content. It is the first subscription-based online streaming service of its kind and offers movies, TV series, cartoons, and documentaries.

2- We tend to look for new content in the form of movies, TV series and documentaries in the following genres: Action, Drama, Romance, Horror, Comedy, Thriller, Sci-Fi as well as children's animation.

3- Action, Drama and Sci-Fi have proven to be successful for the Middle East and North Africa followed by Comedy and Romance.

4- We are only currently commissioning original Arabic content but are open to ideas, suggestions and proposals.



Dailymotion (France)

Maria Gonzalez, Partnerships Development Manager

1- Dailymotion is leading online video platform.

2- We are looking for kids content, Spanish videos, Lifestyle partners, Original online content, new format.

3- Canal+, DHX, Telemundo, Millimages, Orange, Conde Nast.

4- Yes.



Viewster Deutschland (Germany)

Robert Franke, COO

1- Wiewster.com is Europe's leading free online video service, ad-supported (AVOD). We host the largest online film festival bringing together communities with creators. Our rapidly growing selection of anime shows, makes us a first-stop for anime lovers in Europe, North America and Australia. Mainstream is not why our audience is coming to us. We, and our network of partner sites, serve an 18-24 year old audience of more than 20 million unique users per month across the US, UK, Germany and Australia alone (comScore and AGOF).

2- TV series and feature films (horror, action, thrillers, comedy, scifi, fantasy).

3- Naruto Shippuden, Gintama, Rolling Girls, Fafner Exodus, Cross Ange, etc.

4- Maybein the future.



Sohu Video (China)

Wang Yi, Head of Production and IP Acquisition

1- Sohu Video is a leading Chinese digital platform. It holds a diversified online catalogue featuring top-quality American content like House of Cards and SNL, British dramas, and also popular Japanese anime such as OnePiece.

2- Our recent international acquisition strategy has been gradually shifting from finished tapes to formats.

3- House of Cards is a huge hit in China.

4- Yes.



IVI.RU. (Russia)

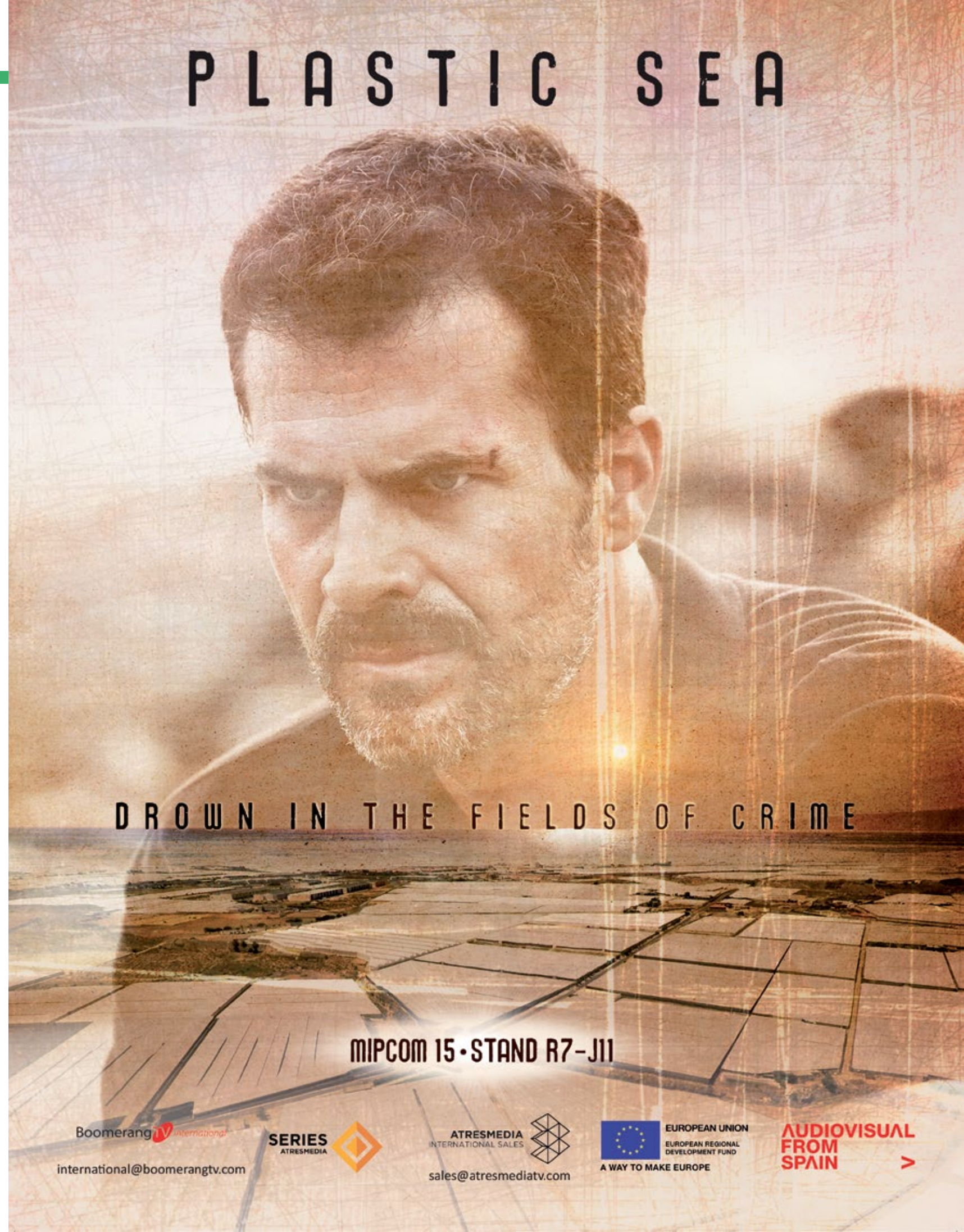
Olga Filipuk, VP, Content Strategy

1- IVI.RU is the largest and leading VOD service in Russia with over 30 million unique viewers monthly, present on web, mobile and Smart TV devices. IVI's APP is installed on over 17 million devices. IVI provides a wide range of content including major studio productions and all valuable independent content, both local and international, almost 70,000 pieces of content in total, available on different models -AVOD, SVOD and TVOD/EST. Much of recent content is available in FULL HD and ULTRA HD quality, in 3D and with 5.1 sound.

2- New original TV series and mini series, hit animation series and feature content in 4K.

3- Borgia, Crossed Bones, Walking Dead, Hunger Games trilogy, Gone Girl, Interstellar, Third Person, Gorko-2, Yolkquadrology.

4- We are developing our own animation series and discussing co-production opportunities with local independent film producers and major broadcasters.



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Televisa, entertainment is the new norm



Ricardo Ersham, head of global entertainment

Even when **Televisa Internacional** (Mexico) has gained worldwide recognition as a leader in the development of telenovelas and dramas, it has started two years ago a new strategy focused on the production of quality entertainment formats for the international market.

Ricardo Ersham, head of global entertainment: ‘Two years ago we had 3-4 entertainment formats that we only used in Mexico to complete our programming grid and a catalog of telenovelas, but not much else. Today, thanks to a series of agreements and strategic alliances, we have about 30’.

Among the most important agreements signed is the one with **La Competencia** (Spain) for *Stand Up For Your Country*, talent show sold in 20 countries including Scandinavia, Russia, South Africa, Poland, Spain, Brazil and Argentina, among others. In TVN Poland, the local version *Aplauz, Aplauz!* produced by **Rochstar** was the leader on its premier with 15.5% of share, as well as 20,000 comments on **Twitter**. *Pequeños Gigantes* was sold in 12 countries in total, including Portugal and Poland, and will be soon rela-

sed in Italia and Vietnam. In Portugal, the show is on mid-season getting great results: on Sunday 13 it reached 35.6% on the leading network **TVI**.

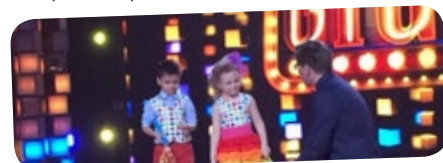
At MIPCOM, **Televisa** presents a slate of new formats where it stands *The Wacky Old Games*, a gameshow in which different teams must realize several funny competitions related to local games. And *Mini-Me*, where celebrities must find their ‘mini’ successors. ‘Telenovelas will remain the be the strong bet of **Televisa**, but to be a 100% key player in the international industry, we must also be strong in entertainment, and we’ve found that we can be, with shows broadcasted with very good results in terms of audience around the globe’, says **Ersham**.

‘We continue pushing the game show *Assembly Games*, *Generation Gap*, recently premiered on **Canal de las Estrellas**, and *Recuerda*

by *Gana*, original formats from **United Artists Media**, from producer **Mark Gurnet**. And we continue to seek global formats and innovative ideas’, he concludes.



Stand Up For Your Country, talent show coproduced with La Competencia (Spain)



Little Giants is a huge success in Portugal and Poland

Televisa Networks: English and Portuguese



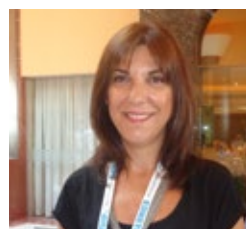
Bruce Boren, VP, and Fernando Muñiz, commercial director

Televisa Networks (Mexico) presents at MIPCOM its portfolio of international channels for the English-Speaking territories, and the Portuguese-Speaking countries in Africa.

In Cannes are representing the company **Valentina Lauría Romero**, Sales Director Europe, Africa, Canada and Oceania; **Bruce Boren**, VP; **Fernando Muñiz**, International Sales, General Director, and **Ana Montoya**, General Director of Planning and Production.

BOOTH: #P-1.C79

Construir TV: global & digital



Alejandra Marano, executive director Includidos

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).

In Argentina, the channel has recently been incorporated to the **DirecTV**’s line-up in a slate of 4 hours. ‘This is an immediate solution that kicked a strategy that has as its main objective the distribution channel

throughout the country’, explains **Alejandra Marano**, executive director, who also adds that it is currently in negotiations with **Cablevision** and distributing encoders to the smaller cable operators from the country.

She continues: ‘We are also working hard on the digital strategy, trying to bring our message to the global community with related but broader interests’.

To strengthen this strategy, **Construir TV** launched its own free VOD service, with the highlights of the month and projects focused especially for the platform. It stands *Includidos* (13x’30), a show focused on “disability” and working with a positive outlook; *Construcción del Imperio Inca*, filmed in Peru; *Birthday*, which brings together a group of people to realize



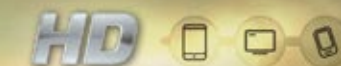
Includidos

a birthday party to kids that haven’t got the possibility to realize their own parties, and *Deportistas Fuera de Serie*.

Among the new products, the executive recommends three 13x’30 series that mixes work, social and entertainment. ‘The first one will be focused on Argentinean inventors, while *Oficios contra el Crimen* describes the problematic of the police. And *Recursos Humanos en Riesgo*, a show about employment discrimination that search to educate and help’, concludes **Marano**.

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Lionsgate: comedy & drama



Peter Iacono, president, International TV & Digital Distribution

Lionsgate International (USA) has become in recent years a powerful producer and distributor, not just for American TV networks and Pay TV channels, but also globally.

Currently the company has 34 TV shows on 22 networks spanning its primetime production, distribution and syndication businesses, including hits as the multiple Emmy Award-winning *Mad Men* and *Nurse Jackie*, the comedy *Anger Management*, the network series *Nashville*, the syndication success *The Wendy Williams Show* and *Orange is the New Black (Netflix)*.

In Cannes, **Peter Iacono**, president, International TV & Digital Distribution, recommends a slate of new series headed by *Casual* (10x'30), an endearing, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama.

In dramas, it stands *The Royals* (20x'60), set in modern-day England and which follows the lives of a fictional British Royal family that inhabits a world of opulence and regal tradition catering to any and every desire. While *Chasing Life* (34x'60) is a drama that follows twenty-something young lady, a

smart and quick-witted aspiring journalist, as she works to balance a fledgling career, her family, friends and love life.

Other highlights at MIPCOM are the drama *Manhattan* (23x'60), set against the backdrop of the greatest clandestine race against time in the history of science with the mission to build the world's first atomic bomb in Los Alamos, New Mexico. And the reality series *Monica The Medium* (10x'60), focused in a twenty-one year old girl just like any other, juggling schoolwork, friends, boys and dating. There's just one thing out of the ordinary... she also talks to the dead.

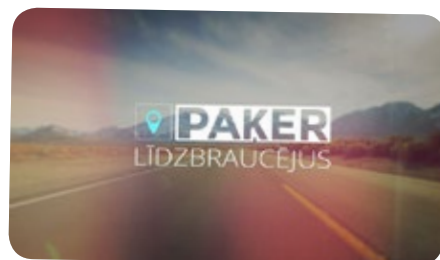


Casual, comedy about a pair of siblings



The Royals, drama

Phileas launch Road Diaries



Road Diaries, brand new factual entertainment format for MIPCOM

Spanish *prodco* **Phileas Productions** and **Modern Times Group (MTG)** launches the new factual entertainment format *Road Diaries*, on air since September on MTG's Free TV channel **TV3** in Latvia.

The format concept is based around the increasingly popular trend of ridesharing, which is said to change the way people travel. The production is supported by MTG's original format development **Angel Fund** and is being launched

internationally by **Phileas Productions** at MIPCOM. **Javier Martinez**, executive producer & format development, **Phileas**: 'The production looks amazing and we are sure that the format will be very well received internationally since this is a unique global trend that is redefining the way we travel and drive worldwide'.



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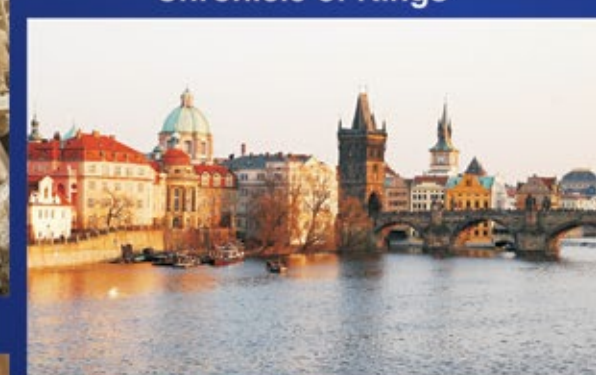
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Disney, biopics y coproducciones



El nutrido equipo de ventas y marketing de Disney Media Networks Latin America, en los estudios de Burbank durante su presentación para la región en los últimos LA Screenings 2015

Disney Media Distribution Latin America (DMD), brazo de distribución internacional de **The Walt Disney Company**, sigue apostando por el fortalecimiento de su catálogo de la mano de las biopics y las coproducciones, nueva gran tendencia que vislumbran en el mercado.

De cara a MIPCOM, **Fernando Barbosa**, SVP, destaca la serie *Hasta que te conocí - Juan Gabriel* (15x'60), que es la primera de una importante lista de biopics que la compañía presentó en la pasada edición de LA Screenings para América Latina. 'Del estudio tenemos 31 series, y apostamos particularmente por los dramas *The Catch* y *The Family* y la comedia

Granfathered con **John Stamos**'.

Otros formatos destacados de la compañía son *Code Black* (13x'60), drama médico con la ganadora del Oscar **Marcia Gay Harden**; *Quantico* (13x'60), sobre un grupo de jóvenes reclutas del FBI; y la serie de "falso documental" *The Muppets* (13x'30), que retrata la vida tras bambalinas de los personajes creados por **Jim Henson** en la década del '70.

Leonardo Aranguibel, director de producción, añade sobre *Hasta que te conocí*: 'Juan Gabriel es un ícono en Hispanoamérica, como compositor y cantante: él mismo es coproductor de la serie con nosotros y **Somos TV**, con servicios de producción de **BTF** en México. Ya está comisionada en **Telemundo**, **Azteca** y **TNT** a nivel panregional. Hay una tendencia hacia las biografías y hacia allí vamos'.

Además en julio se estrenó *Los Años Dorados*, coproducida con **GCO Entretenimiento** y **UCV TV** de Chile. 'Nuestras producciones en América Latina se venden muy bien internacionalmente. Gustan en la audiencia porque

reflejan el quehacer cotidiano de los latinos: por ejemplo, *A Corazón Abierto* se vio en 20 mercados, algunos de ellos doblados a otros idiomas. La audiencia se ha acostumbrado a 6-10-13-20 episodios. El mercado está maduro y listo para este producto', completó el ejecutivo.



Los Años Dorados, adaptación de UCTV en Chile



Juan Gabriel, nuevo biopic coproducido con Somos TV

BOOTH: # R8.D11



Survival in the Skies

Arrow Media, history and science

Arrow Media (UK) offers a slate of new series headed by *Survival in the Skies* (3x'60). Distributed by **TCB Media Rights** and broadcasted on **Smithsonian Channel** in the US, it explores the breakthroughs, turning points, triumphs and disasters.

BOOTH # P-1.C12

Band: tailor made content



Elisa Ayub, director of international contents

Band Contents Distribution, a division of **Grupo Bandeirantes** (Brazil), is expanding its business worldwide with an offer of high quality content.

How? According to **Elisa Ayub**, director of International Contents, the answer is simple: 'tailor made content'. 'The company identifies and analysis the needs from each client, offering the product more adapted from the catalog, which has many genres like telenovelas, series, documentaries, reality shows, etc.'

Heading the offer at MIPCOM is the car-

toon series in 4K UHD *Wacky TV* (13x'11), ah show that jumps into the backstage of a network and shows the most unexpected situations of what happens "on air" and "off air". Also a cartoon series, but for young adults, is *Skivvy Man* (26x'2), centered in a 30 years-old superhero who lives in the outskirts of a big city and is usually called to solve simple cases.

Also, **Band** introduces the special *Brics - the new middle class* (5x'52), a series tells the impact of the economic and social changes in the lives of middle-class families in each of the five countries of the group. And *50x1* (156x'30), a show in which the presenter shares his travel experiences.

Regarding reality series, **Ayub** recommends the telenovela *Dance Dance Dance* (160x'45),



Skivvy man, cartoon for young adults

a love story set amidst the world of music and dance; *Head On A Platter* ('104), movie; and the series *The Amazing Professor Ambrosius' Mansion* (26x'5).

Finally are the four seasons of the investigative journalism show *The League* (26x'45, 37x'45, 32x'45 & and 26x'45); and the entertainment show *The World According to Brazilians* (61x'60).

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Starz: ‘Creating non-traditional opportunities’



Mara Winokur, SVP, Digital

Starz Digital is one of the three entities of the distribution arm of **Starz** (USA). The other two are **Anchor Bay**

(Home Video) and **Starz Worldwide Distribution** (linear television sales). **Mara Winokur**, SVP, Digital heads up the digital team that handles transactional distribution (EST/TVOD), and SVOD and AVOD licensing for all properties —owned or licensed— for which the company has digital rights.

She describes: ‘We work in tandem to maximize the financial and strategic value of our properties and of the Starz brand as a whole. So, rather than set an overall “one-size-fits-all” strategy for our content, we

evaluate all opportunities on a territory-by-territory, case-by-case basis, and we move quickly to get deals done’.

‘Because we own much of the content we distribute (rather than representing a separately owned network as many distributors do), we are open to creating non-traditional opportunities for our international partners that others may not be able to’, ensures.

At MIPCOM, **Starz** brings three new properties. Inspired by the movie of the same name, *The Girlfriend Experience* (13x’60) that follows a second year law student working hard to establish herself in a prestigious firm. In *Ash vs Evil Dead* Bruce Campbell represents a chainsaw-wielding monster hunter from *The Evil Dead*, and *Flesh and Bone* is an 8-episode limited series, written and executive produced by Moira Walley-Beckett (*Breaking Bad*).

‘In addition we are presenting our first Starz original movie with the period piece *The Dresser*, based on the award-winning play of the same name, and starring **Ian McKellen** and **Anthony Hopkins**. And of course we’re bringing back new seasons of our worldwide hits *Black Sails*, *Power* and *Survivor’s Remorse*. We believe all these properties are globally appealing and we’re looking forward to sharing them with everyone’, completes **Winokur**.



The Girlfriend Experience



Real Rob!, scripted comedy series

scripted comedy series *Real Rob!* (8x’30).

BOOTH: #R7.J11



I Know Who You Are, high-concept drama/thriller series

E1 format for **Channel 4** (UK) for **TV3** (Televisió de Catalunya). Lastly, other highlights in its catalogue for MIPCOM include the series *Hotel Almirante* and the docu-tainment *So Good*.

‘Our aim is to produce one to two series a year, whether they be in-house projects or collaborations and co-productions with other production houses... always with an international projection in mind’, concludes **Diaz**.

Tricon Films & RC + Factory Film Studio

Tricon Films & TV (Canada) and leading film sales company **Factory Film Studio** signed a distribution partnership that sees **Tricon** to handle international TV, home entertainment and digital distribution of 10 new feature films since MIPCOM. It also marks the company first foray into film distribution.

The Canadian distributor launches in Can-

nes the comedies *Canadian Muscle*, *Club Utopia*, *Mike Marino Live at The Borgata* and *Miss in Her*, the sci-fi animation film *A Call To Minds*; the thrillers *Risk Factor*, *September Runs Red* and *Story of Eva*, and dramas *The Desert Fish* and *Trooper*. The star, producer and director **Rob Schneider** (*The Benchwarmers*, *Gigolo*) is presenting in the market the

Filmax bets on TV dramas



Ivan Diaz, head of international division

In recent years, **Filmax** (Spain) has really set its sights on the TV market and after the success of the production and commercialization of *The Red Band Society*, the company has

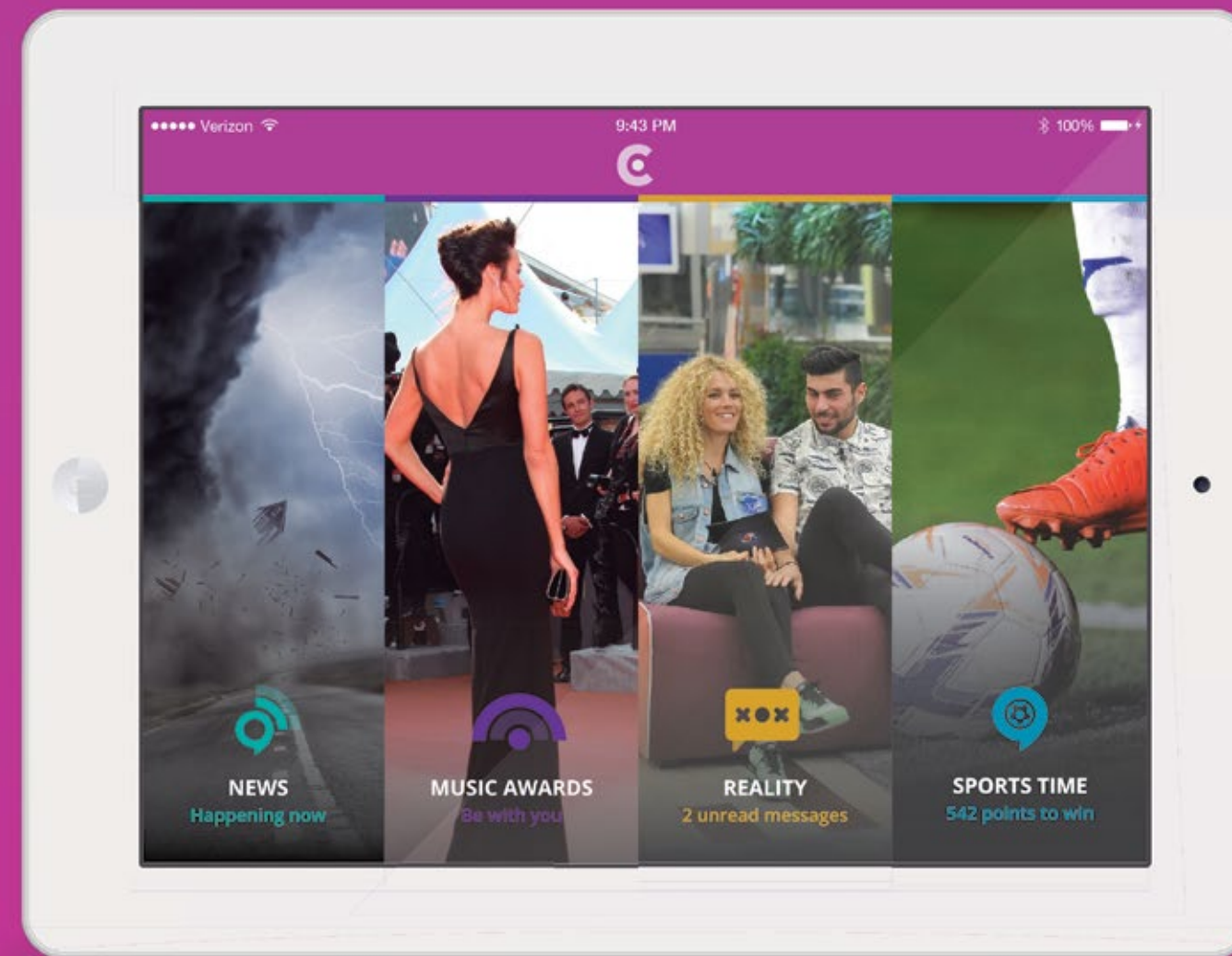
proved itself as one to watch in the industry. The show will be an intense crime thriller, centered on the hunt for a missing young girl, and is brought to us by the same creative team behind the phenomenally successful *The Red Band Society*.

‘This is a compelling series which I’m sure will do just as well overseas as in Spain. It’s a real indicator of the kind of high-quality fiction that is being produced in Europe right now’, ensures **Diaz**.

But the company not only had been working on *I Know Who You Are*. It also, for the first time in the company’s history, adapted a foreign format for the Spanish domestic market. Filmax produced the first season of *Dates*, originally an

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Zodiak, ambitious dramas



Elliott Chalkley, VP of Sales

Zodiak Rights (UK) offers at MIPCOM its wide catalogue of high end and ambitious British drama series, as well as factual contents and entertainment formats. 'We are investing time in shows that we really believe in, and are hosting some great events to launch our new shows down in Cannes', describes **Elliott Chalkley**, VP of Sales.

He continues: 'With *Versailles*, sold to **Telefonica** Spain, **SquareOne Entertainment** Germany and the **BBC UK**, and *Rebellion*, our slate has been strengthened, proving that European drama can compete with the top American ones. Our format and factual slates have also proved to have great global appeal: *Wild Things* and *Rachel Hunter's Tour of Beauty* have travelled well'.

The drama *The Returned* came back on series 2 this autumn on **Canal+** France. Season 1 has been sold to **HBO Latin America**, **Movistar+** Spain and **SBS Australia**. 'We also have some key recommissions, such as the physical game show *Wild Things* series 2 (produced in UK and currently on air in Russia and coming soon to Belgium). Following the success of the original '60 for **Channel 4** earlier in the year, *The Secret Life Of 4 Year Olds* has received a new commission. *The Secret Life of 4, 5, 6 Year Olds* from **RDF Television** is a further 7 hours, and the format has also travelled to Belgium and Denmark', adds **Chalkley**.

Lastly, **Zodiak** launches at MIPCOM the format *Humble Pie* (8x'60), from **RDF Television**, a self-elimination show where four passionate cooks create three delicious dishes against the clock; and *SAS: Who Dares Wins* (5x'60), an authentic look at what it takes to join the SAS, as well as *Bikini Island*, *Mastiff Denmark*, reality format for **TV2**.



Brand new format Humble Pie



The Returned, series two

Last July, **Zodiak Media** and **Banijay Group** confirmed their merger in the process creating a pan-Euro production giant with revenues in the USD 1 billion. The new company has a footprint in more than 18 territories of 3 continents (America, Europe and Oceania).

FOX: feel the drama

Twentieth Century Fox Television Distribution (USA) launches at MIPCOM its new drama *The X-Files* (6x'60), an event series helmed by creator/executive producer **Chris Carter**, with stars **David Duchovny** and **Gillian Anderson** re-inhabiting their roles as iconic FBI Agents; and *American Crime Story* (10x'60), about some of the biggest

true crime stories ever.

Other highlights are *Lookinglass* (13x'60), centered on a morally corrupt ex-Sheriff who's given a second chance at life when he is brought back from the dead; *Minority Report* (13x'60), based on the international blockbuster film by Steven Spielberg,

Lastly, **FOX** recommends *Scream Queens*



Lookinglass

(13x'60), a comedy-horror murder mystery in which a devil-clad killer targets Wallace University's most elite sorority house, where a tragedy occurred 20 years earlier.

The Crazy Family of KABO

Established in 2014, **KABO International** (France) is the distribution arm of **KABO Family Group** created in response to global interest for its formats including the *Pick'n Mix* scripted comedies. **KABO** also distributes a growing catalogue of handpicked third party formats from companies such as **Zone 3**, **Rose Bay Media** and **Noel Gay Television**, and co-distributes several formats from **Avanti Cine Video**.

Arabelle Pouliot-Di Crescenzo, managing director, recommends in Cannes the format *Our Crazy Family* (170x'26), a scripted comedy actually in production for a fifth season for **M6** in France and under contract in six countries across Europe, North America, Latin America and Central and Eastern Europe. 'It depicts the life of a multi-generational family, which we can all relate too, and follows their various antics as they face with humor the complexities of three generations as they try to get along', describes the executive.

Another new format is the retro game show format *Who's Who?* from UK based **Rose Bay Media**, which has been produced in 10 countries so far and achieved a 63.8% of market share in the Norwegian broadcaster **NRK**.

'We are delighted to unveil our new stand at MIPCOM and thrilled to expand our catalogue with hand-picked third party formats across a wide range of format genres including game shows, entertainment and factual', continues the executive and concludes: 'we look forward to meeting new and established clients at MIPCOM and introducing our unique programming library. Working with broadcasters and production companies we aim to roll out our formats globally and to also expand our catalogue with third party formats'.



Our Crazy Family, comedy format in production for a fifth season for M6 France



Arabelle Pouliot-Di Crescenzo, managing director

BOOTH # P3.A 1

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Dori Media, multi-genre proposal



Nadav Palti, president & CEO, Dori Media Group

Dori Media Distribution (Israel) brings to MIPCOM a varied catalogue of entertainment formats, dramas and romantic comedies headed *Mila* (250x'30), centered in a woman that suppresses the growing doubts about her lifestyle and the obvious disconnect between the exciting life she's supposed to be living and all those lonely evenings, and *His Wife* (10x'30), comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy.

Other new titles for this season are the docu-reality *It Girl*, about the one that every girl wants to be; the comedy *Mario* (40x'30), and the kids series *Dr. Libi* (10x'15).

Also are *Esperanza Mia* (150x'45), about the forbidden love between a woman who takes shelter in a convent, pretending to be a novice and a priest, and *Little Mom* (25x'30) is a scripted comedy that reveals the harsh truth of life after having kids. A French version will go on air on **TF1** and it was aired in Poland and Belgium with great ratings.

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.

While in the street trivia game show *Famous Face* a couple of contestants are asked questions but are not allowed to answer them. The contestants are introduced to a spinning roulette of celebrities. Once receiving a question the roulette spins until it stops on three celebrities, which two of them got the answer wrong and only one got it right.



His Wife, new comedy

TVN: stories with strong women



Ernesto Lombardi, SVP international sales

Apart of keep pushing internationally its catalogue of entertainment formats -successful both in the local and the international markets-, **Television Nacional de Chile** launches at MIPCOM a slate of scripted with strong women as main characters, distributed in the international market by **Telemundo** (USA).

Heading the slate is *La Chúcará*, a telenovela that tells the story of a young woman

with a strong personality who returns to the farm where her family works. There she meets the owner of the place and recently widowed, who assimilate a difficult attraction will break loose.

In *Juana Brava* an idealistic and brave woman is forced to return to her hometown where her father is Mayor. After saving a girl from a fire and become a heroin she will convince herself that she has something to bring to her community, so she decided to work in the City hall.

Lastly are *Matriarcas*, where a woman finds out that she is grandmother of 33 grandsons of his one of her sons, who during his adolescence was sperm donor. She will do



Juana Brava, new telenovela

everything to find them all with the help of a charming and seductive cheater. And *La poseída*, a telenovela that tells the story of the first woman in Chile exorcised. Set in the nineteenth century, the series shows how the educated class of the century is tormented by a beautiful young girl in a convent who seems to be possessed.

BOOTH: # P0.B1

BOOTH # P4.C4

NBCUniversal reborns Heroes



Belinda Menendez, President, NBCUniversal International Television

NBCUniversal International Television Distribution (USA) brings to MIPCOM a brand new slate of products headed by comedy and drama series, including productions about detectives, police and mysterious.

Heading the slate is *Heroes Reborn* (13x'60), a sequel of the supernatural phenomenon with a fresh crop of inspiring heroes who take on the ultimate struggle between those with extraordinary abilities.

Another highlight is the drama *Shades of Blue* (13x'60), centered in a New York detective and single mother who falls in with a tight-knit group of dirty cops while striving to provide the best life for her honest, talented daughter. While *The Last Kingdom* (8x'60) is a drama set in the year 866, when England is under attack from waves of Danish raiders coming to plunder and occupy this fertile land.

Mr. Robot (10x'60) follows a young programmer who suffers from a debilitating anti-social disorder and decides he can only connect to people by hacking them, and *Game of Silence* (10x'60) is a new drama about a successful Atlanta attorney whose long-lost childhood friends unexpectedly reappear after 25 years.

Executive produced by Dick Wolf, *Chicago Med* (13x'60) delivers the newest installment of the compelling Chicago franchise, an emotional thrill ride through the day-to-day chaos of the city's most explosive hospital and the courageous team of doctors who hold it together.

Regarding comedies, it stands *Hot & Bothered* (13x'30), starred by Eva Longoria and centered in a sizzling TV superstar and her lively family of cast and crew all competing to steal the spotlight; and *Superstore* (13x'30), from the producer of *The Office*.



Heroes Reborn, spin off of the global success Heroes

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Small Village of Beirais



The Only Woman



Heart of Gold



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BOOTH: #P4.C13

Scripps Networks, more global



Hud Woodle, VP Program Licensing International

Scripps Networks Interactive (USA) is going through a great moment in the international market, after completing the acquisition of the 52.7% of Poland's premier multi-platform media company **TVN**, from **ITI** and **Canal + Group**.

Through its global arm **Scripps Networks International**, the company is also consolidating its channels presence in many strategic markets, such as EMEA —

Food Network was launched in Czech Republic on **UPC**, DTH platforms **Skylink** (both SD and HD versions) and **freeSAT** — and Latin America — **DirecTV** has acquired **Food Channel** for panregional distribution —, etc.

At MIPCOM, the distributor offers the largest proposal ever with over 4.000 hours of content for sales and distribution, including titles like *Cake Wars*, *Junk Gypsies* and *Bert the Conqueror*.

New commissions are along with popular programming from **Scripps Networks** as *Barefoot Contessa*, *Chopped* and *Beat Bobby Flay* in the category of food; *Fixer Upper*, *House Hunters* and *Flip or Flop* in the category of home; and *Trip Flip*, *Hotel Impossible* and *Mysteries at the Museum*, in the travel category.

'Scripps Networks is leader in producing lifestyle content', ensures **Hud Woodle**, VP program licensing international, and he completes:

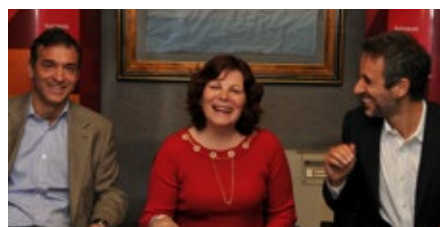


Chopped, culinary reality show

'We create premium programming that not only entertains, but informs and inspires our global audiences. Our experts and programming present knowledge and confidence in our audience to create their dream homes, prepare the best cake or planning their best-ever journey'.

Torneos, retrato de Sandro de América

Torneos sigue consolidándose como desarrolladora de ideas y proyectos de ficción para el mercado internacional. Recientemente, la compañía liderada por **Ignacio Galarza**, CEO, y que tiene a **Juan Parodi** como director de ficción y entretenimiento



Ignacio Galarza, CEO; Olga Garaventa de Sánchez, viuda de "Sandro", y Juan Parodi, director de Ficción y Entretenimiento, durante la firma por los derechos de la miniserie de Sandro

rubricó un acuerdo para lanzar una miniserie basada en la vida del popular cantante **Roberto "Sandro" Sánchez**.

Parodi, quien está en MIPCOM presentando el proyecto, resume a **PRENSARIO**: 'Hace mucho tiempo que estoy detrás de los derechos de esta historia. Se trata de una de las vidas más apasionantes de un artista Latinoamericano. Sandro fue un hombre misterioso con sufrimientos hondos y con un gran sentido del humor'.

Sandro vendió más de 22 millones de placas, ganó 11 discos de oro, decenas de discos de platino, un premio *Grammy* a la excelencia musical y el *Gardel de Oro*, entre otros. Y fue el primer latino que cantó

en el **Madison Square Garden** de New York', enfatiza el ejecutivo.

La miniserie sigue su vida, sus aventuras juveniles, sus comienzos, su transformación musical, los éxitos que lo convirtieron en una figura importante de la música argentina e internacional, recreando tanto su vida sobre el escenario como debajo de ella y hasta su final junto su mujer, **Olga Garaventa de Sánchez**.



Sandro de América, miniserie

Sony, scripted and more



Angélica Guerra, SVP & managing director, and Alex Marin, EVP, international distribution, Latin America, Caribbean and Canada, Sony Pictures Television (borders) with the protagonists of *El Dandy*, Alfonso Herrera and Verónica Orozco

Sony Pictures Television (USA) highlights at MIPTV *Bloque de Búsqueda* (70x'60) its new drama produced for **RCN** (Colombia), based in the stories of the **Coronel Hernan Martin** and the **Captain Antonio Gavilan**, men that created and commanded the elite corps of the police officer to track and kill **Pablo Escobar**.

A big launch from the studio is *Mad Dogs* (10x'60), which shows a group of frustrated and unsuccessful forties friends gather in Belize to celebrate the early retirement of one of the members of the group, but a number of disparate and unforeseen events are triggered, revealing dark secrets and an intricate web of lies, deception and even murder.

The Art of More (10x'60) follows a cheater that opens his way into the exclusive world art market thanks to connections with multinational smuggling gangs with whom he came into contact as a soldier in Iraq; *The Player* is a '60 drama starred by **Wesley Snipes** produced for **NBC**: it is centered in a former FBI agent that unwittingly becomes member of a centuries-old and wicked secret society, delivered to staging atrocious games in which points are measured in lawless acts committed and lives lost; and *Houdini & Doyle* (10x'60).



Mad Dogs, new series

Lastly, **Sony Pictures Entertainment** announced the appointment of **Diego Suarez-Chialvo** as SVP International Film & TV Production, who joins the studio after being SVP Creative Affairs at **Fox21 Television Studios**.

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FremantleMedia: más desarrollo propio



Coty Cagliolo, Directora Creativa, FremantleMedia México

FremantleMedia Latin America presenta en MIPCOM *La Banda*, el mega show de gran escala que produce para Univision en USA Hispano. Y lanza además dos nuevos formatos.

Coty Cagliolo, directora creativa, FremantleMedia México: 'La Banda es una propuesta diferente a los talent-shows habituales y ya tiene un muy prometedor rollout internacional. En México estamos produciendo la segunda temporada de México

Tiene Talento para Azteca, y Si Se Puede! (I Can Do That!, Armoza Formats) para Azteca y Telemundo. Además, cerramos un acuerdo de co-desarrollo con Marco Antonio Regil, una asociación creativa con Kapow y una first look con el laboratorio de ideas de la Universidad de Chicago'.

'Continuamos expandiéndonos hacia diferentes géneros como la ficción y los programas de lifestyle, y nuevas plataformas, sin descuidar nuestro core business que es entretenimiento para TV abierta'.

En Cannes lanza nuevos desarrollos propios, como el concurso de belleza con twist, *La Ruda Mas Bella*; el game show de estudio *Esta Cantado*, que ya está al aire en Perú y Argentina; y *Style Squad* con la megastrella fashionista Nina García en el que un grupo de diseñadores compiten para vestir a las celebridades en una alfombra roja'.

Concluye Cagliolo: 'A futuro buscamos producir en nuevos territorios, como Colombia y Argentina, incrementar nuestra cartera de clientes hacia clientes digitales y de cable, y avocarnos más intensamente al desarrollo de contenidos originales'.



La Ruda Mas Bella, nuevo concurso de belleza con twist

Eccho Rights, directo a América Latina

BOOTH: #P3.B 1



Barbara Susterova, ejecutiva de ventas para América Latina

Con la designación en julio pasado de Barbara Susterova como nueva ejecutiva de ventas para América Latina, Eccho Rights (Suecia) busca consolidarse en la región, distribuyendo directamente su catálogo de series de Turquía y Europa (Escandinavia y Portugal, por ejemplo), y formatos de NTV y TV Asahi de Japón, entre otros.

La alianza inicial con Somos Distribution le trajo muy buenos resultados, sobre todo en el posicionamiento de *Ezel*, vendida en toda

la región. Susterova: 'Mi principal objetivo es reforzar la presencia de Eccho Rights en Latinoamérica y abrir nuevas líneas de negocio'. Para los buyers latinos en Cannes, la distribuidora destaca algunos de los mejores dramas de Turquía que significan más de 1.000 horas disponibles en español neutro, además de series europeas y formatos de entretenimiento. 'Nuestra serie mejor vendida en el mundo es *Ezel* (casi 100 países), aunque también tenemos *Karadayi* y *Kurt Seit & Sura* (70 territorios), *Kacak* o *Elif*, y el gran lanzamiento de MIPCOM, *White Nights* (70x'45) de Ay Yapim para ATV'.

'*Karadayi* fue adquirida por Telefe Argentina, *Albavisión* para América Central y

Kanal D adds teen stories



Ozlem Ozsumbul, head of sales & acquisitions, Kanal D

Kanal D, one of the three main Turkish distributors, arrives to MIPCOM with brand new series and new seasons of its most recent successful dramas, including new genres: teen series.

Ozlem Ozsumbul, head of sales & acquisitions: 'We have an impressive portfolio of dramas that have been seen all over the world and will continue like this. Being this year *Country Of Honour* is an acknowledgement of our competitiveness, quality, talent and creativity and we proud of it. MIPCOM 2015 brings in interested buyers and new opportunities to us'.

Kanal D is launching new titles such as *Sunshine Girls*, a teen drama series that started on summer and will continue during the next TV season. The cast, story and production are really shiny, romantic but the story also has really strong drama structure and exciting questions for audience. *Story of Summer* is the second title to be launched this market.

And there is more... 'Matter of Respect is the adaptation of Italian Mediaset's *Rispetto e il Honore*. For My Son new season shows one father and his power to change his destiny, and *War of the Roses* is a story of love, passion and intrigues', adds Ozsumbul.

'Within the last 3 years we have reached Latin world and America. We have different ways of working styles in each territory. We also started to work with some Far East territories. We will try to widen up that portfolio in the next months', she concludes.



Story of Summer, brand new teen series

estamos cerrando un acuerdo en Perú. *Kurt Seit & Sura* se emitió en MundoMax (USA Hispano) con buenos resultados y *Kacak* se estrenará en Azteca América en enero 2016', señala.

Susterova concluye: 'Buscamos reforzar nuestra posición no sólo como distribuidora de dramas turcos, sino también como fuerte aliado a la hora de distribuir contenido latinoamericano a otras regiones. Queremos seleccionar los títulos más potentes de cada territorio y ampliar nuestro line-up a futuro'.



White Nights, nueva serie de Ay Yapim en MIPCOM

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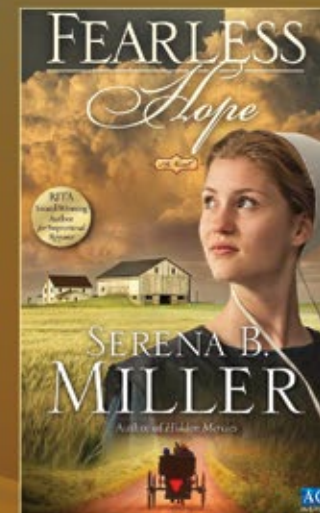
*Source: Nielsen, L+3, W2554 (000): Love Finds You in Sugar Creek premiere is #1 among 2014 to-date UP premiere movie premieres (1/1-5/8/2014) and Love Finds You in Charm premiere is #1 among 2015 to-date UP premiere movie premieres (1/1-6/7/2015).



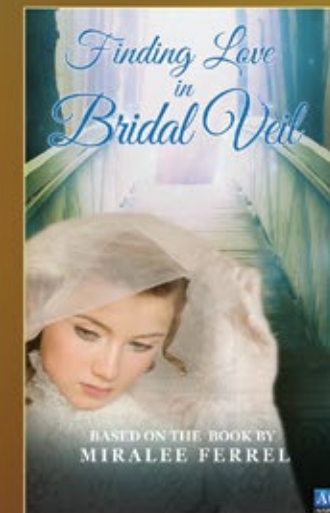
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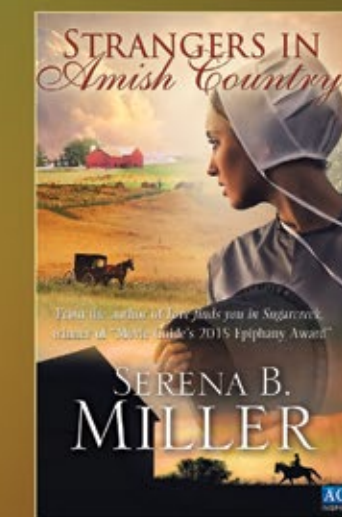
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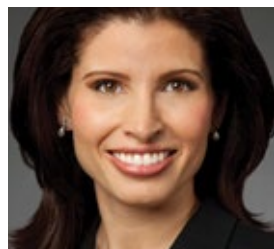
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A+E, from factual to scripted



Mayra Bracer, head of sales, Latin America

Mayra Bracer, head of sales for Latin America **A+E Networks (USA)**, describes the strategy of the company traditionally known for the quality of its factual formats and now advocated to scripted content: '2015 has been a difficult year in the region because of the economical crisis, but we could achieve our goals and grow between a 15 and 20% this year'.

According to the executive, Latin America is going through a time of change in their grills because of the explosion of the Turkish products and the growth of local production, opening the game to new competitors. 'Previously we had to compete only against other US companies, now we do it with Latin and internationals too', says Bracer.

How to overcome the crisis? 'We need strong products and strong business relationships with our customers', she responds and continues: 'We have become a niche company -in factual- to which customers come knowing that here will find quality content'.

While to date **A+E** has focused on the development of documentaries and docu-dramas, now is currently focusing on growing as dramas producer. In 2014 the company debuted with good results with the series *Marilyn*, *Un-Real* and *Sons of Liberty*, all sold in Latin American Pay TV channels and in conversations for Free TV.



Un-Real, scripted series

At MIPCOM, distributor launches two new scripted series for Latin America: the second season of *Un-Real*, and one miniseries based in the stories of **Agatha Christie**. In factual it stands *Reglas de la Biblia*, *Los Secretos de la Biblia* y *WWI*, and the new *Alone (History)*. Also are the formats *7 Years Switch* and *Man vs. Child*, cooking reality show.

Ideas del Sur: talent shows & scripted



Federico Facello, CEO

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*.

Along with *Showmatch* the company produces *Éste es el show*, live daily show whose core is the content associated with *Bailando por un Sueño*, discussing and showing exclusive content about the format.

Federico Facello, CEO: 'We created for **Canal 9** Argentina two talent shows for pri-

me time weekend: *Tu Mejor Sábado* and *Tu Mejor Domingo*. The program began airing two years ago with a frequency of once a week and given the success on screen this year we added a new weekly edition. Stands its segments *ArgentiNiños*, *El Gran Concurso de Ritmos*, *Las Argentinas más Lindas*, *Campeonato Nacional de Malambo*, among others'.

For pay TV **Ideas** produced a new season of our daily *La Previa del Show (Magazine)* and launched at **C5N Viva la Tarde**.

Other top product of the company is *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.

'We received several proposals to provide production services on demand to third parties in Argentina and several Latin countries', explains the executive and completes: 'Also, we are working in new testimonial programs, docu-reality and return to the production of fiction, genre in which we have already been very successful with series like *Los Roldán* and *Patito Feo*'.



Marcelo Tinelli and the Showmatch production

Mediaset: network + content



Manuela Caputi, international sales manager

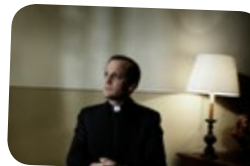
Mediaset arrives to Cannes with great news. On one side, it has launched its international channel, **Mediaset Italia**, which is offering worldwide, and it brings a brand new slate of dramas, crime series and animation.

The network includes the best of the Italian broadcaster programming —both generalist and free thematic channels— that can be seen only outside of Italy. In Europe, it has agreements with 49 different TV operators in 14 countries, which include the international Italian channel in their cable, satellite and OTT offers.

In addition, the distributor introduces a slate of new series that includes drama, crime and anime. On top of the offer is the first season of *Adrian* (26x'26), a cartoon that narrates the adventures of a multi-talented young hero fighting to defend his ideals. In the biographical *Call Me Francesco* (both theatrical and miniseries 2x'100), the Argentinean actor Rodrigo de la Serna follows **Jorge Bergoglio's** human and spiritual journey, from his early days until his election as Pope and Bishop of Rome.



Adrian, animated series



Call Me Francesco, starred by the Argentinean Rodrigo de la Serna

A Sicilian Story (8x'80 or 16x'40) is a crime series where a team of investigation experts must deal with the most intricate cases. Lastly, the mystery miniseries *Not My Son* (8x'80), where the life of a family like any other turns down after the murder of one member, and the crime series *City Cops* (16x'40), set in a city where the eternal beauty of its sites is in conflict with the evils of its residents, both also available as scripted format.

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Historical & modern meet at Arab Telemedia Group



Talal Awamleh, CEO, Arab Telemedia

Arab Telemedia Group is one of the leading media production companies in the Middle East, founded by Mr. Adnan Awamleh and lead by Mr. Talal Awamleh. The group has been in the market for more than 30 years and has created thousands of TV hours of original & high quality series covering Arabian historical stories to a modern day social international drama and Emmy award winning TV series. Number of employees, 120 hours produced per year 100+.

The most successful projects Arab Telemedia has developed for the Jordan TV market and worldwide are *The Invasion* — Emmy award winning TV series —, *Balgis*, *Al Hajjaj*, *The Sons of Al-Rashid*, *Imru' Al Qais*, *The Gathering Age*, *The Sun Rises Again*, *Al Murabitun* & *Andalusia* and *Abu Ja'afar Al Mansur*, while the new ones are *Medinah*, *Malik Bin Al Rayb*, *Rakan Bin Hathleen* and *The Promise*.



Rakan Bin Hathleen and The Promise, two high end projects promoted at MIPCOM

Talal Awamleh, CEO: 'The Middle East TV production market is emerging, and we are taking the initiative to develop the industry in many aspects starting by using the state of the art facilities, production gear and post production equipment. We have heavily invested in acquiring the top-notch equipment and gear. Not to mention hiring international crew that has extensive experience in world-class productions'.

For MIPCOM, the company expects to meet new potential clients in order to promote Arab Telemedia Group's production for international distribution. 'Also to highlight the high-end production *Medinah* and sell our other titles tackling new markets and featuring our plans for global expansion', adds Awamleh.

DRG launches Robert Redford the West



Albertina Marfil, sales manager for Latin America and Asia

With formats adapted in Brazil and Argentina, and sales to different panregional networks, the British distributor DRG is going through a great present, especially in Latin America.

A *Fazenda* is the Brazilian version of *The Farm*, currently on air on Record, while *¿Qué fue primero el huevo o la gallina?* is a celebrity program based in *The Chicken or the Egg*, which *Telefe* (Argentina) is producing and airing on Saturday's late night with good results.

Distributor has sold the first season of *Jesus Code* to A+E Latin America (Nutopia), which will have a second season on CNN in 2016 (6 episodes). Marfil adds: 'We also have the geek series *Peep Show* (Channel 4), very successful in Turner (9th series), which follows two freeks/outside narrating their daily lives, and the comedies *Shamless* and *In Betweeners*. On scripted, the most successful title in the international market has been *Doc Martin*, adapted in France, Portugal, Italy, Spain and Germany, among other countries'.

For MIPCOM, DRG seeks to promote its new series, highlighting in particular *Robert Redford the West*, a docu-series commissioned to

AMC about the biggest bandits of the Far West. Also, *Natural Born Monsters* (8 episodes), launched last month on The Weather Channel (USA) and *Super Sizers* (Channel 5) focuses on obese in their daily lives.

Distributor has acquired the exclusive global rights to a number of wildlife and nature series that includes the new series produced by Australian indie Wildbear Entertainment *Baby Animals in The Wild* (10x'48) and *Australia Doesn't Just Want To Kill You* (3x'60).



Robert Redford The West

BOOTH: #P-1.B62

Portuguese Pavilion in Cannes



For the first time, Portugal is having its own booth at MIPCOM: the Instituto do Cinema e do Audiovisual (ICA) is gathering the three main broadcasters, TVI, SIC and pubcaster RTP, plus the Association of Independent TV Producers (APIT) in the same space and objective: to internationalize the Portuguese production.

Filomena Manha, president, ICA: 'The whole investment has been supported by all the participants. After this experience we hope to continue supporting the Portuguese content expansion worldwide'.



The Only Woman, TVI



The Only Woman is the main title from TVI: the collapse of a national bank triggers a conflict between two families. A major Portuguese businessman struggles to keep his construction company from going bankrupt. A wealthy Angolan investor holds the solution in his hands. But the wounds of the past turn this corporate conflict into a clash between two worlds.

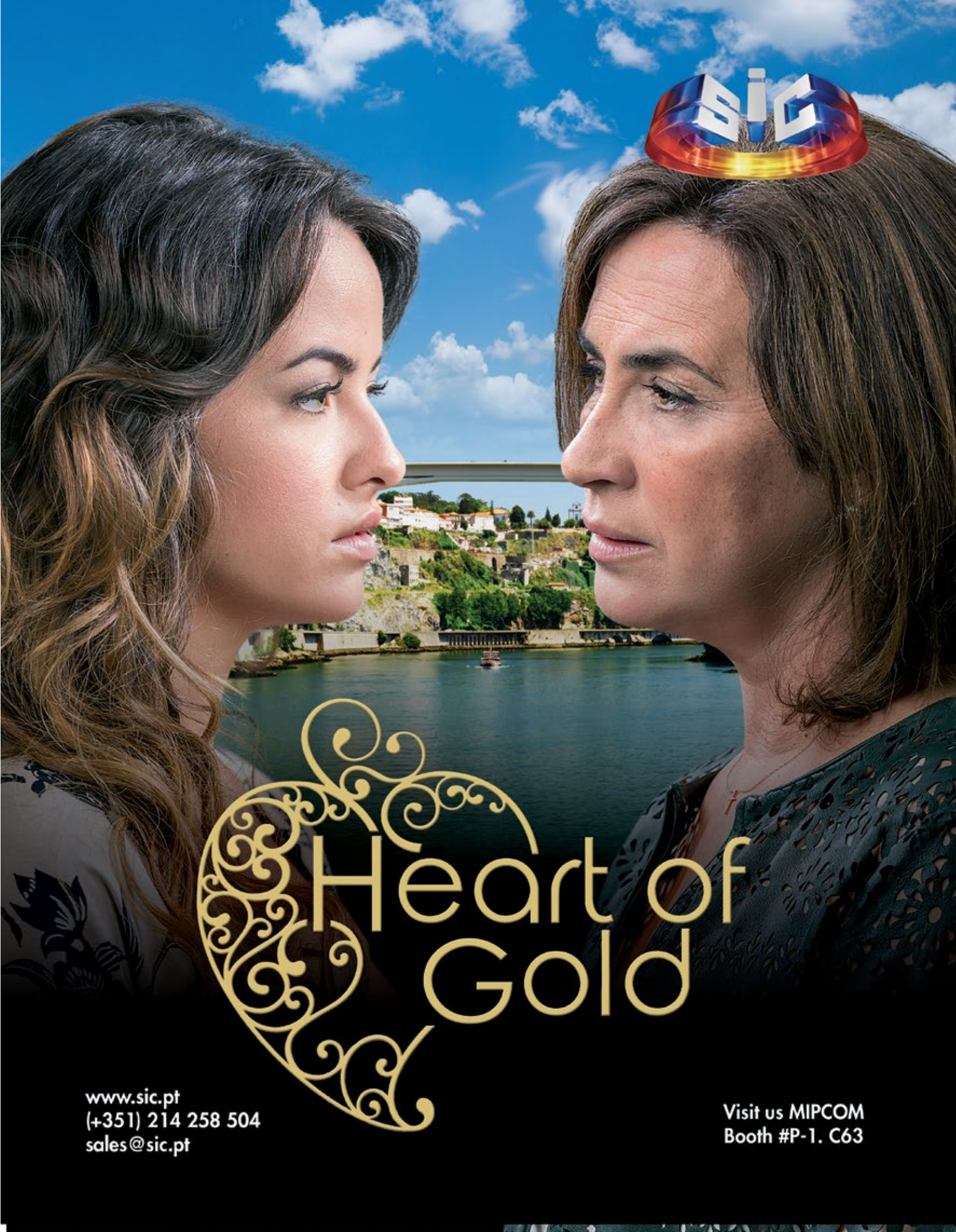


Blood Ties, SIC

From the same authors of Emmy winner *Blood Ties* (322x'45), co-produced with TV Globo (Brazil), SIC highlights the Fresh TV selection telenovela *Heart Of Gold* (300x'45, estimated) shot in the amazing landscapes of the UNESCO Small Village Of Beirais, RTP world heritage center of the Douro wine region. It also brings *Winter Sun* (316x'45), a story of betrayal and revenge, and the struggle for power. RTP exhibits *Small Village Of Beirais*, a long-running series whose main theme is the everyday multifaceted ambiance of a small countryside village: it follows the life of a cosmopolitan man who decides to move away from business problems and stressed life.



Small Village Of Beirais, RTP

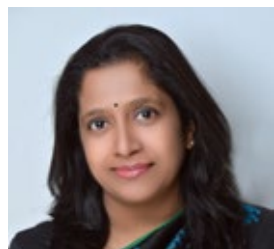


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ZEEL: Zee Bollyworld + Z Living



Sunita Uchil, global head syndication

Zee Entertainment Enterprises Ltd. (ZEEL) is one of the largest producers and aggregator of Hindi programming with a library of over 210,000 hours of TV content and rights to +3,500 movie titles from top Indian studios.

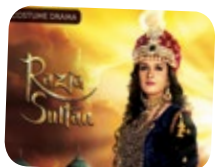
The two brands **ZEEL** is managing worldwide are **Zee Bollyworld** that hosts a large compilation of Indian entertainment content, and **Z Living** (US), a lifestyle network focusing on living well with over 1,500 hours of original content in English about fitness, cooking, lifestyle and travel.

Sunita Uchil, global head syndication: 'We are adding more than 50,000 hours of HD content every year. This year we have several new shows, including drama series *Tashan-e-ishq*, *EK tha Raja Ek thi Rani*, *Tumhi ho Bandhu Sakha Tumhi*, *Sarojini* and many more'.

At MIPCOM, it highlights the historical drama *Razia Sultan*, about the only woman to rule during the Sultanate and the Mughal period; the drama *Gangaa*, the story of a young girl with an indomitable spirit to live life; and the original dance reality format, *Dance India Dance*, recently syndicated to Thailand.



Dance India Dance, entertainment format



Razia Sultan, drama

Zee Group's studio **Essel Vision Productions** has partnered **Lionsgate** for distribution of **Vin Diesel's** supernatural action thriller *The Last Witch Hunter* for movie goers in India. The movie is set to release in Indian theatres on October 22, a day prior to its global rollout. **Uchil** concludes: 'We have opened up new office in Los Angeles. New productions are in full swing with some fantastic new concepts; all tuned to great entertainment; helping to live longer and healthier'.

Find 'Creative Mexico' at ProMexico



Creativity has always been a keystone of Mexican culture. Today Mexican creative industries contribute 7% to GDP, with revenues of USD 27 billion in 2014. For this reason the country's participation at MIPCOM is more significant each year; while Mexican companies are increasingly interested in taking part in the leading international trade fair for audiovisual content.

Creative industries in Mexico have notoriously grown and matured, as the country is one of the leading consumers of animation, videogames, and entertainment in general.

In terms of animation it is the leading market in Latin America, while in film consumption Mexico ranks among the top fifteen countries worldwide in terms of box office revenues.

This explains the success enjoyed in 2014 as MIPCOM's *Country of Honour*, attending with a 105 Mexican firm delegation, which led to exports amounting almost 84 million dollars and investments of some USD 88 million. In particular, the animation sector has attracted the attention with examples such as *The Legend of La Llorona* and *Top Cat Begins*, both developed by **Ánima Estudios**. No wonder Mexico is the world's sixth exporter of animation.

Mexico is recognized as Latin America's principal exporter of creative goods. For ins-

tance, the videogames industry is also a major engine of development: the country is one of the leading consumers of videogames. Demand for these products comprises some 56.6 million fans, of whom 28.4 million use a smartphone as their games console.

ProMexico is co-hosting *MIP Cancun* (Nov. 18-20, Cancun) which will offer international distributors the opportunity to meet regional buyers in a premium business environment featuring one-on-one tailor-made meeting schedules, and professionals the opportunity to discover the latest trends in content for TV.



Mexico Country of Honour 2014

Beta Film, XXL



Jan Mojito, CEO

Beta Film (Germany) brings to Cannes a XXL-serial slate with 13 new dramas and 15 new kids shows, where stands the TNT-original series *The Valley – In the Mist of Silence*. The psycho-thriller, produced exclusively for German-speaking Pay TV is set in a misty autumn vineyard, where a man who lost his memory and wakes up near the corpse of a young woman.

Following the footsteps of the success of the Spanish sales hit *Grand Hotel is Imperial*, an Italian remake of the sweeping love story with some dark secrets is set in a sumptuous Alpine hotel framed by the idyllic and spectacular South Tyrol mountainside.

Hollywood star **Andie MacDowell** and her *Cedar Cove* return with new seasons, along with **Hallmark's** *Lost Letters Mysteries* and the Swedish format *30 Degrees in February*, one of the biggest audience and critical successes of these times in Scandinavia. **Czech Television** produced the event-mini *Jan Hus – The First Protestant*, a dramatic plot about the social reformer and great intellectual who was way ahead of his time.



Message in a Bottle

Beta Kids highlights at *MIPJunior* with an extended **NRK**-slate including the new high class English language documentary *Message in a Bottle* (13x'12), about a Norwegian family who moved to Tikopia. **BBC** (UK) recently acquired the preschool-series *Patchwork Pals* (26x'4), heartwarming stories on an animated blanked. The feature film section is headed by the two German box office hits, **Enid Blyton's** adventurous *Famous Five IV* and *The Pasta Detectives*, the first collaboration between **Beta Cinema** and **Fox International Productions**, about two boys solving crimes in their Berlin neighbourhood.

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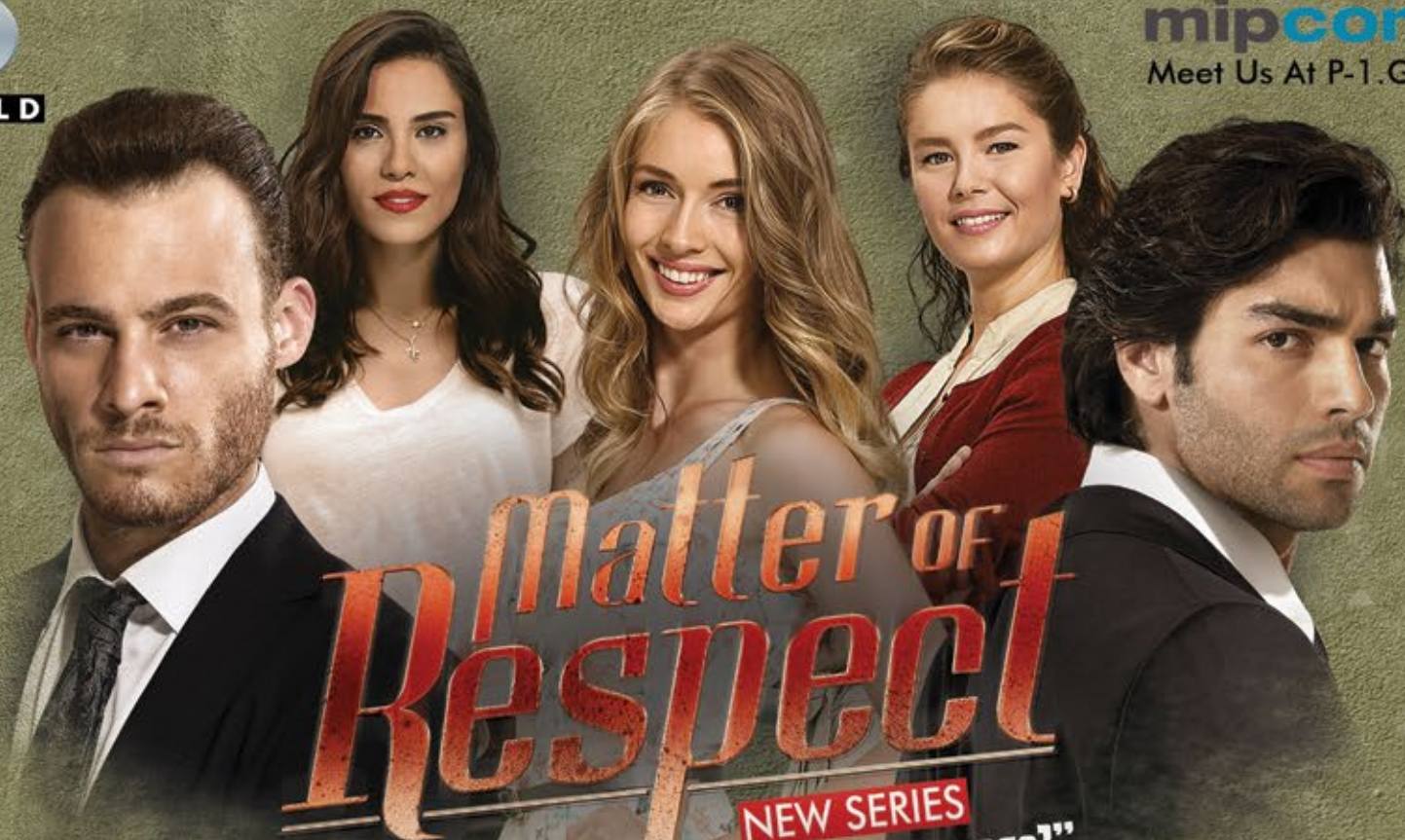
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ITV Inter Medya, also game shows



Can Okan, CEO, and Ahmet Ziyalar, managing director, ITV Inter Medya

With close to 25 years in business, **ITV Inter Medya** is one of the pioneers in Turkish distribution industry. **Can Okan**, CEO: 'Our catalogue for MIPCOM is very strong with 3 top drama titles: *Black Money Love* and *Black Rose*, sold to over 45 territories (16 in Latin America), and *In Between*, to almost 30 territories'.

For this MIPCOM, there are more news.

The company launches a brand new line of business: entertainment formats. The cooking show *Celebrities in the Kitchen*, with 13 famous people learning to cook; *Answer if you Can*, a quiz show in which participants will have to answer questions avoiding some obstacles, and a one more about sports.

'From 15 original ideas, we choose three very fresh for this market. We believe it is important to have something desirable for buyers in our suite case', he says, and completes: 'We are in a context that we need to have a better management of our properties and to find the best moment to launch and offer them'.

On dramas, the distributor premiers *Endless Love*, from **Ay Yapim**: it is on air this season on **Star TV**; also another series produced by **Focus**



Answer if you can, brand-new quiz show launched in Cannes

Film for **TV8**, whose name has not been disclosed yet, and a third title from **Ay Yapim**. 'From now on, the two business lines, dramas and formats, will run parallel. We expect to have 30% of our incomes from entertainment format in two years', concludes **Okan**.

ATV, young and strong



Ziyad Varol, licensing and digital manager, acquisition & sales, platforms

ATV Distribution is one of the latest Turkish content sales departments to be created in 2013. With only 3 years, the area lead by **Ziyad Varol**, licensing and digital manager, managed to sell some of its titles to over 60 countries worldwide, being *Sila* its main title.

'Our sales territories include the 5 continents, and in each of them we are adding new territories every day. In 2013, our foreign content sales roughly make the 10% of

the total revenue, which rose constantly from very tiny shares. Our main objective is to increase this ratio year by year. We observe that this share is ideally 1/3rd of the revenue for media giants and we are determined to reach that level in the future', says **Varol**.

In Cannes, **ATV** launches *Orphan Flowers* and *Eskiya Dunyaya Hukumdar Olmaz* as the new drama series; *Stolen Life* is on its second season, *Price of Love* and *The Noble of Today* are also in the spotlight. 'Our bestseller titles such as *Sila*, *Unforgettable* and *Becoming a Lady* are also attracting attention from the relatively new territories such as Latin America and Southeast Asia', adds the executive.

'*Sila* was sold to Chile, Uruguay, Paraguay, Peru, Nicaragua, Costa Rica, Dominican Re-

BOOTH: #P-1.N51

TRT, far and beyond



Mehmet Demirhan, Deputy Head of TV Department, TRT

TRT Sales (Turkey) has a special MIPCOM this year: on one side, Turkey is the *Country of Honour* and many activities are taking place: **TRT** organizes on Monday the *Welcome Party* at Martinez. On the other, it brings a very special programming line up with brand new drama series, miniseries, TV movies and animations.

'We have a great library expanding each day. Our sales department increased its activity since 2009. Thanks to the dynamic efforts, we reached new markets such as Latin America, Austria, Indonesia, Malaysia, Thailand, India and Africa', says **Mehmet Demirhan**, deputy head of TV Department, which he joined two years ago.

For MIPCOM, **TRT** highlights its best-selling show, *Resurrection: Ertugrul* (sold to 24 countries) whose second season shall be on air soon. '*Filinta* is one of our hot potatoes, too. We have new dramas such as *What happens to my family*, # 2 show on Sunday prime-time and it is really entertaining (based on a Korean drama), *The Last Exit* and a brand new historical drama *Yunus Emre*', he adds.

It is also offering brand new miniseries such as *Sedd'ul-Bahir*, *The Century Old Seal*, *The Great Exile "Caucasia"*, *The Slave Sultan* and *Ciragan Conspiracy*. 'This year is 100th Anniversary of Gallipoli and these miniseries are full with heart-touching human stories. We also present the first samples of our *TRT TV Movies Project* launched during Discop Istanbul. We produce 35 TV movies, which are designed for the Sunday, prime time of our flagship **TRT1**', he concludes.



Resurrection: Ertugrul, new season of TRT1 blockbuster

BOOTH: #P-1.J61



Orphan Flowers, new release for MIPCOM

public, Honduras, Guatemala, El Salvador and Bolivia, and we signed the biggest volume deal with **America TV** (Peru) for *Sila*, *Unforgettable*, *Never Ending Song*, *Past Times* and *Becoming a Lady*. A single deal was signed with **Albavision Group** for Honduras, Guatemala, El Salvador, Nicaragua, Costa Rica and Dominican Republic. With *Sila* we also made our first deal in South East Asia: Indonesia', concludes **Varol**.

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Telefe: *Cannibals*



Daniel Otaola, content distribution manager

Telefe International (Argentina) highlights at MIPCOM its first 4K series *Cannibals* (60x'60), a drama thriller co-produced with **Monte Carlo TV** (Uruguay) and **FOX International Channels (FIC) Latin America** and directed by the Academy Award winner Juan Jose Campanella (*The Secret in their Eyes*).

This new fiction gathers the best talents (it is starred by **Natalia Oreiro**) in each field, not only locally renowned but also with worldwide recognition, to achieve a different and superior series. Through an agreement with the **Gustavo Cerati** (*Soda Estereo*) family and his music company, the series features the creations of the Argentine artist, presenting an unprecedented musical quality of excellence.

Other new products are the miniseries *Story of a Clan* (11x'60). Produced by **Underground** with the support of the **INCAA** and acquired by **Turner Latin America**, the series is based on the life of the Puccio clan, a traditional Argentine family who devoted themselves to the kidnapping and murder of businessmen they knew. And the super series *The return of Lucas* (60x'60), fiction project co-produced with **America TV** (Peru) about a mysterious disappearance of a boy who reappears 20 years later.

The new telenovela *Lioness* (120x'60) tells the story of a rundown factory that represents so much more than just a job for its workers; and *Pope Francis, the story of Jorge Bergoglio* ('90), a historical documentary produced by **Anthos Produzioni** (Italy) that shows the life of Jorge Mario Bergoglio, the first Latin American Pope. Lastly is *Bartenders*, a reality show where 18 contestants who have different goals, compete to be "The Great Bartender" of the country. **Telefe** sold of *Justo a tiempo* to **SBT** (Brazil), which was released under the name of *Tempo de Ganhar* in September.



Cannibals, new drama

eOne enhances with AMC



Darren Throop, President & CEO

Entertainment One (Canada) keeps overcoming within the international market through the production and distribution alliance it has with **AMC** -the US premium Pay TV channel that produced *The Walking Dead*, among others-, and **Sundance Channel**.

Leading the company's offer at MIPCOM is *Fear the Walking Dead* (6x'60), spin off of the global phenomenon *The Walking Dead* that explores the onset of the undead apocalypse through the lens of a fractured family. The se-

ries was already sold to **Amazon's** VOD service *Prime Video* on Austria, UK and Germany.

Also from **AMC** is *Into the Badlands* (6x'60), a genre-bending martial arts series, loosely based on the famous historical Chinese tale *Journey to the West*. And produced by **BBC One** and **ABC Australia** is the natural history series *David Attenborough's Great Barrier Reef* (4x'60), which shows with creativity, cutting-edge scientific research and CGI animation, the past, present and future of the mighty Great Barrier Reef.

Regarding to drama series, it stands *Hap & Leonard* (6x60), a dark humored story of two Texas working class cowboys in the 1980's, and *This Life* (10x'60), about a regular family

whose world turns upside down overnight.

Lastly, **Entertainment One** recommends in Cannes the crime series from **Discovery ID Serial Thriller** (9x'60 or 3x'120), which tells the stories of the world's most notorious serial killers, and the documentary series *Great Wild North* (8x'60). Produced for **History Canada**, *Great Wild North* is a character-driven docu-series that follows four subsistence families in the northern wilds as they fight to survive another year.



Fear the Walking Dead, spin off of the acclaimed drama *The Walking Dead*

BOOTH: #P-1.G25

Caracol TV, strong storytelling



Lisette Osorio, VP of International Sales

Caracol TV International (Colombia) keeps betting on strong stories for the international market, such as *Soul Sisters* (80x'60), the brand new series about two heroines who give everything for their family, their artistic career and a musical genre.

The first episode of the series launched on September 2 in **Caracol TV** at 9pm with 30.2% of share and 10.5 rating points, what means 1,9 million viewers, with an increase of 27% in the slot (Ibope Colombia).

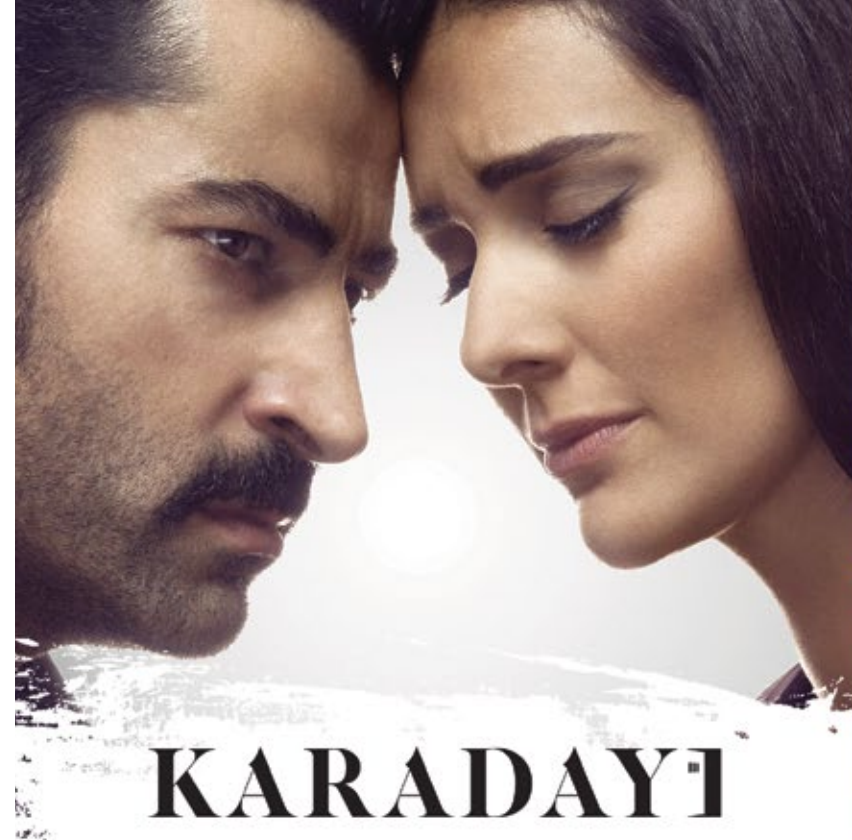
Lisette Osorio, VP of international sales also recommends *Laura, an Extraordinary Life* (25x'60), a story centered in a woman who challenged the rules of the society of her time, by dedicating herself to fight for those less privileged ones and renounce becoming a wife and a mother, face the critics of a society which considered any other option different than those for a woman to be something completely crazy.

Other highlight from the company in the market is *La Cacica* (40x'60), which follows a woman who travels around the country and across continents taking responsibility of making music.

Lastly, the company introduces in Cannes two movies: *Potato Cartel* about a young man that never had to fight for anything because he always had everything thanks to his father's money. And *Before the Fire*, film where the mystery that involves the murder of a reporter will unleash an investigation departing from fragments that will provide an image of Colombia in the 80's decade and the political situation days before the siege of the palace of justice by the guerilla group M-19.



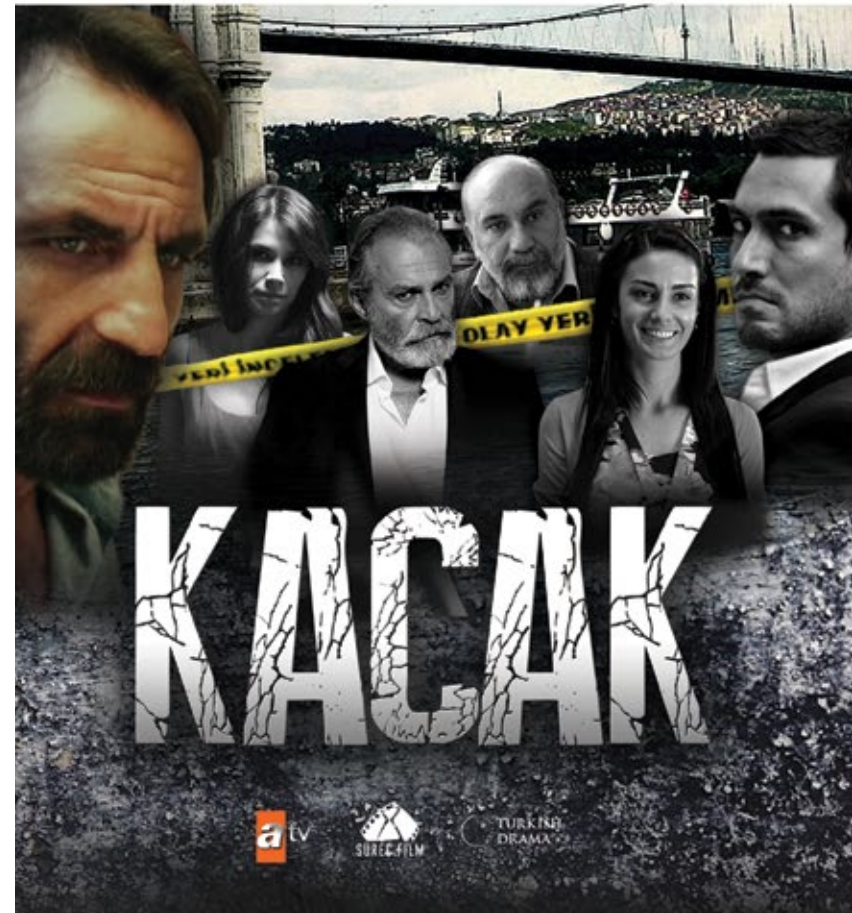
Soul Sisters, new series



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KURT SEYIT & SURA



BOOTH: #R8.C15

Miramax, multi-awarded dramas



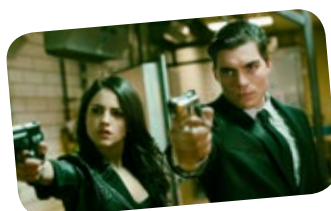
Joe Patrick, EVP, Worldwide Television

Miramax (USA), global film and TV studio with a library of 700 multi-awarded motion pictures, arrives to Cannes with a slate headed by the second season of the action drama *From Dusk Till Dawn: The Series* (10x'60).

Season 2 opens a new chapter in the supernatural crime saga, expanding the universe of the story across Mexico and the edgy, tricked-out Texas of **Robert Rodriguez**. The stellar cast returns along with some new faces, as the characters' separate paths ultimately lead them together again – to face off against an even bigger threat.

Among new film & TV projects are *The 9th Life of Louis Drax*, currently in post-production and starring Jamie Dornan (*Fifty Shades of Grey*), Aaron Paul (*Breaking Bad*) and Sarah Gadon (*The Amazing Spider-Man 2*), and *Mr. Holmes*, directed by Academy Award winner Bill Condon (*Gods and Monsters*, *Kinsey*) and starring Sir Ian McKellen and Laura Linney (*The Savages*), which **Miramax** released in the U.S. on July with **Roadside Attractions**.

Revolution Studios library includes *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Maid in Manhattan*, *Ace Ventura: Pet Detective*, *Robin Hood: Prince of Thieves*, *The Whole Nine Yards*, *The Good Shepherd*. While **Samuel Goldwyn & Woodfall Films** libraries brings classic titles like *Guys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Wuthering Heights*, *The Bishop's Wife*, *Tom Jones*, *A Taste of Honey*, *The Entertainer*, *Look Back in Anger*.



From Dusk Till Dawn: The Series, season 2

Imagina: drama and real stories

Imagina International Sales, distribution arm of Spanish audiovisual **Grupo Imagina**, brings to MIPCOM a slate of TV series, documentaries and feature films headed by the dramedy *Liaisons* (10x'45), about the affairs and relations within a family and beyond; the ongoing search for love and the various ways of getting it today.

In documentaries, the company highlights *Snacks*, *Bites of a Revolution*

(147), about the origin, evolution, current status and future of Spanish gastronomy, and *Cruyff, the Last Match* ('72) and *Messi* ('93), both focused on the life two of the most important football players in history.

Among dramas are *Locked Up* (11x'70 or 16x'50), about a woman sentenced to prison after misappropriating funds of the company she worked for under the order of his lover; *Anchor Aweigh* (8x'60), comedy centered on workers onboard a Mediterranean cruise ship; *B&B Magazine* (29x'70), a professional drama set at the news room of a weekly magazine; and

Traces of Sandalwood ('95), about the reunion of two sisters between Mumbai and Barcelona 30 years later.

Lastly are the non scripted reality show *Safari Wazungu* (11x'75), in which 8 contestants will travel to an African Safari ready to face everything the adventure could bring, and the art clips *Art Poetica* (52x'2).



Safari Wazungu, reality



Liaisons, new dramedy

BOOTH: #R8.B10

Azteca/Comarex, love + drama



Marcel Vinay, CEO, Comarex

Through **Comarex, Azteca** (Mexico) launches at MIPCOM its brand new telenovelas *Tanto Amor* (120x'60), a story about a woman who in a matter of hours lost everything, her come and the person she loved most in the entire world, her mother, and *Once I Loved You* (90x'60), set in a fertile, prosperous wine-producing valley, where adversity, dishonesty and competition are abundant.

Other highlight is the Malaysian version of *A love to remember* (135x'60), which was adapted by the production company **Global Station for Astro**. **Marcel Vinay Jr.**, CEO, **Comarex**: 'This agreement was a milestone for us in Asia, where we have launched *La Academia* in Malaysia (9 seasons) and Indonesia. There will be more for 2016 and 2017, but we are still defining the titles'.

In Cannes, the company also presents the telenovelas *UEPA: Un Escenario Para el Amor* (120x'60), *Las Bravo* (120x'60), *Prohibido Amar* (90x'60), *Corazon en Condominio* (146x'60); the series *The Man of Your Dreams* (13x'60); and the formats *I'm your Double* (45x'60), *Dance if you Can* (40x'60) and *La Academia Kids*.

Comarex has added **Canal 13 Chile** catalogue of series to its line up, headed by *Veinteañero a los 40* (130x'30), *Valio la pena* (95x'45), *Free Pass* (107x'45) centers in a seemingly "perfect" couple. Lastly, *Freshman Mom* (92x'45), *Las Vegas* (90x'45), *Machos* (151x'60), *Papi Ricky* (123x'45) and *Gatas y Tuercas* (125x'60).



Asi en el barrio como en el cielo, new telenovela (Azteca)



Valio la pena, teleseries from Canal 13 Chile

BOOTH: #R7.F31

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SBT, Brasil: Daniela Beyruti, directora; Renata, Patricia y León Abravanel, todos de producción; Richard Vaun, adquisiciones. Completan Nelson Sato y su hija Evelyn, de Sato Company, Brasil



Cristiano Lima, programming director de Fox, FX, NG y Fox Life en Brasil; Sandra Morales, VP programming de FIC Latin America; Karen Daylac, acquisitions and local production manager de Telecine Brasil; Richard Rohrbach, VP acquisitions, FIC Latin America; Joao Mesquita, CEO Telecine



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



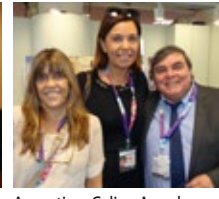
Diego Guebel, artistic director, and Fernando Sugueno, programming director, both from Band (Brasil) with Ricardo Pichetto, head of production, Eyeworks Latin America



Enrique Juárez, de NBCUniversal América Latina; Jason Beghe, actor de 217; y Paulo Mendes, Globo Brasil (parados); Suzy Ubing, Globo; Claudia de Macedo, Alberto Pecegueiro y Paulo Marinho, Globosat; Ramona Bakker y Guilherme Bokel, Globo (sentados)



Telefe, Argentina: Guillermo Borenzstein, director de coproducciones; Mercedes Reincke, gerente de contenidos; Daniel Otaola, gerente de negocios internacionales; Tomás Yankelevich, director de contenidos globales y negocios internacionales; Diana Coifman, ventas para América Latina; y Nancy Rolón, marketing



Argentina: Celina Amadeo, CAPIT; Liliana Parodi, gerente de programación, America TV; Walter Sequeira, gerente de adquisiciones Artear



Caracol TV, Colombia: Felipe de Boschell, gerente de producción, Dago García, VP Producción, Alejandro Bernal, gerente nuevos canales y cine, Gonzalo Córdoba, presidente, y Luis Calle, VP de operaciones, noticias y deportes



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



Teleset Colombia: Frank Scheuermann, director light entertainment, Angela Vergara, presidente



Mariano Puig, CEO, Trinity Distribución y Producción



Alejandra Marano, executive director at Construir TV (Argentina)



Cecilia Mendonça, VP & gerente general, Disney Channels Latin America



Fernando Pérez Gavilán, VP Internacional, Televisa, y Bruce Boren, VP de Televisa Networks, México, con Sara Gutiérrez, VP de programación, y Ricardo Cruz, director de adquisiciones, ambos de RCN Colombia



Albavision, adquisiciones: Ignacio Barrera, Marcela González, Analida López y Alejandro Sacasa



Qubit.TV, player new media de Argentina: Navi Campos, chief marketing officer; Lilian Beriro, directora de adquisiciones; y Facundo de la Iglesia, CEO



Grey Juice Lab crece como agregador de VOD global: Mihai Crasneanu, CEO, Ainoha del Coso Martínez Mari, directora de negocios, Cristina Clavera, adquisiciones, EMEA, Kelly Blanco, directora de contenido original, y Damián Craimowicz, adquisiciones para Latinoamérica



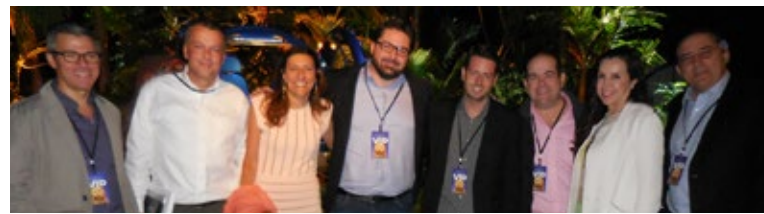
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Silvana D'Angelo, Smilehood Media, con A+E Networks Latin America: Miguel Brailovsky, SVP & gerente general, History Channel/H2, Hulda Acevedo, programming and acquisitions executive, y Lauren Levenson, VP & gerente general, Lifetime Latin America



Turner Latin America programación y adquisiciones: Felipe De Stefani, Alicia Dayan, Mariano Cesar, Marcelo Tamburri, Francisco Morales y Rogerio Galo (abajo), con Ángel Zambrano, Analía Pollero y Vicky Zambrano



Belinda Menendez, presidente de distribución global, y María Sánchez-Muñoz, SVP para América Latina, ambas de NBC Universal, con programadores latinos: Pablo Corona, AMC Networks; Ken Bettsetter, NBCUniversal; Carlos Cusco y Gustavo Gómez, Olé Communications; Sergio Pizzolante, El Networks Latin America; y Enrique Cusco, Olé Communications

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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



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



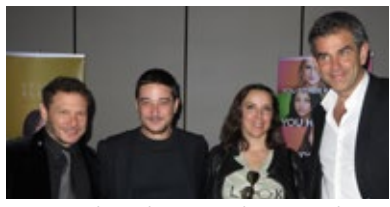
MVS México: Alejandro Vázquez Vela, director de programación, y Ricardo De León, director de adquisiciones



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



Marcello Coltro y Wilma Maciel, adquisiciones de Cisneros Media Group



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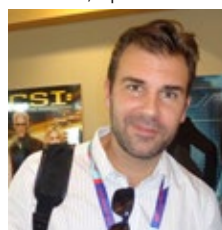
Carolina Vianna, adquisiciones de Netflix Latin America; Antonio Barreto, CEO de Miami FC, y Jessica Rodríguez, VP Content Acquisitions, Netflix Latin America



Carlos Bardasano Jr., VP original productions, UniMás/Univision, y Andrés Mendoza, VP Programming, UniMás (bordes) con Arnaldo Limansky, gerente de producción de la Usina de Migré (Argentina) y Ezequiel Olzanski, Snap TV



US Hispano: Jesús Torres, head of programming, Telemundo Network



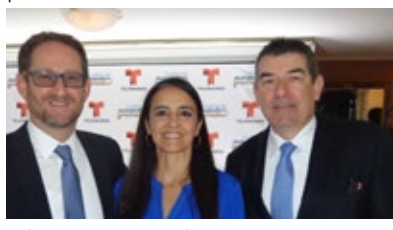
Millicom Digital Entertainment & Media: Farid Madjé, content manager



Azteca América, USA: Margarita Black, VP Programming, y Manuel Abud, CEO



Mega, Chile: Juan Ignacio Vicente, gerente de adquisiciones internacionales, Carlos Heller, presidente del directorio, Patricio Hernández, director ejecutivo, y Alfredo Escobar, secretario general



Joshua Mintz, EVP, Scripted Programming & Gerente General de Telemundo Studios, con Carmen Gloria López, directora ejecutiva, y Ernesto Lombardi, gerente de negocios internacionales de Televisión Nacional de Chile



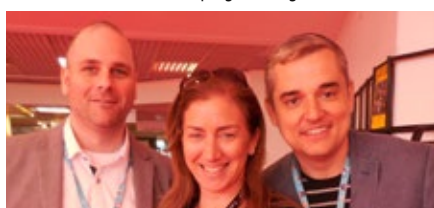
Doris Vogelmann, V-me TV de USA, con FIC/NatGeo: Carmen Larios, SVP programming and production, National Geographic Channels; Verónica Montali, programming director, NatGeo



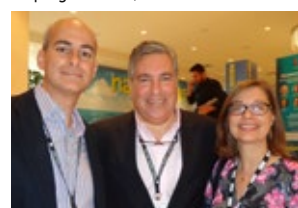
Fox International Channels Latin America: Florencia Guevara, VP de estrategia de producción; Fernanda Tochi, directora de adquisiciones y producción; y Mariana Pérez, SVP de producción y programación, Fox Life



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Miriam Brochero, programming manager, y Ariana Myers, programming acquisitions, ambas de OnDirectTV y DirecTV HD, y Antonio Augusto Valente, content research & acquisitions, Globosat



FWTV, canal online de América Latina: Sol Tossounian, directora de contenidos, y Nora Seoane, directora de producciones asociadas



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Mega: 'Estamos obligados a reinventarnos permanentemente'



Patricio Hernández, director ejecutivo, Mega

Mega es de enero a septiembre el canal líder de Chile con un rating hogar de 9 puntos de promedio, seguido de **Chilevisión**, **Canal 13** y **TVN**. Tiene un

activo 2015 y tendrá un aún más intenso 2016, ya que a fines de este año inaugurará la primera etapa de los estudios full HD en Vicuña Mackenna donde cuatro de ellos estarán dedicados a la producción de ficción in house.

'Como parte del plan refundacional de **Mega** queremos producir el año próximo seis teleseries de desarrollo y producción propia, cuatro las haremos 100% nosotros en los nuevos estudios, y otras dos las tercerizaremos. Recientemente, adquirimos además los derechos deportivos más importantes: las Clasificatorias de fútbol y la transmisión del Mundial Rusia 2018', resalta **Patricio Hernández**, director ejecutivo en conversación con PRENSARIO.

La información fluye a borbotones y **Hernández** se entusiasma con cada novedad de las distintas áreas que comanda en el canal líder chileno, parte del **Grupo Bethia** y el único sigue mostrando números positivos tanto en audiencia como en publicidad y, sobre todo, en solidez financiera.

'Chile es un mercado con características únicas: cuatro canales compitiendo palmo a palmo. Aquí no se da respiro ni segundas oportunidades. Nosotros atravesamos una etapa de transición hacia la producción propia, pero combinando

fuertemente con el mejor envasado internacional de **Televisa** y compañías turcas como **Global Agency**, **Kanal D**, **ATV**, entre otros'.

2014 fue un año complejo para la industria, que sufrió pérdidas por USD 59 millones, mientras que **Mega** fue el único canal que obtuvo ganancias. El mismo panorama se repitió en el primer semestre del año (USD 22 millones de pérdidas), elevando las alertas en todos los canales: **TVN** registró pérdidas por USD 8,8 millones, **Chilevisión** por USD 7,07 millones, y **Canal 13**, USD 6,20 millones, mientras que **Mega** registró ganancias por USD 1,94 millones, según los datos aportados por los canales a la **Superintendencia de Valores y Seguros (SVS)**.

Hernández aporta su visión del mercado: 'La TV abierta está más fuerte y dinámica que nunca. Es el único medio que garantiza un alcance grande en poco tiempo. Es la más elegida por los avisadores, ofrece proximidad emocional e identificación. Lo digital no logra consolidarse, hay bajo alcance y mucha segmentación por lo que demora en alcanzar al target. **Netflix** es más competencia de la TV de paga que nuestra, aunque hay que reconocer que ha crecido mucho en el último año'

Continúa sobre las estrategias: 'Hemos reforzado nuestros slots matutinos con **Mucho Gusto** logrando interesantes cifras de audiencia, al tiempo que reforzamos nuestra unidad digital y web en noticias. Actualmente, 11 de las 18 horas de emisión son de producción propia (60%) y 7 de producto envasado (40%)'.

Hernández sigue fuerte en el prime time con series turcas como **Sila** y **Kara Para Ask** de **ATV**, y **Ezel** de **Eccho Rights**. Sin embargo, indica que, producto de la inclusión de títulos

de este origen en las grillas de otros canales, la competencia se ha vuelto 'más intensa', y agrega: 'Contra productos como la novela local de **TVN**, los docu-realities de **Chilevisión**, o **El Sultán del Canal 13**, a veces lideran y a veces no'.

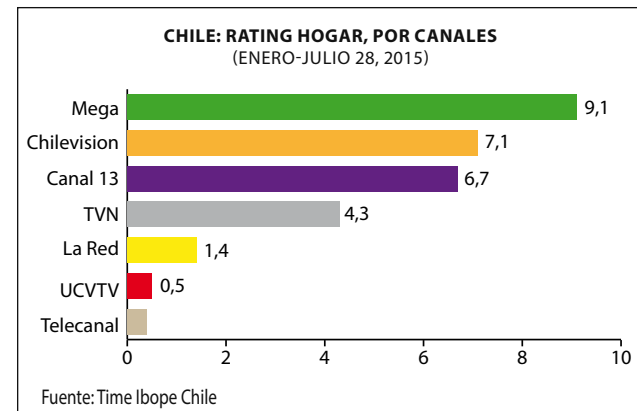
Consultado por el tiempo que estima seguirán las series de Turquía en América Latina, el ejecutivo señala:

'Esa misma pregunta aplica a cualquier otro género. Los contenidos persisten en la medida que los productores ofrecen contenidos de alta calidad e historias universales. Por nuestra parte, siempre estamos atentos y abiertos a trabajar con programación de otros orígenes'.

Pero no sólo en contenido internacional de calidad está sustentado el gran momento de **Mega**. La serie local **Pituca sin lucas** promedió 45% de share, similar a **Papá a la deriva**, ambas en el horario de las 8pm, y **Eres mi tesoro** inauguró en agosto el slot de ficción propia a las 3pm. Este mes estrena otra producción para las 8pm (no tenía nombre confirmado al cierre de esta edición). Todas ellas creaciones de **María Eugenia Rencoret**, otrora jefa del departamento de ficción de **TVN**.

Con una inversión de USD 30 millones, 4 estudios de 3000mt² en Vicuña Mackenna — antigua usina de cristalería — albergarán la producción de 4 ficciones en 2016. Habrá otros 5 más para noticias, magazines, estelares y talk shows; un nuevo centro de noticias, área de ingeniería, administración y servicios. La primera etapa se inaugura a fin de año y la segunda en diciembre 2016.

Finalmente, **Hernández** destaca la apuesta por la distribución internacional. Si bien descarta un departamento propio, está buscando un distribuidor global a quien encargarle la venta de los tres libros de **Rencoret**. 'Ella ha sido muy exitosa internacionalmente con otros productos, y creemos que los nuestros tienen mucho potencial. Comenzaremos en MIPCOM y seguiremos en NATPE Miami', concluye.



Pituca sin lucas fue la primera teleserie propia que promedió 45% de share a las 8pm, y *Eres mi tesoro* es nueva producción que inaugura el slot de las 3pm

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El Trece: 'La única variable innegociable es una buena historia'



Walter Sequeira, gerente del departamento filmico de Artear

Walter Sequeira, gerente del departamento filmico de **Artear** (Argentina), explica que 2015 fue un año 'suceso' para su departamento con la emisión en prime time de **El Trece**, canal abierto de **Artear (Grupo Clarín)**, de *Las Mil y Una Noches*, serie de Turquía (**Global Agency**) que quedará seguramente entre los programas más visto cuando finalice este año.

Se estrenó el 5 de enero y ha mantenido un promedio de 18-20 puntos de rating cada noche, según **Ibope Argentina**, ganándole a todas las ficciones locales y a grandes eventos deportivos como la primera final de la Copa Libertadores entre River Plate y Tigres de Monterrey, marcando 20.9 frente a 15.5 del partido (29 de julio, **Ibope Argentina**).

Sequeira: 'Ya adquirimos para 2016 *Esposa Joven* (**Latin Media Corp/Ser Film Productions**), también de Turquía, y estamos en proceso de comprar otra telenovela de origen europeo. Hoy necesitamos contenido fresco y original

para competir con las otras plataformas'.

En relación al producto de Turquía, el ejecutivo cree que su éxito es 'estacional', y luego se volverá a la ficción nacional, que es lo distintivo. 'Los productores locales han tomado nota de los "efectos" de un éxito internacional y ya tienen productos importantes'.

En el caso de **Pol-ka Producciones**, casa productora del mismo grupo, este año le fue bien con *Esperanza Mía* (9pm), coproducción con **Dori Media**, y para el año próximo tendrá el unitario *Signos*, en coproducción con **Turner**.

¿Los medios seguirán complementándose? 'Sin dudas', contesta **Sequeira**. Y prosigue: 'Ninguno va a desaparecer, cada uno conservará su público. La competencia es todos contra todos. Mientras TV Paga e Internet se especializan en películas y series, la TV abierta da pelea con las ficciones nacionales y eventos deportivos exclusivos'.

'La audiencia se sigue segmentando muy fuertemente lo que hace mucho más complejo nuestro trabajo como programadores. Dependemos de más estudios de mercados y análisis para saber dónde está el público objetivo', añade.

'Una tendencia que vemos de los últimos 5 años ha sido que los títulos de menor renombre han funcionado mejor en términos costo-benefi-

cio. Por ejemplo, en julio los estrenos *Piratas del Caribe 4* y *Pitufos* midieron 4.5 y 4.8 respectivamente, frente a los 5.7 y 7 puntos de rating de *El tesoro de la Amazonas* y *Cartas para Julieta*, que son menos conocidos'.

El ejecutivo no ve una 'reacción positiva' de parte de los Estudios frente a esta problemática. 'Por el contrario han aumentado sus precios lo que es muy perjudicial para nosotros', declara. Y completa: 'La solución es buscar alternativas en productos originales, como por ejemplo miniseries, TV movies o programas especiales de otros orígenes. Estamos haciendo un fuerte *research* entre proveedores internacionales y vemos que la calidad de producción ya no es una problema. La única variable innegociable es una buena historia: amor, conflicto, elemento disruptivo, etc.'



Del éxito de *Las Mil y Una Noches* a *Esposa Joven*, de Latin Media Corp/Ser Film Productions, que será la segunda serie de Turquía que El Trece estrenará en 2016

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Band Brasil, el fenómeno de las redes sociales



Diego Guebel, director general de contenidos

Diego Guebel, director general de contenidos de **Band** (Brasil), ofrece a PRENSARIO un análisis de la evolución del canal y la TV brasileña en los últimos años. Si bien para el ejecutivo no existen mayores diferencias en la industria en relación a otros años, en 2015 ha sido 'notable' el crecimiento del cable y los cambios en los hábitos de consumo en Brasil, con una audiencia 'cada vez más activa'.

Explica: 'Aunque las redes sociales y las nuevas plataformas han creado nuevas posibilidades, el concepto de compartir ideas y comentarios sobre un programa no es algo nuevo. La diferencia es que se volvió algo instantáneo. Brasil tiene un fenómeno particular en redes sociales: si bien ayudan al crecimiento del rating, no existe relación directa entre ambas'.

Por ejemplo, el rating de *Master Chef Brazil* (**Endemol Shine**) fue creciendo lentamente pero la explosión en redes sociales fue instantánea, generando 300.000 comentarios en **Twitter** cada emisión. 'El consumo de TV es más alto que otros años, y la TV abierta es la que más ha crecido. Los talent shows prevalecerán y el docu-reality sigue siendo un fenómeno del cable. En cambio el "reality duro" se agotó y perdió protagonismo. Los servicios de VOD han evolucionado enormemente, pero el contenido es y seguirá siendo el rey', destaca **Guebel**.

Otra tendencia mundial, que se refleja en Brasil, son los contenidos transmedia. 'Es una tendencia que nos preocupa porque aún no se sabe cómo monetizarla. Somos conscientes de que un programa transmedia hoy en día vale mucho más que uno que no lo es. Estamos empezando a trabajar en el desarrollo de contenidos propios para multiplataforma', añade.

Por último, destacó el crecimiento del mercado brasileño tras la sanción de la *Ley SeAC* N° 12.485, que establece un mínimo de tres y media horas de contenido local en canales de TV paga, de los cuales el 50% debe ser producido por empresas independientes. 'La industria ha cambiado las reglas del juego con esta Ley, fomentando el crecimiento de los productores independientes y el desarrollo de contenido local. Es un modelo que funciona y bien podría replicarse en toda la región', finaliza **Guebel**.

MasterChef Brazil promedió las 300 menciones por episodio en Twitter

GNT, más producción brasileña e independiente



Mariana Koehler, directora de Contenidos de **GNT**, uno de los canales emblemáticos de la programadora **Globosat** (Brasil), destacó a PRENSARIO que las alianzas con productoras independientes son 'esenciales', y añadió: 'Contamos con estructura, experiencia y un equipo de profesionales que nos permite generar contenido brasileño de altísima calidad'.

La ejecutiva indica que el mercado local está ávido de partnerships tanto para TV como nuevas plataformas. Para mejorar el flujo de proyectos hacia los canales del grupo, **Globosat** ofrece el site **globosat.com.br/productoras**. 'Gracias a esta política hacia la producción propia, la Ley de TV Paga no tuvo impacto negativo. Al contrario, fortaleció una alianza que ya tiene más de 20 años, a partir de hacer los ajustes necesarios en nuestro prime time y darle lugar a programas de producción nacional'.

Sobre los principales lanzamientos de programación, **Koehler** destaca *Desafio da Beleza*, competencia de maquillaje en su cuarta temporada; *Bela Cozinha*, sobre alimentación saludable; la serie *Amores Livres*, y los concursos de cocina para niños *QM! Chefinhos*, y para adultos *Cozinheiros em Ação*. También *Chegadas e Partidas*; *Superbonita* con Ivete Sangalo; *Documentário Los Hermanos*; *Os homens são de Marte... E é pra lá que eu vou*; y la serie de ficción nacional *Romance Policial: Espinosa*.

Mariana Novaes, gerente de Marketing de GNT, añadió: 'El perfil de la audiencia en TV paga viene cambiando en los últimos años y está cada vez más ecléctico. El medio lanza cada vez más talentos reconocidos nacionalmente y la ley, que impulsó la demanda de contenido brasileño, estimula la profesionalización del mercado de producción, que viene mostrando madurez'.

En este escenario, **GNT** se presenta como un canal de 'relevancia' en su programación y clasificación de la audiencia, 'a modo de valorizar a los anunciantes, proyectos que realizamos juntos, y llevar estos mensajes a un público que influencia, forma opinión y tiene poder de compra'.

Al igual que **Koehler**, **Novaes** señala que el canal abrió espacio a producciones originales para VOD. 'Desde septiembre tendremos un programa de bellezas para novias, otro sobre looks con Mariana Rios, tips de belleza con Fernando Torquatto, etc. Creemos que disponibilizando nuestro contenido en diversas plataformas aumentaremos la relación de la audiencia con el canal', completa la ejecutiva.



Mariana Novaes, gerente de Marketing de GNT (crédito: Eliana Rodríguez)



Serie de producción nacional *Amores Livres*

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Caracol gana relevancia en el mundo digital



Marcelo Liberini, VP Digital

Con más de 15 años de trabajo en el mercado de Internet y de los *new media*, **Marcelo Liberini** fue designado en marzo de este año como nuevo VP digital **Caracol TV** (Colombia) con el objetivo de fortalecer la estrategia de la compañía en el área digital dar un salto cualitativo no sólo en el mercado colombiano sino también con proyección internacional.

Previo a su incorporación, el ejecutivo se desempeñó como COO de **QB9 Entertainment**, responsable de las operaciones digitales del **Grupo Clarín** en Argentina, donde estuvo a cargo de la construcción de la primera red de datos IP del país y la consolidación del grupo como líder digital en su país y a nivel regional.



Liberini está a cargo de la ejecución de todas las estrategias digitales de la marca **Caracol**, tanto para TV como radio, y desde ahí la gestión de los productos digitales de las señales **Caracol Televisión** y **Gol Caracol**, estación radial **Bluradio**, portales *Promos* y diario *Espectador*, y el OTT *Caracol Play*.

‘Buscamos darle un nuevo empuje estratégico para el futuro a corto y largo plazo, generando mayor presencia y liderazgo local y regional a nuestras marcas en el universo digital, y creando a su vez nuevas marcas y oportunidades. Consolidamos la presencia de la señal en el mundo digital protegiendo el encendido de pantalla, fidelizando las audiencias existentes y atrayendo a los nativos digitales con nuevos contenidos’, concluye **Liberini**.

América TV, original



Eric Jurgensen, CEO y Director Programación

Si bien en Perú, así como en otros países de América Latina, 2015 ha sido un año más difícil que otros para la inversión en contenido audiovisual a causa de la contracción económica y el crecimiento del dólar, América TV continúa apostando por el crecimiento de una parrilla con contenido propio.

Eric Jurgensen, CEO y director de Programación, explica a **PRENSARIO**: ‘Este año nos hemos mantenido con números muy parecidos a los alcanzados en 2014 -entre 97% y 102%-, pero venimos de un crecimiento del 8% en 2013,

y no es un dato menor’.

Actualmente la señal está haciendo foco en dos ejes. Por un lado en 2016 estará lanzando cinco nuevos estudios de producción, que representaron una inversión estimada de casi USD 30 millones. Y por el otro está apostando fuerte a las coproducciones. En octubre comenzará el desarrollo de la serie *Lucas* junto a **Telefe** (Argentina) y de la telenovela *La Colorina*, con **Televisa** (México).

‘Serán apuestas muy agresivas, que no solo se verá a nivel local sino que están pensadas para ser vendida a diferentes países del mundo. Además, se grabará en 4K UHD’, agrega **Jurgensen**.

En cuanto a la apuesta para el 2016, concluye

RCN, el mejor balance programático

Para 2015, **RCN Televisión** (Colombia) produjo nuevas series, telenovelas y formatos de entretenimiento. El género que cruza los principales lanzamientos del año son las series biográficas con *Diomedes*, *el cacique de La Junta* narra la historia del cantante vallenato más famoso de Colombia, a la cabeza.

También *Celia*, sobre la vida de una de las artistas latinas más importantes del mundo: *Celia Cruz*. Y *Lady, la vendedora de rosas*, sobre *Lady Tabarez*, quien nació en la pobreza, protagoniza una película que la vuelve famosa, pero una mala decisión en su vida la condena a prisión. Este último título fue estrenado en **Netflix Latin America**, donde funcionó muy bien, y luego en **RCN**.

RCN adaptó con éxito la versión latina de *E.R.* (**Warner Bros.**) llamada *Sala de Urgencias*, realizada junto a la oficina local de **Resonant TV**, a cargo del productor **Guillermo Restrepo**. Sus 60 episodios se emitieron hasta junio en **RCN** y en **FOX Latin American Channels** para toda la región. Y *Brothers & Sisters* (**Disney**), un acuerdo que el propio presidente del canal, **Gabriel Reyes**, anunció en **NATPE Miami** de hace algunos años.

Otro programas para este año son la serie de acción *Historia de 2 hermanos*, *Hilos de sangre azul*, la comedia romántica *Manual para ser feliz*, y *Divino Pecado*, ambientada a finales de los 60s. En entretenimiento, *MasterChef Colombia* y *Factor Xs* (cuarta temporada), ahora con niños; y el reality *Pioneros*.



Gabriel Reyes, presidente



Amor de madre, serie lider

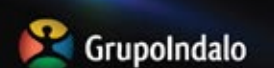


Lucas, junto a Telefe

el ejecutivo: ‘Continuaremos invirtiendo en producciones locales. Tenemos en carpeta dos telenovelas, de la mano de la productora **Michelle Alexander** (*Derecho de Familia*), que nos garantizarán la franja de las 20 y 21 horas del 2016. Y seguiremos apostando por *Amor de madre*, que tiene una respuesta muy positiva en la audiencia con más de 30 puntos de rating promedio’.



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OTT, nueva fuerza en América Latina

La televisión es un negocio de expectativas, pero la expectativa que hoy está en auge resulta sombría para la TV de aire y paga tradicional, con canales programados de antemano por especialistas, y tono 'generalista', en abierto, y especializado, en cable. Las estrellas son los OTTs, antes llamado new media, que florecen en todo el mundo, y en especial en América Latina.

La principal empresa de SVOD global es Netflix (42 millones de suscriptores en USA y 23 en el resto del mundo, a Agosto 2015), cuyo auge ha impactado en la industria, pero no es la única: en USA y Japón está Hulu (9 millones en USA y 1 millón en Japón, a Abril 2015), que ofrece un servicio gratuito a cambio anuncios publicitarios, más conocido como *ad supported*. Están Amazon Prime, como tercer gran competidor, y las plataformas de TV de pago (Xfinity on Demand de Comcast) y telecomu-

nicaciones (FiOS on demand de Verizon).

El cambio de hábitos provocado por la llegada de Netflix, y quienes le siguieron, generó una conmoción en la industria de la TV paga lineal, porque los canales pagos de cable y satélite se encontraron con que podían emitir los episodios de una temporada sólo durante cierto tiempo y después los derechos eran vendidos, por ejemplo, a Netflix. Aparecieron los *cordcutters* (aquellos que dan de baja su suscripción a TV paga) y los *cordnevers* (nunca con cable). Sólo los deportes y las noticias, géneros que los espectadores exigen ver en vivo, quedaron a salvo de esto en la TV paga lineal.

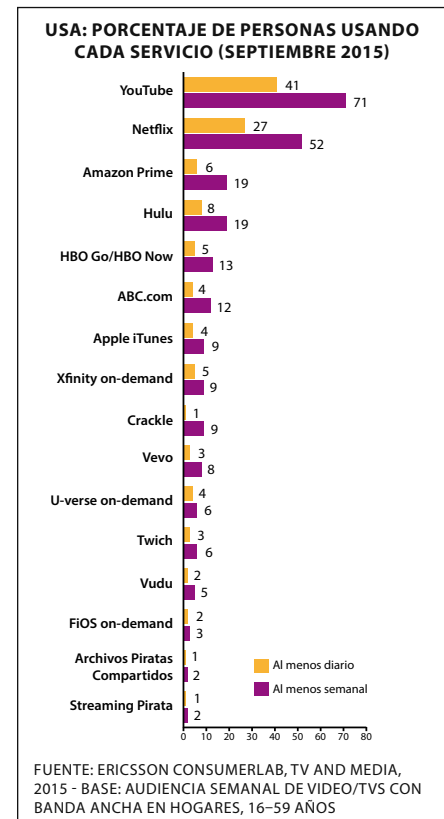
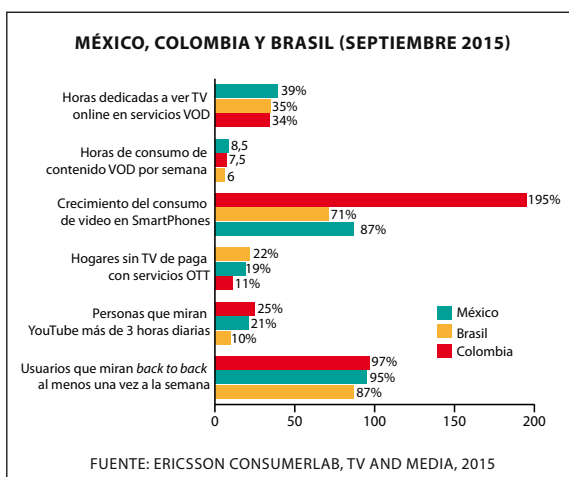
AMÉRICA LATINA

El fenómeno OTT ha despegado en América Latina. The CIU señala que en México un 35% de los usuarios de OTT no tienen suscripción a TV paga lineal, que ya tiene una penetración del 45%. Dataxis confirmó que ese país se convertirá en el principal mercado de la región y cerrará 2015 con 5 millones de suscriptores, y estima que moverá en 2015 unos USD 370 millones. Entre enero y junio, Netflix pasó de 64% a 55,7% del mercado, mientras que Claro-Video creció de 32% a 39,7%.

El ConsumerLab de TV & Media 2015 de Ericsson indica que un 39% del total de las horas dedicadas a ver TV y videos se realiza a través de los servicios de VOD en México, siendo del 34% en Colombia y 35% en Brasil. Los mexicanos consumen 8 horas y media por semana de contenidos bajo demanda, los colombianos 7 horas y media y los brasileños 6.

Según la misma fuente, un 22% de hogares de Brasil que nunca tuvieron TV paga ya contrataron servicios OTT. En México y Colombia es del 19% y 11%, respectivamente. Sobre *BingeWatching* añade que el 97% de los usuarios ve varios capítulos uno tras otro al menos una vez a la semana en Colombia, mientras que en México lo hace el 95% y en Brasil el 87%.

Analistas coinciden en que los OTTs seguirán ganando terreno, mientras que la TV abierta



He will fight with his life, to find his mother.

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Qubit.TV: diferenciación y posicionamiento



Mariano Primavera, fundador de Qubit.TV (centro), con Lilian Beriro, gerente de contenidos, y Javier Porta Fouz, curador

Qubit.TV, servicio regional VOD de películas lanzado en 2011, expande rápidamente su base de usuarios y países donde opera. Basado en Argentina, abrió en 2014 oficinas en Colombia y tiene presencia también en Uruguay, Paraguay,

Chile y Perú. Este año apunta a consolidarse como una verdadera alternativa a los grandes competidores del rubro OTT en América Latina.

Mariano Primavera, fundador y CTO: 'Nuestro diferencial se construye a partir de ser locales en cada país, cumpliendo con las mismas reglas de todos cumplen, haciendo asociaciones estratégicas y, también, localizando el contenido'. **Lilian Beriro**, gerente de contenidos: 'Estamos en una etapa de evangelización, hacia el usuario y proveedores. No es tarea sencilla pero nos ha ido bien y hoy tenemos un catálogo de más de 2.000 títulos disponibles y 1.500 más que llegan en 2015; estamos trabajando con 90 proveedores y renovando 30 deals'.

'Asistimos a un cambio en el modelo de pantallas, que debemos seguir para consolidarnos. Hollywood promueve el *EST* como "salto" del cine al VOD, sin pasar por la TV. Estimamos implementarlo este año a un costo promedio de USD 13. *Relatos Salvajes* fue nuestro producto bisagra: entre abril y agosto, cuando estuvo disponible, fue #1 en viewers en ambos segmentos (B2B y B2C) con más de 2.000 y 700 transacciones T-VOD, respectivamente y con una alta tasa de repetición'.

Los ejecutivos concluyen: 'Buscamos contraprogramar, diferenciación y posicionamiento. Analizamos opciones de producción propia, pero para eso falta. Sabemos que es un driver importante de crecimiento, pero requiere mucha inversión y hoy la prioridad es otra'.

VIVOPlay: 'Debemos dejar de seguir a Netflix'



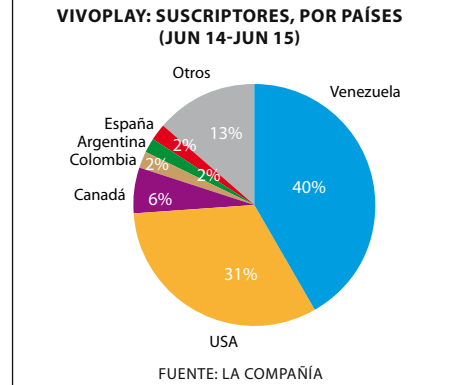
Carlos Hulett, CEO, y Nelson Hulett, VP de Marketing, VIVOPlay

Como el único OTT 100% dedicado al contenido latinoamericano, **VIVOPlay** crece en todos los segmentos de negocio: VOD, canales lineales y producción propia. Tiene 63.000 suscriptores y una tasa de registro de 3.200 al

mes. Ha renovado su plataforma y planea nuevos acuerdos de producción en Colombia, Argentina y Miami.

Nelson Hulett, VP de Marketing: 'Sumamos 10 nuevos canales lineales (14 en total), 40 películas y telenovelas, e incrementamos la producción propia con *Pantalla Dividida*, el late show *El Show de Bocaranda*, y *El informe*. Tenemos suscriptores en 82 países, incluyendo Indonesia en Asia', ejemplifica.

'En 2015 cerraremos con 90.000 suscriptores y la idea es alcanzar los 200.000 en 2016. Este segundo semestre estamos haciendo un esfuerzo grande de comunicación en el US Hispano y mejorando los procesos con **App Store/Google Play**, etc. La *app* ya se descargó 60.000 veces. El 40% de nuestro tráfico viene de redes sociales, que se usan principalmente en móviles. El 20% viene de los motores de búsquedas. Y el restante por referencias. Un 60% accede a **VIVOPlay** desde la PC y un 40% en móvil', según el ejecutivo.



El perfil del suscriptor de VIVOPlay tiene entre 20 y 40 años, está casado y posee ingresos anuales de entre USD 70 y USD 120 mil; un 75% es universitario o ha hecho un posgrado. 'Es un usuario de clase media/media alta, altamente especializado y muy activo en digital', aclara **Hulett**.

El próximo paso es crecer en producción original y para eso está cerrando alianzas creativas con casas productoras de toda la región. 'No atacamos mercados, sino comunidades', remarca, y concluye: 'Tenemos que dejar de seguir el modelo **Netflix** y hacer nuestro propio camino', completa.

YaSports, deporte a la carta



Ariel Tobí, presidente

Snap (Argentina), productora y distribuidora de contenido, apuesta ahora por el contenido deportivo con el lanzamiento de **YaSports**, un servicio de VOD con lo mejor de la historia del deporte. **Ariel Tobí**, presidente 'Se trata de un proyecto que venimos que viene desarrollándose desde 2011 pero que sentíamos que las condiciones no estaban dadas para su lanzamiento. El trabajo que realizó **Netflix** en la región Latina en cuanto a afianzar a las audiencias al consumo de contenido VOD nos dio la confianza, y desde para fin de año estaremos lanzando el servicio en Argentina por un costo de USD 5'.

'El deporte lleva un consumidor muy leal, siendo uno de los tres contenidos más vistos en **YouTube** (*gaming* y música completan la lista)', explica el ejecutivo y completa: '**YaSports** complementa a los canales lineales de deportes en vivo, que para nosotros seguirán liderando, pero que cada vez están más invadido por el fútbol y da un espacio menor los otros deportes'.

Realizado en asociación a un grupo de ejecutivos que vienen del mundo tecnológico como **Alejandro Sas**, **Gaston Bercun**, **Ismael Briasco** y **Ariel Perelman**, el servicio estará disponible primero en Argentina, y se espera que llegue al resto de América Latina para 2016.

SANDRO DE AMÉRICA



MINISERIE



CMN: 'Construir audiencias digitales'



José Luis Massa, CEO

Fundada en Argentina hace poco menos de un año por **José Luis Massa**, CEO, **Club Media Network** es una plataforma enfocada en la construcción de audiencias específicas en torno a canales online y la monetización del contenido, acompañando el desarrollo artístico y profesional de los creadores aportando su *know-how* sobre el negocio audiovisual.

Massa: 'Hoy en día, se suben más de 300 horas de video por minuto a **YouTube**; hay más de 5 millones de canales creados; más de 6,5 millones de suscriptores de habla hispana, que se traduce en más de 88,5 millones de vistas por mes. Y nuestra región crece a una tasa de 160%'.

'La audiencia no sólo ha migrado de plataforma, sino que está en un espacio que le permite ser generador de contenido sin limitaciones. Identificamos en ellos la misma libertad que buscamos siempre como productores independientes y decidimos crear un modelo de compañía diferente al que se comenzaba a conocer en la región como *network*. Trabajamos en un modelo 360°, con control centralizado y desde plataformas propias de distribución y comercialización'.

Nicolás Francisquelo, Chief Revenue Officer: 'Construimos campañas diferenciales. Las marcas entienden que la estrategia digital dejó de ser netamente de marketing para convertirse en ventana primaria de comunicación para segmentos específicos'. **CMN** trabaja en la construcción de audiencias específicas para aquellas marcas que quieren estar presentes en las plataformas digitales.

'Estamos viviendo un fenómeno único, con códigos propios y diferentes a los de las plataformas tradicionales de comunicación. Buscamos brindarles a los creadores herramientas para optimizar sus contenidos y ca-

nales, y cuidar el vínculo con sus audiencias, que hoy son parte misma del contenido. Además, servimos de "traductores" de este nuevo fenómeno frente a las marcas', agrega **Solveig Madsen**, co-fundadora y COO.

Junto a **Fénix Entertainment Group**, de **Marcelo Figoli**, CMN se organizó una gira latinoamericana del *Club Media Fest*, primer festival de la nueva generación de artistas nacidos en sus canales de **YouTube** (3 y 4 de octubre, Santiago de Chile, y 11 y 12, Buenos Aires). La primera edición (abril) contó con más de 35.000 personas. En redes sociales, hubo más de 33 millones de conversaciones durante, y 40 millones más dos semanas después.

'El festival nos ayudó a acelerar el proceso frente a la industria, que rápidamente entendió que esto no era algo pasajero sino un reacomodamiento de plataformas; un escenario donde ninguna plataforma va a desaparecer pero definitivamente deberán encontrar nuevas formas de coexistir', concluye **Massa**.



MIPCOM 2015
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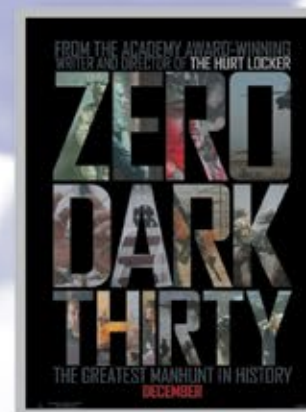
- Liam Neeson



- Colin Firth



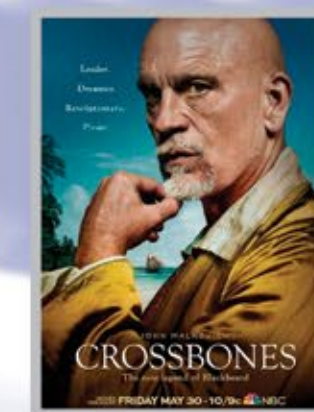
- Nicolas Cage



- Jessica Chastain



- Jason Statham



- John Malkovich



- Ryan Gosling

BOOTH: #R8.C20

All3media 'undercover bosses' in Brazil



Facundo Bailez, senior formats sales executive

all3media International (UK) has secured a landmark commission for its iconic factual entertainment brand *Undercover Boss*, as Brazil's leading broadcaster **Globo** debuts the first local version of the format in Latin America. Under the local title *Chefe Secreto* (8x'15) it is as a section of the popular weekly Sunday night primetime show *Fantástico*.

Facundo Bailez, senior formats sales executive: '*Undercover Boss* offers a revealing insight into the social and business dynamics

within a huge variety of companies, with a premise that guarantees the characters and relatable stories that will appeal to a wide audience demographic'.

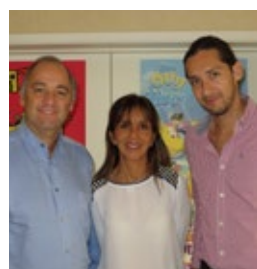
Even when the deal marks the first local adaptation of *Undercover Boss* for Latin American audiences —other territories are soon to follow with the show also under development in Chile—, the show has a host of re-commissions for many of its local adaptations including a 7th season in the USA for **CBS**; season 3 launching in Spain for **La Sexta**; season 4 launching in France for **Channel M6**; and a 3rd season launching for **RAI2** in Italy. *Undercover Boss* also sees further expansion for the brand into Eastern Europe for the first time, with new adaptations soon to launch in Poland and Bulgaria.

In Cannes the company launches the factual entertainment show *Young, Free & Single: Live* ('45), new dating show; the constructed reality *Lawyers & Detectives* ('60), about private investigators; the drama series *Westside* (6x'60), and the documentary series *Capability Found* (3x'60), in which Alan Titchmarsh recreates the vision of "England's Greatest Gardener".



Undercover Boss

TV Film, Searching for Maria in Africa



TV Film International: Juan Pablo Carpenter, Pamela Argandoña y Matthew Carpenter

TV Film International (Chile/USA), the recognized distributor focused in movies and content for kids led by **Juan Pablo Carpenter**, has lately given important steps to overcome their operations, both in terms of material that distributes and resources and framework.

On one hand, it has consolidated its relationship with the Chilean broadcaster **Chilevisión** as

official distributor for the international markets. On the other, it has expanded its scope after the acquisition of new titles for adult audiences.

Matthew Carpenter, head of business development and digital sales, explains: 'At MIPCOM we are presenting Chilevisión's latest telenovela *Searching for Maria* (65x'60), which is currently being dubbed to English and Portuguese. We have licensed it for Africa and it will be first time a telenovela from **Chilevisión** will air in the continent, so we are very excited and hope to continue to take this great telenovela to other territories'.

And he completes: 'We are also working with

OTT services to get the *Viña del Mar 2016* festival on more digital platforms, so more people around the world can enjoy the festival live on all their devices. In the US, **NBCUniversal** will be streaming the entire festival and we are working with other OTT providers for streaming rights in other territories'.

BOOTH: #P-1.C30



Viña del Mar 2016, worldwide digital rights



Searching for Maria, from Chilevisión

Alfred Haber, global shows



Alfred Haber, president

Having announced the acquisition of the two new series *Dead Again* (9x'60), an unscripted **A&E Network** series produced by **Dick Wolf**, and *You Can't Like Your Elbow* (6x'30) earlier this year, **Alfred Haber**, president of **Alfred Haber Distribution** (USA), announced a number of key sales for both titles in each continent.

For *Dead Again*, sales include **A&E** (UK), **NBC Universal** (Germany), **Planete**

Thalassa (France) and **Foxtel** (Australia). While *You Can't Lick Your Elbow*, series from producer **Authentic Entertainment**, has seen sales success with **Discovery** (CEEMEA), **Rogers** (Canada), **Discovery** (Latin America), **NGC Network** (India), and **BEC World** (Thailand).

Other top products for this season are *2015 Victoria's Secret Fashion Show* ('60). The show was already sold to **Global** (Canada), **Paris Premiere** (France), **SkyItalia** (Italy), **Turner** (Latin America), **Fox International Channels** (Asia), **Sony/AXN** (Japan), **SBS** (Netherlands), **Dogus** (Turkey), and **e.tv** (South Africa).

And the *16th Annual Latin Grammy Awards* ('240), even that celebrates the Latin culture on TV and showcases the very top talent in the dynamic world of Latin music. The 2014 show included sizzling performances by Carlos Vives, Marc Anthony, Rubén Blades, Carlos Franzetti, Camila, Ricky Martin, Carlos Santa-



Annual Miss Universe Pageant

na, Pitbull, Calle 13, Enrique Iglesias, Magic!, Espinoza Paz, and more. **Broadcasted in** over 175 territories, *The 64th Annual Miss Universe Pageant* ('180) features the most talented, hard-working and beautiful women representing their countries and cultures. Lastly, **Alfred Haber** keeps pushing in the international market the third season of the reality series *Top 20 Funniest* (38x'60) and *Breaking The Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x'60), produced by **FOX/MyNetworkTV**.

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BOOTH: # P-1.A0

CMF, focus in coproduction



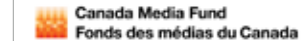
Valerie Creighton, President and CEO

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.

During 2014-2015, the CMF provided USD 275.4 million to over 600 innovative local TV and digital media productions. Its investment in Canada's audiovisual content industry triggered a total of USD 900 million of industry activity, an 11.3% increase from the previous year.

Explains **Valerie Creighton**, president and CEO: 'Coproductions continue to be of growing priority for us. In 2014 the entity contributed funding to 23 TV coproductions and their related digital media content with countries such as the UK, France, Ireland, Hungary and Brazil, among others, committing USD 1.88 million in order to increase access to markets'.

According to the executive, an additional 8 digital media projects were funded through coproduction incentives in its *Experimental Stream*, dedicated to supporting the creation of interactive, digital media content and software applications.



Among the top strategic alliances, **Creighton** highlights the developed matching funds with Brazilian funding agencies such as **SP Cine** and currently have matching funds with **Wallimage** (Belgium), the **Directorate General Cinema of the Italian Ministry of Cultural Heritage, Activities and Tourism** (Italy) and **NZ On Air** (New Zealand).

Regarding to its participation in MIPCOM, she concludes: 'We highlight Canada's expertise on two fronts: at *MIPJunior* we feature 4 Canadian productions designed to reach the growing market for youth edutainment science TV programming. And also supporting a session at MIPCOM to present interesting options to attract and engage the ever elusive Millennials demographic'.

Turkey, Asia & Latin America on Latin Media



Jose Escalante, CEO-Director

Headquartered in Miami, **Latin Media Corp** (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian telenovelas (Taiwan, Vietnam, South Korea, China and Philippines) and Latin formats. But the company decided to add a new product to its offer for the international market in late 2014: Turkish dramas.

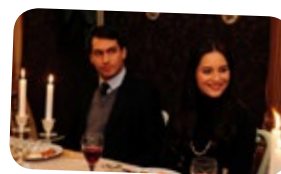
At MIPCOM it launches the Turkish series *Recuerdos Tristes* (26x'80), produced by

TIMS Productions (*Magnificent Century*) and set in the early '70, and *Little Bride* (99x'45 & 120x'45), from **Ser Film Productions**, sold to **El Trece** (Argentina). 'The first title exceeds all the expectation and those who like a good melodrama will be fascinated with this new production. It's being dubbed into neutral Spanish', resumes **Jose Escalante**, CEO-Director.

Other highlights are *Cain y Abel* and *La Sombra de Cinar*; a slate of Asian novelas and two series from **America TV** (Peru): the historical *Micaela-La Perricholi* (73x'45) and *Amor de Madre* (80x'45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for

a history of excellence, sacrifice and struggle.

Escalante concludes: 'Success of the Turkish dramas in Latin America relies on the similitude that they have with Latin telenovelas produced 20 years ago and the respect for the essence of the traditional novel. If we add a variety of exotic landscapes, great cast with elegance and huge production budgets, we get an interesting mix that captivates the audience in the region and that we want to promote'.



Recuerdos Tristes, new drama produced by TIMS Productions

BOOTH: #P-1.F24

The super-series of Telemundo



Marcos Santana, president

Inspired in real live mixed with action and high quality, the "super-series" brand is the strongest bet of **Telemundo Internacional** (USA) for MIPCOM. After the announcement that **Teletica** (Costa Rica) incorporated the super series slate on its schedule, three more deals were confirmed in Europe and Latin America.

In late August, *Masters of Paradise* made its debut in Europe through the network **Digital B** (Albany, Kosovo), and following *Acero*, *Woman of Steel*, aired in the same slate with very good results in terms of rating. The series was already sold to Ecuavisa (Ecuador) being the first super-series of Telemundo in the broadcaster and positioning itself as leader in its slate.

By the other hand, the third season of *The Lord Of The Skies*, ranks first among US Hispanic networks with a market share of 18%, and second season traveled to Bolivia (**Unitel**) on September, while third season debuted in **Telesistema Canal 11** (Dominican Republic) on August.

Among the new titles at MIPCOM, **Telemundo** brings the telenovelas *Who is Who?* (120x'60), the story of twins separated at birth; and *Under the Same Sky* (120x'60); where an immigrant widower works as a gardener to give the best he can to his youngest son. Produced by **Disney** and **Vista Productions**, *Missing* (95x'60) follows the story of a perfect family whose perfection and happiness begins to crumble the night their eldest disappears without a trace. Lastly, teleseries from TVN (Chile): *La Chucara*, *Rebel In love* (138x'60) and *Matriarchs* (90x'60), available as formats or ready made.



The Lord Of The Skies, third season

BOOTH: #P-1.F24



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BOOTH # P-1.E4

Telefilms: 'No tenemos clientes, tenemos aliados'



Tomás Darcyl, presidente, Grupo Telefilms

Tomás Darcyl, presidente del **Grupo Telefilms**, hace un balance muy positivo de 2015 y tiene ambiciosos planes de expansión para los próximos dos años, tanto a nivel de producción local, coproduciendo sus primeras películas en México y Brasil, como de expansión territorial con la apertura de **Diamond España** antes de fin de año.

Explica **Darcyl**: 'Cada año, consolidamos nuestra posición en el mercado. Creemos horizontal y verticalmente: tenemos acuerdos más firmes y trabajamos con los operadores más grandes a nivel local y pan-regional. Ellos perciben el cuidado y tratamiento que hacemos de nuestras películas y lo valoran mucho al elegirnos como aliados estratégicos'.

Además de los lanzamientos blockbusters en Hollywood, que **Telefilms** tendrá y en abundancia para 2016, **Darcyl** resalta una nueva línea de negocio: la coproducción de películas en América Latina. 'Acabamos de ver el primer corte de *Qué culpa tiene el niño*, una comedia coproducida con **Mónica Lozano** (*Amores Perros*) y protagoniza-

da por **Karla Souza** (*Nosotros los nobles*). Estrena en marzo 2016 en México, tiene un potencial muy grande'.

También el grupo estuvo involucrado en la producción en Brasil de *Mi pequeño Secreto*, que cuenta la historia de la familia Schurmann, quienes han dado tres vueltas al mundo en barco. 'Es un tema muy conocido en ese país, ya que Globo (involucrado en el proyecto junto a **Telefilms** y la familia Schurmann) solía cubrir la aventura a menudo. Está basada en una historia real, de la que aún no tenemos fecha de estreno, pero en la que estamos muy confiados', adelanta **Darcyl**.

Como muestra de la importancia en ese mercado, **Telefilms** cuenta desde finales de julio con **Marcio de Oliveira** como cabeza del grupo en Brasil y de la oficina local de **Diamond Films**. 'Es un ejecutivo de mucha experiencia en ese país, donde trabajó durante muchos años en Fox', añade.

Otra muestra del salto cualitativo y cuantitativo de la compañía: la apertura de **Diamond España**, donde ya se ha lanzado *The Age of Adeline* con muy buenos números. 'Es un desafío enorme en un mercado sumamente importante que nos pone con un pie en Europa. Antes de fin de año contaremos con siete **Diamonds** en Hispanoamérica'.

¿Hollywood? Remarca **Darcyl**: 'Invertimos en *Valerian*, la película más grande de la historia de los independientes, que será dirigida por **Luc Besson** (*El Quinto Elemento*) con un presupuesto de USD 180 millones y se estrena en 2017 en USA. Protagonizada por **Cara Delevigne**, narra una historia de ciencia ficción que **Besson** siempre soñó hacer y probablemente se convierta en una gran saga'.

Exorcismo en el Vaticano alcanzó 1 millón de espectadores en México, 350.000 en Brasil, 250.000 en Colombia y Perú, y 200.000 en Argentina; *Revanca* y *La mujer de oro* se estrenaron en varios territorios con buen desempeño, al igual que *No Escape* con **Pierce Brosnan** y **Owen Wilson**.

'En 2016 tendremos un aún mejor slate: *London Has Fallen*, *The Boy* (terror), *Race* con **Jesse Owens**, *Dirty Granpa* con **Robert de Niro** y **Zac Efron**, y *The Nice Guys* con **Russel Crowe**: ambientada en los '70, cuen-



Secret in their eyes, remake de la ganadora del Oscar El Secreto de sus Ojos

ta la historia de dos detectives que investigan el asesinato de una prostituta. También *Nine Lives* que, con un presupuesto de USD 70 millones, muestra a una ciudad debajo del agua, y *Hacksaw Ridge*, dirigida por **Mel Gibson**, basada en una historia real sobre un médico y un héroe de guerra'.

'También estará el estreno de *The Hateful Eight*, la película de **Quentin Tarantino** que estrenará primero en México en la región, *A monsters calls*, dirigida por **J.A. Bayona**, con **Felicity Jones** y **Liam Neeson**, y la remake *Secret in their eyes* con **Julia Roberts** y **Nicole Kidman**', agrega el ejecutivo.

'Estamos atravesando un momento maravilloso del mercado de contenidos con más desafíos por delante. En **Telefilms**, cuidamos las películas y su exposición: el contenido es más rey que nunca. Tenemos una estrategia de planificación de ventanas que se desarrolla muy seriamente, y que es de las cosas que más aprecian nuestros clientes', concluye **Darcyl**.



The Hateful Eight, nueva película de Quentin Tarantino



No Escape con Pierce Brosnan y Owen Wilson



Autobahn, nuevo lanzamiento en MIPCOM



London Has Fallen estrena en enero 2016

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BOOTH #P-1.G50

Cisneros: drama, formats, docs



Cisneros Media: Marcello Coltro, EVP Distribution; Juan Carlos Sosa, EVP Operations, Cisneros Studios; Roxanna Castellanos (Roxanna); Jonathan Blum, president; and Miguel Somoza, VP Sales

Cisneros Media Distribution (USA) brings to MIPCOM a varied catalogue of thrillers, telenovelas and unscripted formats. Among the new titles is *Fallen over Love* (120x'60), a drama

co-produced with **Venevision** (Venezuela) that began shooting last month under the direction of Yuri Delgado.

Marcello Coltro, EVP Distribution: 'With the evolution of TV and the current changes in behavior and trends among generations of audiences, we are anticipating the needs of our clients in the US Hispanic market, Latin America, and abroad. We are working with **Venevision** to offer new telenovelas with dynamic plots, shorter scenes, fewer characters, and variations at different stages of the story to enable editing for multiple platforms'.

Other new products are the variety show *Zuleyka's Magazine* (220x'60), hosted by Miss Universe 2006 Zuleyka Rivera, and the psychological drama *The House of Secrets* ('60), with mystery and suspense as main ingredients. Also, the game show *Battles of the Sexes* and the alluring talk show *Family Cases*, available to be adapted to any market or language.

From **Estrella TV** is offering the reality *Rich Famous Latin Women* (67x'60) to the riveting series about urban legends titled *Urban Legends* (26x'60). Lastly, a docu-travel package that includes *Cities of the World* (36x'2), *Legendary Hotels* (10x'30), *Villages of Europe I & II* (8x'30), *Rural Tourism in Europe* (9x'30), *The Cemetery* (10x'30) and *The Roman Roads of Europe* (4x'30).



Fallen over Love, drama coproduced with Venevision

Cisneros also co-produced with **DirectTV Latin America** the special *Miss V, Tras Bastidores* ('120) with the "behind the scene" of Miss Venezuela, which was broadcast on October 1st on **OnDirecTV**.

BOOTH: #P-1.C10

Fly Content, new alliances



Patricia Jasin, international sales director

Fly Content (USA) launches at MIPCOM new programming from two new alliances: *Sol de Invierno*, a Portuguese telenovelas from **SIC**, and the web series *El Cabaret*, from Miami-based producer **High Hill Entertainment**.

It also exhibits drama series from the two leading broadcasters from Peru, **America TV** (*Al Fondo hay sitio*, *Mi Amor el Wachiman*) and **Latina** (*Acusados* and *De Mendigo a Millonario*). 'We are focusing on formats: entertainment from Thailand (*Lighting Quiz*); and scripted with many paper format and *Love at 100 Sights* pilot being shot in Europe', explains **Patricia Jasin**, international sales director.

BOOTH: #P-1.C72

Pol-ka + Turner: Signs

Pol-ka (Argentina) new international structure, lead by **Victor Tevah**, new projects director and **Manuel Marti**, business development director, highlights at MIPCOM the top projects to international buyers. In the new area, which merged **Artear International** programming slate,



Manuel Marti, Pol-ka; Felipe de Stefani, Turner; Adrian Suar, El Trece/Pol-ka; Fernando Blanco and Diego Andrasnik, Pol-ka during Signs launch

is also 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.

Marti: 'This restructure generated a synergy between **Pol-ka** and **El Trece** and made more effective the intern communication and finding for each client what they need. If they required we have ready made, format, new idea or even production services'.

The main news of **Pol-ka's** offer is *Signs* (13x'60), a drama series coproduced with **Turner Broadcasting System Latin America** that follows a medical doctor who decides that it's time to take revenge for a family event occurring during his childhood that has branded him for life. The series was aired on Free TV (**El Trece**), Pay TV (**TNT**) and Turner's OTT platform *TNT Go*. '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', emphasizes **Marti**.

Other top product from the slate is *Legacy of Revenge* (220x'60), a story unfolded in a small quaint town with dark secrets. *The Unique Ones* (190x'60) is a youth telenovela where a special and secret unit struggle against evil for the good of the human race. While *Cunning Girls* (174x'60), about the unbreakable friendship of five strangers after losing all of their money.



Signs, developed with Turner

Mediabiz, scripted formats

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).



Alex Lagomarsino, CEO

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The Kitchen, agreement with Cisneros



Ken Lorber, President/CEO, The Kitchen

The Kitchen, US based studio specialized in providing dubbing and subtitling into English, French and Portuguese, as well as other languages, has signed an strategic alliance with **Cisneros Media Distribution (CMD)** to offer specialized dubbing services for the world's Spanish-speaking markets.

Under this alliance, **The Kitchen** is the exclusive sales and marketing agent for Latin Spanish dubbing worldwide and CMD is the exclusive provider of the voices, utilizing its large cast of actors and actresses under contract with its affiliated production companies in Venezuela. This agreement allows the dubbing house to expand its offerings of post-production and media services, leveraging those services provided by Cisneros Media's companies for more than 50 years.

Ken Lorber, president/CEO, **The Kitchen**: 'While the company has always offered Latin Spanish dubbing in our Miami facility, it was difficult to offer competitive pricing for the Latin, or Neutral Spanish markets. Our goal, for the past 15 years, has always been to look for better ways in which to service our global clients, and we couldn't be more excited by this new alliance, which allows us to do just that'.

'An abundance of new programming, originated in Turkish, Hindi, French, Mandarin and Korean, for example, continues to penetrate every country around the globe and language is no longer a barrier. With the proliferation of new formats and digital platforms, the need for global language services is even greater. The coming-together of these two companies is certain to provide the highest quality and most competitively priced solutions for language dubbing', completes the executive.

NOVOVISION, The X-Prank Show 2

Novovision Meg (France), producer and distributor of clip-based comedy TV entertainment, launches at MIPCOM the second season of its hit comedy *The X-Prank Show*.

The debut of season 2 follows sales for its first season -*The X-Prank Show: Urgent Landing* (30x'22)- to top broadcasters in the Middle East,



Antonio Molina, sales director, and Françoise-Xavier Poirier, CEO and fundador, NOVOVISION (borders) with Luciana Nogueira and Loïc Gosselin, from Media Mundi, distributor in Brazil

including Egypt's **Al Hayat TV**, Lebanon's **MTV** and Qatar's **Al Araby channel**.

The *X-Prank Show* series pranks celebrities throughout the world where they least expect it. Each chapter focuses on a different elaborate prank dreamed up by **Novovision's** talented group of comedians. For the first season, the team traveled to the Middle East and, for the second one, they will travel to Latin America, Europe and the Middle East. In the less than one month since its debut in the Middle East, *The X-Prank Show: Urgent Landing* generated in excess of 28+ million views on **YouTube**.

'The overwhelming success of *The X-Prank Show* underscores its huge potential with both broadcast and digital platforms. Since the

Secuoya, also children shows



Carlos Benito, head of international development

Launched 6 years ago, **Grupo Secuoya** has become one of the largest independent audiovisual holding of the Spanish market, dedicated to the creation, production, distribution and services, and operating in Spain and Latin America, where since late last year is creating a network of production across different business models.

At MIPCOM, it launches 2 children's shows in order to expand in this field. 'It is a key genre for us and we are getting off to a good start with an animation show entitled *City Monsters* and a format entitled *Selfie show*', explains **Carlos Benito**, head of international development. On the other hand, **Secuoya** exhibits *Time Box*, a format that is producing for **TVE** (Spain), and currently discussing an adaptation for Italy.

The company, which already has presene in Chile, Peru, Colombia and USA, is setting up a Colombian TV news agency together with **EFE**. 'We have also reached an agreement with **BBC World** for the distribution of some of their content in specific regions', he adds.

This year, the brand new format is *LubDub*, a talent show where for the first time both jury and audience have to decide with their hearts. The participants' mothers will introduce their children; whose talent they believe is real rather than a mother's love and who now get to demonstrate it.

Benito completes: 'Audience and jury members hold in their hands an electronic device, which transmits data that proves in a televised form whether or not they have been moved by the performance, irrespective of whether it was good or bad. In this way, neuroscience tools are rigorously applied to television entertainment by means of a scientific test'.



LubDub, new talent show for MIPCOM

BOOTH: # R7.F 6

show's inception, we have continued to show program buyers our total dedication to bringing them the best possible pranks', says **François-Xavier Poirier**, CEO of **Novovision**. Other top titles in Cannes are *Pop Toon* (150x'22), for preschooler; *Pop Circus* (26x'22), *Prank my Pet* (26x'22), *Pop Magic* (20x'22) and *Super Pranks* (26x'22).

The company has appointed **Loïc Gosselin**, from **Media Mundi**, as distributor of its catalogue in Brazil, and since May **Antonio Molina** is the sales director specially focused in Latin America. 'The idea is not only to distribute the finished catalog, but also look for production opportunities with local partners to generate original content', complete **Poirier** and **Gosselin**.

ADRIAN



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Artwork by famous comics artist Milo Manara and soundtrack by Adriano Celentano and Academy Award winner Nicola Piovani.



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BOOTH: # P-1.H65

The Heritage of travelxp



Prashant Chothani, CEO

Launched in 2011 as India's first 4K UHD channel with the largest library of travel content across the world, **travelxp** covers genres of programs including food, destination, culture, nature, and more. The channel reaches out to 20 million households in India and syndicates content to 45+ television networks across the globe and having filmed more than 100 destinations in more than 35 countries.

Prashant Chothani, CEO: 'Technology has witnessed a colossal growth over the past few years and is expanding at an exponential rate. With this progress, people are moving towards growing trends, and we have already transitioned from HD to 4K'.

'Some of the new shows, all in 4K, are *Backpack*, which traces the journey of a travel love; *Food Fact Fun*, which explores particular places; *Heritage*, a series that covers the grandeurs of the world heritage sites declared by UNESCO, and *Xplore*, the most popular show from the company that has now crossed 100 episodes'.

Chothani completes: 'Even when we produce content in English, our immediate objective is to introduce a Spanish language feed to help us

reach out to the audience in Latin America. Moving on from this congregation, our next focus would be the Balkan region, which we plan to reach by the last quarter of 2015'.

Travelxp will be present at *MIPCOM-cum*, held between November 18 and 20, to evaluate alliances and partnerships in this direction and to making major investments in these key market areas.



Heritage, covers the grandeurs of the world heritage sites declared by UNESCO

ACI, inspirational stories



Chevonne O'Shaughnessy, CEO

American Cinema International (ACI), Los Angeles-based producer and distributor arrives to Cannes after the launch of *ACI Inspires*, a brand which focuses on inspirational entertainment,

and with a slate of new romance and family-friendly movies.

Chevonne O'Shaughnessy, CEO, describes: 'We strive to not limit ourselves to any particular region. We are a global company with relationships all around the world and look

forward to meeting new faces at MIPCOM as well, and specially strengthen the recently launched *ACI Inspires*, which houses our inspirational titles that the whole family can enjoy together'.

The executive recommends at MIPCOM the final story of the *Ultimate* trilogy *The Ultimate Legacy*. 'It has an all-star cast which includes Doug Jones, Bill Cobbs, Raquel Welch, Logan Bartholomew, and Brian Dennehy. It's the conclusion of the story that began with *The Ultimate Gift* and *The Ultimate Life*', she explains.

Another highlight is *Love Finds You in Valentine* starring Michaela McManus, Diogo Morgado, Lindsay Wagner, and Ed Asner; it's the third movie of the *Love Finds You* series

which comes after record breaking ratings on **UP TV** for 2 years in a row'.

O'Shaughnessy concludes: 'We launch with **Hallmark Channel** *Strangers in Amish Country*, which has a little mystery and romance and was written by **Serena B Miller** (*Love Finds You in Sugar-creek*); and we also wrapped two movies for **TV ONE**: *The Royals Feast* and *The Royals Christmas*, which will air November 21 and December 5 later this year respectively'.



The Ultimate Legacy, last chapter of the *Ultimate* trilogy

BOOTH: #R7.K17

GRB, strong in factual

GRB Entertainment (USA) keeps expanding in the international market thanks to its catalogue of factual titles. The company announced the sale of several shows to UK, Ireland, India, Poland, France, French speaking territories, Benelux and Canada.

TVN Poland and **Game TV** (English speaking Canada) picked up *The Agency*, a behind-the-scenes look

at the high fashion modeling world. **Discovery Asia Pacific** took *Super Swank*, offering an exclusive peek at a high luxury lifestyle including yachts. While **Discovery Europe** (France, French Speaking Territories, Benelux) acquired two seasons of the auction house series *Auction Kings*, and **National Geographic** (UK, Ireland) renewed *Inside American Hate*.

'We head MIPCOM with a robust and diverse slate of new programs including top-quality scripted series, brand new factual programs, clip shows, and documentaries', explains **Liz Levenson**, director international sales & acquisitions, and she adds: 'We're looking forward to meeting with our broadcast partners from around the world and are positive that our new slate will resonate with audiences worldwide'.

Among top titles, she highlights the drama *The Haves And The Have Nots* (36x'60), the docu-series *Angels Among Us* (4x'60), which follow the stories of people who believe they were saved from tragedy by angels, and the crime series *FBI Takedowns* (6x'60), where an elite teams of FBI agents are on a mission to hunt down the world's most wanted criminals. Also the clip show *Ain't That America* (13x'30) and the sport documentary *All Eyes on Brazil* ('90)



Liz Levenson, Director, International Sales & Acquisitions



Angels Among Us, docu-series

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Atresmedia, a referent in fiction



Diana Borbón, Sales Manager, Atresmedia Televisión

Diana Borbón, sales manager of **Atresmedia Television** (Spain), explains the essence of its products: 'Our series have become a reference of Spanish fiction and are a safe bet for our clients. Sold to more than 30 countries, our titles guarantee a plot that captivates the audience and a high-quality production. Our aim is to focus on developing strong client relationships and finding the best partners for our new series'.

At Mipcom, the Spanish company presents the new series *Plastic Sea (Mar de plástico)*, a thriller set in a town where greenhouses are the main economic activity. When the daughter of the mayor appears dead, the Police will have to find out who killed her, but it won't be easy because many people had reasons to have done it.



Plastic Sea, thriller

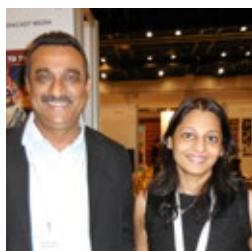
'We also announce the renewal of two series, the drama *Locked Up (Vis a Vis)*, about the story of a girl confined in a woman's prison, and the comedy *Down Below (Allí Abajo)*, a hilarious love story between a man from the North and a woman from the South, with diametrically opposite lifestyle', adds **Diana Borbón**.



Locked Up, drama about a girl confined in a woman's prison

Finally, Atresmedia continues with the promotion of the telenovela *The Secret of Old Bridge (El Secreto de Puente Viejo)*. 'With over 1.000 episodes, it's one of the most successful titles of the channel and one of the best-selling series globally', completes the executive.

IndiaCast & Castalia bring *Balika Vadhu* to Latin America



Debkumar Dasgupta, SVP International Business and Head of Content Sales, y Sonal Gupta, director international syndication

for the iconic show *Balika Vadhu*, which would be dubbed in Spanish and syndicated for a limited duration.

IndiaCast, India's first multi-platform entity jointly owned by **TV18 & Viacom18**, has designed **Castalia Communications** as agent of the company in Latin American in order to scout and identify potential broadcasters within 19 countries in Latin America for

'The collaboration with Castalia will enable a wider reach for Colors' flagship drama catering to a wider audience base in the region', ensures **Anuj Gandhi, Group CEO, IndiaCast and adds:** 'Viacom18's bouquet of offerings has been receiving widespread appreciation across the globe'.

Launched in 2008, *Balika Vadhu* has become the longest running drama on TV. Syndicated to over 20+ markets across the world, it has proved to be one of the most popular bestseller globally.

'During 2014-2015 we entered many new markets across the globe and further strengthened the position of our channels in many key markets (both on distribution as well as Advertising Sales), developing several partnerships for syndi-

cation in non-traditional territories and done landmark deals with several global digital and OTT platforms', completes **Anuj Gandhi**.

The Indian company attends to Cannes to introduce a slate of dramas that includes *Chakravartin Ashoka Samrat* (175x'60), about Ashoka the Great; *Meri Aashiqui Tum Se hi* (345x'30), the son of a driver in a very rich house, secretly in love with the daughter of that family. But also are *Udann* (350x'30), a series that symbolizes the unrealized hopes of countless Indians, and *Sasural Simar Ka* (1300x'30), about two sisters married into the same family.

BOOTH: #P-1.E73



Sasural Simar Ka

BluePrint: TV Movies, worldwide rights



Raúl Campos, CEO, with Sophie Sandoval, head of distribution

BluePrint is a company dedicated to original content development and production. In collaboration with different key distributors, it promotes worldwide over 20 cutting-edge formats, as well as their finished content library with over 200 hours of scripted and non-scripted entertainment.

This year, it adds to their catalogue TV Movies with different genres such as drama, suspense and comedy, available for worldwide rights.

'During the last couple of months we have been dedicated to placing our realities *Water Crasher*, *Risky Three* and *Martial Masters*, as well as our different sports series in Latin America and USA. We are collaborating with **Global Agency** and now working on a distribution plan with **Cisneros** too', says **Sophie Sandoval**, head of distribution.

At MIPCOM, it showcases *Closed for Vacations* (family game show), *A Pleasure to Serve you* (bureaucratic sitcom) and *Sugarfield Flower* (telenovela). After producing 4 seasons with 72 finished episodes of *Late Night Express*, the first late night show for digital celebrities, the company is currently exporting their original format to different countries in Latin America and Europe.

'In USA we have optioned *Pinky Jimenez* (procedural drama), additionally optioned in UK and Scandinavia. In Spain we are collaborating with **Diagonal/Endemol** on a historical drama series. We are also working with production companies in Colombia on a sitcom and in Mexico we have a series in the works with **Azteca Novelas**', concludes **Raúl Campos**, CEO.



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ICEX, Spain Trade and Investments brings once again the best of Spanish content, by supporting the attendance to MIPCOM of the two umbrellas **Animation From Spain** and **Audiovisual from Spain**. From teen series to documentaries in 4K, and through dramas, animation and reality shows, the institute offers a wide range of high-end formats for the international market from almost 25 Spanish companies.

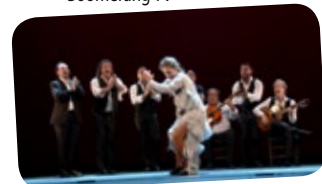
From the slate of animation, **Anima Kitchent** highlights the family TV series *Cleo Telerin* (52x'7) while **Film Factory** introduces *Mortadelo & Filemon, Mission Implausible* ('88).



Entertainment formats: *Make Me Over*, from Mediaset España



Fiction series: *The Avatars*, from Boomerang TV



Documentaries: *Flamenco Passion*, from Medina Medina

Regarding fiction, **Grupo Ganga** offers *Remember When* (268x'75); **Filmax International**, *I Know How You Are* (Season 1 10x'45 & Season 2 10x'45); **Atresmedia TV** the drama *Plastic Sea*; and **Boomerang TV** the teen series *The Avatars* (52x'24) and the drama *The Secret Of Old Bridge* (17 seasons, 65x'50).

On realities and entertainment formats, **Mediaset** launches *Make Me Over*; **Phileas Productions**, *Sight Unseen*; **Prointel**, the reality sport show *Pure Adrenaline*; **ItsOk.co** the celebrity fashion game show *The Fitting Room*; **Onza Distribution**, the adventure family format *Panic In The Stands*, and **Secuoya Content Distribution**, its reality *Time Box* (13x'70).

Lastly, the film *Matador*, from **Sogepaq**, and the documentaries in 4K *Flamenco Passion* (13x'50), from **Medina Media**, and *FC Barcelona, Passion & Business* ('50), from **Comercial TV**.

Arte: culture and travels

Arte (France) brings to MIPCOM a catalogue that mixes culture and art, where stands the animated fiction series *Homeless* (13x'22), where a group of bums fight to protect their trench, surviving freezing winter, epidemics, cockfights, illegal immigrants and killer pigeons.

The lifestyle documentary *Shake this Out, an Urban History of Greeting* ('52) shows how a gesture of emancipation has become an urban ritual and sums up the US today. While *Jesus & Islam* (7x'52) analyze, along with 26 of the greatest specialists from around the world, the emergence of Islam during the time of Muhammad.



Warren Beatty, *Hollywood Ambition*, cinema documentary

In *Circus World Tour* (20x'26) **Sarah Schwartz** has been traveling the world for over twenty years, making the circus her world. And *Warren Beatty, Hollywood Ambition* ('52) is the story of an insatiable Hollywood craving for more of everything: power, control, money, fame, and glory.

BOOTH: #P-1.C10

High Hill, a bridge to the Hispanic market



María Elena Useche, general manager

Since its founding in 2008, **High Hill Entertainment** (USA) has evolved to become the bridge connecting the world to the Hispanic market, producing original content and collaborating with those who want to reach this important audience. During last year, it has expanded internally in many areas, which has led to positive growth both as a company and as a provider of quality content in the markets they handle.

María Elena Useche, general manager: 'After *Suelta La Sopa* (very successful in **Telemundo**) we focused in two projects from last year: *Brilla Por Ti*, a social responsibility (CSR) show that has broken audience records in **TVN** (Panama); and *El Lado Humano de la Fama*, which is now in production'.



Brilla Por Ti, successful CSR show

On the other hand, *Ranking de las Estrellas*, about famous artists and the most polemics themes of the Latin TV, was sold in Africa and **Telemundo**. 'We are opening ourselves to new business and we are signing an agreement to develop specialized content for a very important client in New York. We are confident that will be a key alliance and our prosperous development and positioning within the Latin American market. In parallel, we have focused on strengthening our social media platforms, and defining what do our followers want to consume', she adds.

At MIPCOM, **High Hill** launches a slate of new products and continues searching business opportunities with global companies interested in entering the Latin market. Among the top titles are Cannes are the web series *El Cabaret*, distributed by **Fly Content**; *Kill Carlos*, which will be launched along with **Jacopo Fantastichini**, from **Samarcanda Films** (Italy), on Tuesday 6th in the Italian pavilion.

Armoza: Double or Nothing

Armoza Formats (Israel), key player with 10 years in the international market and recognized for its original formats, launches at MIPCOM its new studio-based challenge show *Double or Nothing* ('60), developed in partnership with **Studio Glam**. Only a few days following the launch, the independent Israeli distributor has also already announced their first deal for the show with Germany's **Tresor TV Produktions**.



Avi Amorza, CEO

Double or Nothing is the thrilling, adrenaline-filled studio challenge show that tests if two really are better than one. In each episode a pair of contestants takes on a variety of crazy challenges to win big money.

Avi Armoza, CEO of **Armoza Formats**: 'Since recognizing a gap in the mission studio show genre at the previous MIP, we have been working on creating a show to fill this need. The powerful international feedback the show is receiving so soon after its launch, and this first deal with a strong partner like **Tresor TV**, shows us that *Double or Nothing* has all the right ingredients to answer this need'.

The leading Spanish comedy with more than 4 million regular viewers

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Keshet, America & Europe



Alon Shtruzman, CEO

Keshet International (Israel) is strongly expanding its business towards America and Europe. Ran by **Peter Traugott** and **Rachel Kaplan**, **Keshet Studios** has opened offices in Los Angeles to expand its drama activity. In US, 10 projects are in development.

On the other, it launched a new *European Drama Initiative* 'to make sure that we have as much in the pipeline as possible for potential clients', explains **Alon Shtruzman**, CEO, who adds: 'It's not limited to Europe. We are

looking to make pacts with local creators and producers all over the world to bring as many projects that we consider to have the *Keshet DNA* to life as possible. A good example is **Keshet UK/Atlantique Productions** (France) *Crater Lake*, written by Ron Leshem (*MICE*). Next year will be another significant growth period for KI geographically'.

'In Latin America we have focussed on scripted content, but non-scripted is doing great. *Rising Star* is evolving fast: **Telefe's** *Elegidos* attracted average audience shares of up to 39%, the number of downloads of the app jumped by more than a million users, while **Globo's** *Superstar* held onto an average 29% audience share throughout its second series and more than 15 million votes were



Globo's *Superstar* held onto an average 29% audience share throughout its second series and more than 15 million votes were cast and downloads of the app increased by more than 1 million'.

'While attracting a loyal following in **FOX** (US), *BOOM!* has aired in **TVN** (Chile), soon in **Telefe** and **America TV** (Peru). The Spanish version of the show has been running for more than 250 episodes now, stripped Monday to Friday. It has more or less out-performed its slot every night, the finished tape of this version is also available to Latin American buyers and was sold to Uruguay's **Canal 10**', concludes **Shtruzman**.

BOOTH: #R8.C9



WILD SKIN
telenovela
120 x 60'

BOOTH: #R7.J15

Applicaster: live shows



Jonathan Laor, CEO

Applicaster, the Israeli developer of broadcast solutions for cross-screen TV experiences, presents at MIPCOM its two feeds: By one hand, the company introduces the *Live Feed*, which is being used for all kind of TV formats in Europe and Latin America, such as *The Voice*, *Germany's Next Top Model* and *Survivors*. With the

Live Feed, broadcasters are allowed to show the opinion of the live audience and influence the course of the live event. It's applicable to all programs and live events as a tool for participation.

By the other, Applicaster counts with a *Sports Feed*, which has been used during the *Copa America 2015* in Chile, were including predictions, an elaborate system of "gamification" and sports information about the match and the championship.

Regarding new features, the company launched together with **Endemol Shine** a second screen experience chosen for the last edition of *Big Brother* in **Mediaset**. The audience will have more access than ever to what's happening inside the house through two products created by Applicaster: *Group Chat with Cross Mates* -applicable to all talent shows and scripted content broadcast on TV as a tool for engagement- where viewers can stay on top of the conversations in a group chat setting. And a platform where, whether it's the judges or contestants in a talent competition, or cast of a scripted show, viewers get to follow the conversation, like and share bits of the talk. This feature keeps users up to date and involved in the show off broadcast time, in a fun and engaging way.



Live Feed

Onza brings Portugal



Gonzalo Sagardia, managing director

Onza Distribution (Spain) is getting good results with the telenovelas from the leading Portuguese broadcaster **TVI**: *The Only Woman* was sold to **Canal 13** Chile becoming the first deal in Latin America.

Gonzalo Sagardia, managing director: 'It was premiered this year and it is the leading series on **TVI** prime time with more than 100 episodes on air. It has been sold to most of Portuguese-speaking territories in Africa, and we are handling worldwide rights, except for those countries where the channel took the sales directly'.

The distributor is offering plus 15 productions from Portugal, highlighting *El Beso del Escorpion*, which is discussing with some US Hispanic networks, about two sisters from different origins: seems to be the same traditional concept, but it offers a *twist* because this time the poor girl is the bad one and the rich is the good one; *Destinos Cruzados*, *Mi Amor* (Emmy winner in 2010) and *Isla de los Amores*.

Moreover, **Onza** promotes in the international market the teen series *The Avatars*, co-produced between **Portocabo** (Portugal) and **Boomerang TV** (Spain), **Fly Distribuzione** and **Brave Films** (Italy), and it is being distributed by the company and **Boomerang TV**.

'It was sold to **Gloob/Globosat** (Brazil) and **AMC** in CEE, apart from Pay TV networks in Poland, Germany, Nigeria and South Africa. We are really happy with the international results', concludes **Sagardia**, who finally highlights the documentary series from **NATGeo** *Wild Menu*, sold in Europe and Africa, and the series *The Department of Time* (8x'70).



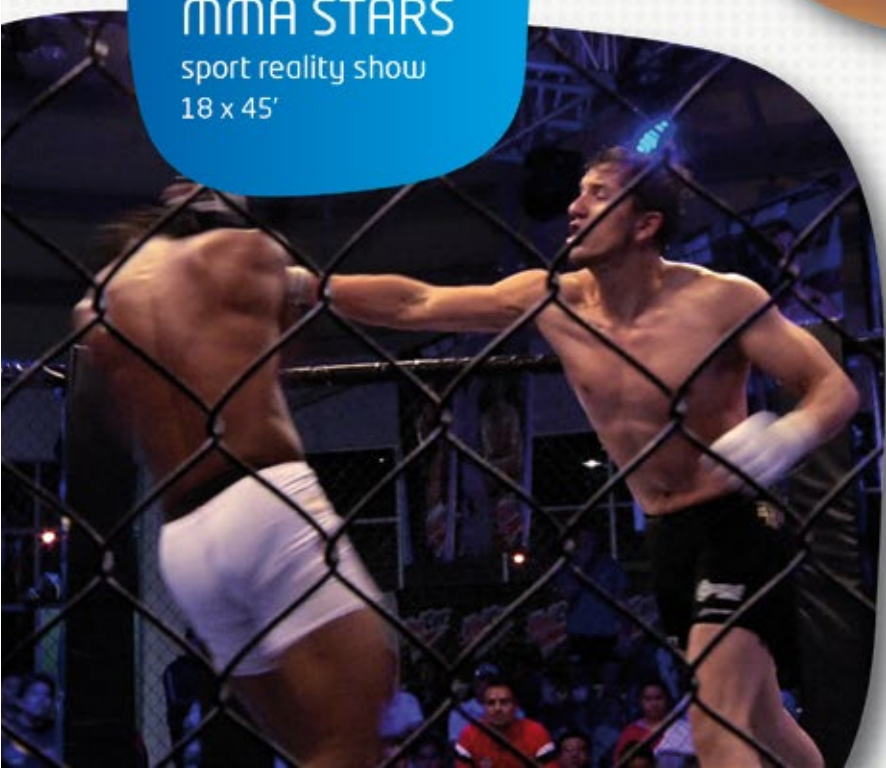
The Only Woman, sold to Canal 13 Chile

BOOTH: #R7.J11

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SIC, strong Portuguese drama series



SIC team: João Pedro Nava (center) surrounded by André Silva, Cindy Barardo, Carlota Vieira and Rafael Silva

territories and is still available in many others.

With a production of over 600 hours of fiction yearly, SIC delivers all kind of drama stories with worldwide rights. It also manages international TV channels, whose distribution has also shown a growth. For Latin America and US, SIC signed a deal with Fly Content (USA) to distribute its TV content, being the first title the telenovela *Winter Sun*, released in 2014 with a top rating in Portugal.

João Pedro Nava, distribution director: 'Our international business has faced a big burst after the Emmy's nomination and award for other title. Success of *Blood Ties* in Italy opened the doors to West Europea. For the first time, we managed to break through Latin America with this title, which is being dubbed in Spanish. We are preparing a shorter version and dubbing another title to release soon in the Spanish speaking markets'.

'Portuguese drama is being considered not only for the high quality, but mainly for the global approach of the storytelling, both as finished stories and formats. Another plus is that it can be picked up a long running series



Heart Of Gold

(300+ episodes) or airing first a shorter international version. We target all territories: from Africa and Europe to America, and the ambition is to reach Middle East and Asia in the near future', concludes **Nava**.

RCTV, the telenovela people



Carlos, VP and general manager

RCTV International (Venezuela) keeps presenting in the international market **RCTV Producciones**, the new business division of **Grupo**

IBC focused in the production of multiplatform content that includes Entertainment formats, series, unitary, and telenovelas.

'**RCTV**'s productions have been recognized worldwide and sold in over 120 countries with translation into 40 languages. This led us to bet for the creation of a new organizational

structure to continue these processes of production and distribution of our content', says Carlos Lamas, VP and general manager.

'The accumulated experience and skills is what we offer today in **RCTV Producciones**, which adds knowledge, creativity and technique in a production platform designed for the most demanding audiences', adds **Lamas** who highlights the launch of *Wild Skin* (120x'60) as the first big bet in its new business plan.

Filmed in HD, *Wild Skin* is a modern adaptation of the hit *La Fiera* (1978), but with the touch and the inspiration of a team of talents who have joined forces to present to the international market a big bill and quality product.



Santiago Gimeno, CEO

Comercial TV has had an exciting 2015, becoming one of the most dynamic Spanish distributors. Its international area is experiencing a process of consolidation that will allow the company to face the future challenges. And on the national side, it has acquired two catalogs to increase its sales in the Spanish networks.

Santiago Gimeno, CEO: 'We have closed a partnership with **7AMedia**, from former **Cisneros** VP's **Cesar Diaz**, to jointly manage our interests in Latin America and US Hispanic from our new office in Miami; and with **Caracol TV** we are commercializing their products in Spain, CEE and other territories. We also partnered France's **Java Films**, producer and distributor of documentaries, with whom collaborate on selling their contents in Latin America'.

'We are strategically starting to co-produce our own contents. The deal with **7AMedia** contemplates starting a new production line for Latin fiction, and in Spain we are already working in our first miniseries. On formats, we are adapting one we have picked up last MIPTV'.

Comercial TV highlights in Cannes **RCTV** telenovela *Wild Skin*, the HD documentary *FC Barcelona. Passion and Business* ('50) and the reality *MMA Stars*. 'We aim to serve as a bridge between the talent of creators and the needs of the channels in Europe and America. Africa and MENA are large areas with great potential for us. They are growing and we are following with great interest its developments. In Africa especially, we are establishing some strategic alliances that we will close shortly', concludes **Gimeno**.



FC Barcelona. Passion and Business, documentary



Wild Skin

Concludes **Lamas**: 'At MIPCOM we launch a list of telenovela titles available to the international market for own local productions that also includes *A Match Made in Heaven* (66x'60), *Free as thee Wind* (118x'60), *Worlds Apart* (130x'60), *The Way About Her* (144x'60), *Passionate Revenge* (130x'60). And *The Lady* (148x'60), *My Cousin Ciela* (157x60), *Chameleon* (116x'60), and *Recipe For Love* (100x'60), among others'.

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The talent of Talpa



John de Mol, CEO, Talpa; Carson Daly, host of The Voice USA, and Mark Burnett, creator of The Voice.

Talpa (Netherlands) attends its first MIPCOM as part of ITV (UK), who has acquired the company in March for £355 million. Talpa Media has also entered into a long-term strategic partnership with Vorst Media (Netherlands) to have the international distribution and production rights over both existing and future formats, including the successful *Face Your Addiction* and *Hi-Q Genius*. Furthermore, Vorst Media has access to Talpa Content, the creative heart of the company, and its extensive format portfolio.

At MIPCOM, Maarten Meijs, managing director, Talpa Global, the international sales department and digital division, highlights a slate of talent shows and entertainment formats headed by *The Puppet Show* ('75), a new family-oriented talent show where participation is open to anyone in the country who has a self-made puppet and a talent to enchant, impress and entertain.



Superkids, from the makers of The Voice Kids

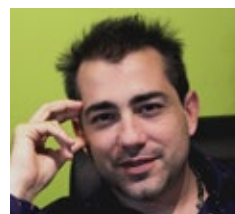
The Big Picture ('45) is a revolutionary gameshow that tests the visual knowledge in order to get a million dollars, while *Dance Dance Dance* ('90) takes celebrity dancing to a whole new level.

From the makers of *The Voice Kids* ('90), a positive talent show that gives the nation's most gifted youngsters the stage they deserve.

Also, Talpa brings to MIPCOM *Sing What* ('45), where two teams of celebrity songwriters compete against each other by performing national and international hit songs with lyrics they've written themselves.

The company arrives to Cannes after receiving its second Emmy award for the American adaptation of *The Voice* in the category Outstanding Reality Competition Program at the 67th annual Primetime Emmy Awards 2015.

Onceloops + Framezero & La Usina Migre



Sebastián Mellino, President

Onceloops Media (Argentina) has been providing music and production services for over 12 years for leading companies in Latin America. Now, it strengthens its alliance with the Argentinean producer Framezero in order to continue its commitment to produce quality fictions and platform differentials.

After the successful teen series *Wake Up!*, and having obtained good results in terms of distribution together with Smilehood Media, in VOD —it will be soon released on RAI Italy—, the company led by Sebastian Mellino, president, is preparing a second season,

while developing three new projects.

The first one is the musical youth series *GO! Vive a tu manera* (80x'60), written by Cecilia Guerti and Pablo Junovich, and with the participation of Patricia Maldonado (*Floricienta*) as advisor. The series follows a young girl who arrives to a school embedded in the structure of classical music and manages to spread her passion for dance and urban music, reflecting the authentic youth revolution. The music will be produced by Mellino and Luis Sarmiento.

Also, the dramatic comedy *El Divorcio de Romeo y El Divorcio de Julieta* (120x'60). Through an innovative and revolutionary production and broadcast format, the series poses the divorce of the characters from two different points of view, where viewers will be seduced

by a story, where as in real life, there are as reasons as different views. Marcelo Caamaño and Marcela Guerty, from La Usina Migre, are the authors.

Finally is *BB Band* (30x'3), an animated series about five babies that get together to play in a rock band. 'Thanks to our alliance with Framezero and the books from the La Usina Migre we are building a very good catalogue, full of entertaining, innovative and high quality products', concludes Mellino.



Go! Vive a tu manera, developed with La Usina de Migre



Magic in the Moonlight

BOOTH: #P-1.C13

mipcom.

BOOTH: #P-1.C79

Polar Star, contenido para VOD

Polar Star (Argentina) llega a MIPCOM con grandes expectativas por las nuevas incorporaciones a su catálogo, que incluyen largometrajes y series, además de dos nuevas librerías que adquirió específicamente para VOD en América Latina. Las proyecciones para 2016 son muy buenas.

Carlos y Diego Kargauer: 'Adquirimos las librerías de Hanway con más de 100, y Wild Bunch, con 60 películas para VOD. El crecimiento en este mercado no es aún vertiginoso pero sí permanente. Pay TV aún tiene una gran ventaja, y free TV en algunos territorios está estable, mientras que en otros cayó'.

Si bien para los ejecutivos la producción original crece en varios mercados, sobre todo en Centroamérica, los canales no han dejado de adquirir producto. Aseguran: 'Los independientes estamos con muy buen material filmico y, aunque la TV abierta ya no adquiere tanto, hay nuevos players digitales. El negocio ha cambiado definitivamente'.

Tenemos productos súper comerciales con buenos casts, sobre todo en acción con Jean Claude Van Damme o Steven Seagal, cuyas películas han tenido menos exposición en cine pero entregan buenos resultados en términos de ratings a sus clientes.

En MIPCOM, destaca *Crossbones*, protagonizada por John Malkovich, y las películas *Expendables 2*, *Diana*, *Zero Dark Thirtt*, y las comedias dramáticas *Blue Jasmine* y *Magic in the Moonlight* (Woody Allen).



Carlos y Diego Kargauer con Salette Stefanelli

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BOOTH #P-1.G22

The Commanders of Record TV



Delmar Andrade, International Sales Director

Record TV Network (Brazil), leader distributor of biblical series, promotes at MIPCOM 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.

Delmar Andrade, international sales director: 'Since its launch in March, *Moses and the Ten Commandments* was a very important framework for the company, and

result of our talent but also of the success of the previous five biblical series launched: *Sanson & Dalila*, *The Miracles of Jesus*, *Joseph from Egypt*, *The Queen Esther* and *King David*.

The plot rose to Record's audience in Brazil. In São Paulo it registered a growth of 75% during prime time. The telenovela also reached the top position in several Brazilian cities, such as Belém, Vitória, Goiânia and Recife and achieved an average of 12 points of rating during its first week, improving **Record's** performance in a 56% and tripling the audience in comparison of other Record's products. In Rio de Janeiro, audience grew a 101% and reached the 14 points.

'Later this year, we will launch a production with an untold story: *Escrava Mãe*, which will tell the life the mother of the slave *Isaura*. The recordings have begun and forecast premiere of the telenovela is in the middle of November', completes **Andrade**.

Other highlights in Cannes are the series *Miracles of Jesus* (35x'50), *Joseph of Egypt* (38x'60), the telenovela *Victory!*, about a 12 years-old boy who,



Moses and the Ten Commandments, biblical series

after an accident, becomes paraplegic, 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.

BOOTH: #P1.B6

Get fun with Dick Clark

Dick Clark Productions (USA) is a well-known LA-based producer with more than 40 years in business that has launched an international division led by **Bob Kennedy**, SVP, Sales and Acquisitions, which offers factual series and formats. In US it has partnered Keshet International to co-produce entertainment shows such as *Rising Star* (ABC) and *Boom!* (FOX).

Kennedy recommends this MIPCOM *World's Funniest* (18x'60) that airs on Friday nights at 8pm on FOX, consistently high in teen and 18-34 demographics; *The 42nd Annual 2015 American Music Awards* ('180) for ABC, which is one of the biggest music shows in the world and is seen in more than 160 countries; HD blooper-style fail videos *Fail Army* (60x'30) that returns with a third season; and *OK! TV 3* (260x'60) and *Beyond Belief: Fact or Fiction* (45x'30).

BOOTH: #P-1.E19

Gusto TV, stylish food programming

Gusto TV (Canada) is a stylish new food channel about real people cooking real food. 'We're foodies, just like our viewers, and we want to showcase Canada's diverse cuisine while also learning about the most interesting fares of the world. We plan on continuing to grow our channel the organic way', says **Chris Knight**, CEO & president.



Chris Knight, CEO & president

It offers culinary shows and it is producing a variety of new cooking series that will be premiering this year and 2016. **Gusto TV** is available in Canadian Pay TV operators **Bell TV**, **Bell Fibe**, **Eastlink**, **TELUS Optik TV** and **MTS**'.

At MIPCOM, the company brings a brand new slate of original food series, highlighting the docu-series *Fish - The Adventure* (6x'30), where thrill-seeker chef is on an epic quest to experience the single best "fish experience" of his life; *Fish - The Dish* (15x'30 + 60 webisodes/recipes), which celebrates and demystifies cooking seafood; and *Crate to Plate* (6x'30) that takes the viewer to meet the people whose lives are shaped by the food. 'All series are 4K and HD and come as turnkey packages with webisodes, marketing materials, social media calendars and recipes', adds **Knight**.

It also brings *One World Kitchen* (30x'30 + 120 webisodes/recipes), a stylish new take on the conventional cooking series featuring five global cuisines (Italian, Argentinian, Thai, Japanese & Indian) with five passionate & articulate hosts. And *A is for Apple* (30x'30 + 60 webisodes/recipes) that features three young hip hosts as they explore the world of food & ingredients with lots of recipes and tips on a one of a kind, crazy high concept set.



One World Kitchen

BOOTH: # P-1.K11

VIP 2000: Take me or Leave me

VIP 2000 TV (USA) highlights at MIPCOM more than 500 films and 2,000 hours of series and telenovelas, including two own produced series: *Escandalos* (40x'60), produced simultaneously in five cities, and *Take Me or Leave Me*, a comedy series co-produced with **Nirvana Films** shot in Miami. By the end of 2015, it will start the third TV show, *Prueba de Fe*.

Roxana and **Rosalind Rotundo** explain: 'While *Escandalos* was sold in 13 territories in Latin America, *Take me or Leave me* was sold to **Telemundo** Puerto Rico, **Televen** Venezuela and **Gol TV** Uruguay.



Take me or Leave me



"Continuamos el 2015 con la mejor selección de contenidos internacionales para venta y representación en Latino América, la variedad de títulos de China, India, Eslovaquia y Canadá que nos permiten 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 MIPCOM un variado catálogo en los que incluye ciencia y tecnología con 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 concurridos 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 ha generado 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 del Canal Fusión.



Siguiendo con los nuevos títulos traemos La novela "Balika Vadhu" que cuenta la sensible historia de Anandi, una niña que debe contraer matrimonio. Casada a la tierna edad de ocho años, fue forzada a aceptar y acostumbrarse a una familia de extraños. De la noche a la mañana, una niña sin preocupaciones se convirtió en esposa, nuera y miembro responsable de la familia, dejando atrás la inocencia de la niñez. y "Adam & Eve" es un formato de comedia con guión que pinta un retrato conmovedor y humorística de una pareja en tres etapas de su vida en común: al comienzo de su relación; más tarde, en su vida como padres con los niños, y por último en su años dorados. Nuestros tres conjuntos de Adán y Evas, interpretados por los mismos actores, dos son tres parejas diferentes que viven en la mismo plazo. Las parejas mayores son una proyección de su yo más joven. Cada episodio cuenta con un tema diferente.



BOOTH: #P-1.F87

Česká TV: crime, and animation

Česká televize (Czech Republic) and Radio and Television Slovakia comes together for the first time in the frame of MIPCOM 2015 at a joint exposition, shared with the Audiovisual Producers' Association.

Held at the Czech Television stand on Tuesday 4 pm, the companies will present a new catalogue of programs headed by the movie *Home Care* - film debut of director Slavek Horak offers a kind, but bald look to a serious illness, interpersonal relationships and values of life in general.

Film *American letters* shows the life of the Czech composer Antonín Dvořák; the crime miniseries *The Case of the Exorcist* is a three-part story inspired by the British literary and film traditions; and *Crime Scene: Pilsen* aspires to attract the viewer by a sequence of crime episodes interconnected by the environment in which they happen.

Among new documentaries are *My Efforts to make a Masterpiece*, a devoted to classical music, and *The Artistic Confessions*, about prominent Czech artists. It's also promoting the modern crime series *The Labyrinth*, inspired in a Nordic story.

Czech also recommends *The Gorilla Stories*, a loose continuation of the animal tales collection, and *Nature News*, offering interesting facts about wild life and nature. At least but not last, *The Little Man* is a classical puppet film set in a real forest environment, presented in a manner encouraging children's imagination.

Česká launches a special reception and screening, to be held in Prague from November 17-20, where executives will have the opportunity to discover their latest programming, meet new business partners, and enjoy Prague's atmosphere.



The Labyrinth, crime series



Home Care

OnTV, stories with global issues



Bernarda Llorente, president, and Claudio Villarruel, creative general director

OnTV, company founded in 2010 by **Bernarda Llorente**, president, and **Claudio Villarruel**, creative general director, has definitely left his career as programmer of the DTT network **360TV** and it is now 100% dedicated to produce and develop *taylor made* content for channels in Latin America and the world. With this objective, Villarruel, Llorente and the international consultant, **Alejandro**

Parra, promote in the international markets 8 new projects, including several docu-realities centered in global current issues.

Based on the calls of complaints of domestic violence, the series *Ni una mas* was already confirmed for a broadcaster in Argentina. 'The great advantage of this one, in particular, but also of all projects that we highlight, is that they can be adapted to any topic, such as trafficking, organs trafficking, etc. The purpose of the program is how to solve a social problem', stress the executives.

The series has a modern visual treatment, without losing focus in the storytelling. 'Our projects not only can fit to markets, but also generate ideas and spin offs on various topics,



Vlad Ryashin, founder and general producer

Star Media, one of the largest producers in Russia and Ukraine, is now focusing in the development of English-language stories to achieve a wider international audience.

Founded by **Vlad Ryashin**, general producer, **Star Media** is finalizing the shootings of the 12-episode series *Mata Hari*, starred by **Christopher Lambert**, **John Malkovich** and **Rutger Hauer**.

'We have an international cast of European, American and Russian actors. This project is very important for us in the terms of international distribution and we have already signed a contract with **Red Arrow** to deal with it. **Channel One** Russia and **ITV** channel are our partners in Russia and Ukraine respectively', he explains.

In addition, 3 English-language projects are going to be produced after *Mata Hari*: 'The working title of the first movie is *Anna of Byzantium*, set in Byzantine Empire of the 10th century A.D. The second one is also an historical movie. The plot is set in 18th century, at the time of reign of Catherine the Great in Russia and the re-division of Poland. The third will be the sci-fi *Destination Mars*, produced in cooperation with **Star Media's** French and Polish partners'.

Ryashin completes: 'On full-length movies we move in 2 directions: one, animated movies such as *The Brigands of Bremen*, *Ruslan and Liudmila* and *The Russian Case of Sherlock Holmes*; second, full-length feature films. Director **Sergey Bodrov** is writing a screenplay for us based on *The Heart of Parma* from the Russian author **Aleksey Ivanov**. And we have acquired the film rights to the *Loneliness on the Net* by polish author **Janusz Wiśniewski**'.



Mata Hari



Conflictos Modernos

and that is highly valued by the broadcasters that need new stories/topics to retain its audience', they add.

Other new titles are *Conflictos Modernos*, unitary/docu-reality about the 'new acquired rights', and the multiplatform series *Siguiendo a Sofia*, the first series thought 100% in digital and produced for TV but with simultaneous broadcast on digital platforms and with several *apps* -still in development.

NUEVAS AUDIENCIAS, NUEVAS VENTANAS

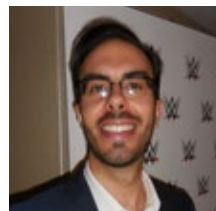


LA APLICACIÓN QUE YA ESTÁ EN LAS MANOS DE LOS HISPANOS EN EL MUNDO



BOOTH #R7.E75

WWE, sports mixed with drama



Emilio Revelo, director, Content Media Distribution

With its new sales structure headed by **Frank Uddo**, SVP, Global Content Distribution, **WWE (USA)** arrives to MIPCOM with the objective to expand to new territories. It highlights a catalogue of entertainment and sports series headed by the well-known *Raw* (52x'60, 52x'120 or 52x'180), a live-event-based show, and *SmackDown* (52x'60 or 52x'120), a weekly, live-event program.

Also *Total Divas* (14x'60) that showcases all of the drama of celebrity life inside the ring – and out of it, with a diverse cast of personalities; *WWE Main Event* (52x'60), which features in-ring action and fits seamlessly in storylines from *WWE Raw* and *SmackDown*, making it a must-see for fans; and *Superstars* (52x'60), a show that provides an opportunity to catch the entire WWE roster all in one place.

Lastly, *NXT* (52x'60), which follows the next generation of WWE Superstars, on-air personalities and even behind-the-scenes staff all being groomed towards contributing to WWE's ever-expanding weekly TV productions, and the specials *WWE pay-per-views* ('150 or '180), a show that feature unique and emotional stories, unparalleled athleticism and larger-than-life confrontations capped off with the biggest annual event in sports entertainment, *WrestleMania*.

In Latin America, **Fox Sports** is broadcasting *Raw*, *Smackdown* and *Total Divas*. **Emilio Revelo**, director, Content Media Distribution, is in charge of the region and he also support and define distribution strategies together with the **WWE** teams in London, Tokyo and Singapore:



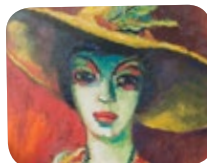
Total Divas

'Through this agreement we are able to reach all the Latin American continent. This is definitely a reborn of our brand and now our focus will be to close deals with free TV channels in Colombia, Argentina and Brazil, our main objective'.

BOOTH: #P-1.K22

Travel with Deutsche Welle

Deutsche Welle (Germany) evolves not just as international broadcaster, but also as a key distributor in the international market.



Fake, Stolen - Sold

'We are a *pubcaster*, but generate interesting content for private channels', highlights **Petra Schneider**, director of sales and distribution. At MIPCOM it features new documentaries covering from business, science and politics to arts, culture and sports: *Fake, Stolen - Sold!* (6x'30) and the *scitech* show *Our Technical World* (6x'30), as well as *Global Snack* (41x'2 to '4), an introduction to fast-food street vendors, and the magazine *Know it!* (8x'30 & 58x'2 to '6).

BOOTH: #R9.A 9

Get Abducted with Marvista/Snap



Fernando Szew, CEO MarVista

MarVista Entertainment (USA) launches at MIPCOM brand new TV series and a slate of over 20 movies for TV and video distribution headed by the crime drama *The Inspectors* (22x'30) centered on a mother and son duo solving crimes inspired by real-life cases handled by the US Postal Inspection Service. The series, from

Litton Entertainment, will debut in the US in October on **CBS**.

In movies, *Lost Boy* is the story about a child kidnapped eleven years ago who returns to his family with sinister consequences; and *A Teacher's Obsession*. Additional thrillers include *16 and Missing*, about an FBI agent who must find and save her daughter from an online predator; *Cyber Case*, where a woman uses geotagged pictures to help track down her brother's kidnapper; *Dangerous Lessons* and *Dispatch*.

Fernando Szew, CEO: 'Action and disaster titles continue to perform well, and among the MIPCOM offerings is *Asteroid: Final Impact*, in which a scientist must stop a dark asteroid headed straight for Earth. And amongst the family genres are *A Dogwalker's Christmas Tale* and *A Kind of Magic*'.

For Latin America, **MarVista** works with **Snap TV** (Argentina), from **Ariel Tobi**, president, and **Ezequiel Olzanski**, sales director, who handle the US company's offer in the region. Actually, **Snap** introduces this market *Abducted*, the first movie coproduced with **Caracol** (Colombia) and **MarVista**, shot in Colombia and wrote and directed by **MarVista**'s US team.



Abducted, coproduced by MarVista, Snap & Caracol

Tobi: 'It's a thriller in which an US couple travel to Bogotá for business, but everything changes when their six-years-old daughter is kidnapped. The mother begins a tireless search in order to save her daughter and discovers that behind the kidnapping there's a corrupt network that pretend to incriminate her father'.

BOOTH # P0.A 1

Globo: telenovelas, miniseries and films

With a growth of 10%+ in comparison with 2014, the international division of **TV Globo** continues expanding on its different areas, licensing, pay TV channels, sports and co-productions. **Rafael Correa Netto** and **Ricardo Scalamandr **, highlight the great moment of the company and the news for MIPCOM.

Heading the slate are the telenovelas *Empire* (170x'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) and the comedy *Sweet Mother* (14x'30).

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BOOT #P-1.A94

BOOTH: #C16.C

TwoFour: history, science and lifestyle



Eniela Bella, Senior Sales Executive

TwoFour Rights, distribution arm of **TwoFour (UK)**, brings to MIPCOM a slate of factual series in HD headed by *Dr. Know* ('60), in which two leading doctors get to heart of the nation's health issues and bad habits as they move in with a family who are in desperate need of a health overhaul.

Eniela Bella, Senior Sales Executive: 'Our business continues to grow within Latin America and we are pleased to be such a prominent distributor within the region. We are looking forward to launching a host of new shows and new formats at MIPCOM, meeting with key buyers and building new relationships'.

Among the highlights are two new global formats, *The Chopping Block*, which puts competitive cookery into a reality set up, and *Get Me To The Church On Time*, an adventure reality format that sees brides and grooms waking up thousands of miles from home with just 72 hours to get back for their wedding.

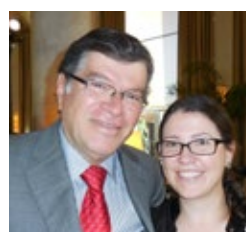
In addition, the company launches a line-up of finished programming which delves into history, science and lifestyle. *Raising Pompeii* resurrects one of the world's most iconic empires from a 2,000 year burial while *he Diner* is an inspirational new factual series starred by Michel Roux Jr (*Master Chef*) which aims to transform the lives of a group of young people with various disabilities.

'Finally, we have the entertainment industry goes under the spotlight with young showbiz divas in *Underage and on The Stage*, *Amazing Animals* (4x'60), and the second season of *Impossible Engineering* (8x'60), about modern engineering structures and thrilling historical innovations', completes **Bella**.



Dr Know, drama

Metro TV, crecimiento sostenido



Salim y Carolina Sefair

Metro TV se ha convertido en un player para tener en cuenta: por un lado como generador de negocios para Colombia, donde tiene su base; y

por otro como distribuidor de contenido latino para América Latina y el mundo. Ha incrementado su presencia en los mercados globales, en compra y venta de programación.

Salim y Carolina Sefair explican: 'En MIP-

COM destacamos la miniserie policial *Malicia* (13x'30) producida en Argentina, que ha sorprendido a nuestros clientes por calidad e historia. Financiada por el **INCAA**, fue producida por **Las M** y estuvo al aire en **TV Pública** de ese país'.

Además, la distribuidora tiene un nutrido catálogo de películas colombianas como *Souvenir*, *Gran Sadini*, *Visitas* y *Polvero de Ángel* y programas de viajes como *All inclusive*, emitido en **Sun Channel** o *Destino Perfecto* en **Telefe**. En música, ofrece *Sesiones con Alejandro Franco*, cuyas 8 temporadas fueron vendidas a **Concert Channel**. 'Es un producto muy demandado en Europa y traemos una temporada inédita', comentaron.

FIC: dramas & factual



Sebastián Snaider, VP Content Sales, FIC

FOX International Channels (FIC) Latin America brings to MIPCOM a slate of dramas and factual series produced in US, Latin America and Turkey headed by *Outcast* (10x'60), created by **Robert Kirkman** (*The Walking Dead*, *Fear the Walking Dead*) and which follows the story of a young man possessed by the Demon since child. While the global hit *The Walking Dead* arrives to Cannes in its sixth season.

From the Latin slate the company presents the third season of *Cumbia Ninja* (3 seasons 45x'60), produced by **FoxTelecolombia** and starred by Ricardo Abarca and Brenda Asnicar, and *Sitiados* (8x'60 + 1x'60 documentary), starred by Andrés Parra (*Pablo Escobar*), Marimar Vega and Benjamín Vicuña (*Canibals*).

Also, the company has announced the production of *Bruna Surfistinha* (8x'60) in Brazil, its new original series produced by **TV Zero** and starred by María Bopp based in the real life of Raquel Pacheco, a former sex worker that gained fame by publishing through blogs her experiences with customers.

Regarding to Turkish dramas, its stands *In love again* (90x'45), where a man and a woman meet on a flight back to Turkey from New York; *That is my life* (160x'45), centered in the daughter of a rich man given to another family at birth; *My husband's family* (100x'45) and *Cherry Season* (110x'45), love story.

Among factual series are *Asombrosamente* (10x'30), about the brain function during activities of daily living; *Autopsia de un Tiranosaurio* ('120), which tries to reveal how this creature lived 65 million years ago; *Quién es el Chapo Guzmán* ('30), centered in the life of one of the most dangerous drug dealer; and *Escuela para Maridos* (10x'60), an innovative format that every week follows a group of eight couples.



Autopsia de un Tiranosaurio, factual series

BOOTH: # P-1.D1



Malicia, miniserie policial

Recientemente cerró un acuerdo de distribución con **Nepal Films** (Uruguay), por el que tiene en distribución *Tierra a la vista*, *Telemental*, *Camaleones*, *Donde estás* y el nuevo desarrollo para **Monte Carlo TV** de ese país, *Parentelas*, un reality que se emitirá los viernes en la noche desde el mes próximo. 'El próximo paso es adquirir más contenido de animación y series de ficción para distribución', concluyeron.



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BOOTH: #C15.A8

New Films: big budget theatrical films + *Undercover*



Nesim Hason, last May in LA Screenings

New Films International is a Film Development, Finance, Production and Worldwide Distribution Company located in Los Angeles, CA. The company is owned by **Nesim Hason**, an industry veteran who is in the market for 35 years.

New Films International took a huge step forward in its evolution by its alliance with **Mace Neufeld**, who is the producer of films like *Jack Ryan: Shadow Recruit*, *Clear and Present Danger*, *Patriot Games*, *No Way Out*, *The Omen 1-2-3*, *The Hunt for Red October*.

They already have 3 films on the move; first one is titled *Pursuit*; the writers are Ian La Frenais and Dick Clement. The second project is titled *The Man Who Sued God*,

which writer & director is Larry Charles, responsible of films and TV series like *Borat*, *Dictator* and *Curb Your Enthusiasm*; also, he is one of the creators of *Seinfeld*, he has written the script and most probably he will also direct it. The third one is *Samaritan*, which script is being written by *Mike Maples*.

Hason and Neufeld are also producing the American version of the Bulgarian action TV Series *Undercover*, which is currently in pre-production for its 5th season in Bulgaria. Hason believes that it will be a big hit for US prime-time. He also mentions that they are hoping to announce the credits for American version of *Undercover* soon.

New Films International will also be releasing 5 Films theatrically in the US this fall— here are the dates of these releases: *Sound & the Fury*, *Living Dark*, *Wine of Summer*, *American Beach House* and *Bikini Model Academy*.



Bulgarian successful TV series Undercover, offered in its 5th season at this MIPCOM



Sound and the fury, new theatrical film



New York, another big TV series available

New Films International will be present in MIPCOM 2015, stressing especially the new TV Series titled “New York” produced by *Dorimedia* “Yes Tv” in Israel.

BOOTH: # R9.A37

DCD Rights, drama & factual



Lenneke de Jong, sales executive, Latin America, Spain and Portugal

Independent UK based distributor **DCD Rights** has recently hired two new regional specialists for its international sales team, including **Lenneke de Jong**, sales executive, Latin America, Spain and Portugal. ‘We have an extensive and constantly refreshed catalogue, and a recent territory visit enabled us to gather excellent information on content and strategic requirements, of which we are taking advantage since MIPCOM’.

DCD Rights offers high profile drama, including **ScreenTime**’s *Janet King* (**ABC Australia**), and factual documentaries such as *Chasing Perfection* and *Mumbai Railways*, as well as factual and lifestyle entertainment such as *Marriage Boot Camp: Reality Stars*, *Deals in the Desert*, *Ocean Adventurer*, and music contents like *Miley Cyrus: Bangerz Tour* and previously unseen footage featured in *Jimi Hendrix: Electric Church*.

‘Recent deals in Latin America include music content on **Direct TV**, **Globosat Brazil**, and large music packages for **Sky Latin America** and **MGM**; family and relationship themed factual entertainment titles *I Found the Gown*, *You’re Cut Off* and *Marriage Boot Camp: Bridezillas* to **Discovery**; shock docs and real-life stories to **Nat Geo**; and a drama package to **AMC**, including *The Slap*, *Rake* and *The Code*’, completes **de Jong**.

CBSSI: The Late Show With Stephen Colbert

Barry Chamberlain, president of Sales, **CBS Studios International**, explains to **PRENSARIO**: ‘We’ve seen a lot of feature film talent make their way to TV: on *Limitless*, *The Amazing Spider-Man* director **Marc Webb** serves as executive producer and directed the first episode; **Morgan Freeman** is the executive producer on *Madam Secretary* second season; and **Halle Berry** stars in and serves as executive producer on *Extant*’.



Barry Chamberlain, president of Sales, CBS Studios International

All six of CBS’s weekly original broadcasts placed in the top 20 among viewers on summer, including *Zoo* (7.67m, 1.8/05 in adults 25-54 and 1.2/04 in adults 18-49), *Under The Dome* and *Extant*, and 3 editions of *Big Brother*. The talk show *The Late Show With Stephen Colbert* averaged 6.6 million viewers, and was the most-watched late night program, according to Nielsen live plus same day fast national ratings (Sept. 8). **CBS.com** experienced its highest premiere-day traffic ever and streams of the full episode are up triple-digits compared to last year to date. It was also the most social entertainment show on TV, according to Nielsen Social Guide’.

‘There is a transformation in how viewers consume content. Fortunately, with our popular content on **CBS** and **The CW** and premium offerings on **Showtime**, we are well-positioned to take advantage of new platforms’, concludes **Chamberlain**.

BOOTH: #R7.E2

ONTV 2015

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BOOTH #R7.L15

RTVE, historical dramas



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

After the success of the three seasons of *Isabel*, **Radiotelevision Española** (RTVE) continues betting for the historical dramas with the launch at MIPCOM of *Carlos, Rey Emperador*, its new drama produced by **Diagonal TV**. The premier of the series achieved a market share of 15.6%.

RTVE also pushing the high-end series *The*

Department of Time, a fantasy and adventure series about a man who travels in each chapter to a different time in history, with a mission to avoid past change. Viewers will 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.

'Both as canned or format, the interest for this series is exceptional. The structure invites each region to adapt it to their own history and their customs', explain Rafael Dominez, commercial director, and **Rafael Bardem**, head of programs and licensing sales. The series, which have a second season confirmed, was selected in the *Fresh TV Drama* of **The Wit**, as one of the most important and newest dramas for the international market.

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, passions, hates and revenges. While *Seis Hermanas*'s story is developed in Madrid in 1913.

'Our fiction is going through a very good moment right now. The great quality of stories like *Isabel* reflects of how much has RTVE grown within the last years', conclude **Dominguez** and **Bardem**.



Carlos, Rey Emperador, new historical drama

BOOTH: #P-1.A89

Sato: diversity



Nelson Sato, CEO

Sato Company (Brazil) exhibits at MIPCOM the animated series *Ronaldinho Gaucho's Team* from the studio **GIC Italy Entertainment**; the comedy series *Lascados*, produced by **Santa Rita Filmes** with support of **Cinemark**, **Telecine** and **Canal Brasil**; and *Turminha Paraiso*, a successful Internet show that is conquering young audiences: 27 millions of views on **YouTube**. It is also managing titles from *prodcio Medialand*, including the series *Way Beyond Fear*, *Elite Police Force*, the sitcoms *I Hate My Boss* and *The Bitters*, and the realities *Rescuers SOS*, *Guardian Angels*, *P.O.L.I.C.E.*, *Rescue 193*, etc.

SBT: Brazil for the world

Goyo Garcia, international sales executive, **SBT** (Brazil) highlights at MIPCOM the Brazilian version of *Chiquititas*, *A Rose With Love*, *Love and Revolution* and *The Six of Us*. Also, its hidden camera bloopers *Ghost girl in the elevator* prank (+7 million views on **Youtube**), 1 hour special *Halloween Bloopers* and the "making of" of these productions.

'We are planning to invest in neutral Spanish dubbed versions of our telenovelas aiming at Latin America. Eastern Europe is also a region that could be an interesting expansion for our sales operation', says **Garcia**.



Goyo Garcia, international sales executive

Trinity; distributor, aggregator and producer



Mariano Puig, CEO

Trinity Distribución & Producción (Argentina) continues consolidating its position as a distributor, aggregator and producer of audiovisual content. The company led by **Mariano Puig**, CEO, is growing both in the domestic market and internationally thanks to its extensive catalog and the new headquarters in Miami.

With over 6.000 hours of multi-genre pro-

gramming for TV and associated platforms, one of Trinity's main axes is the content distribution in Latin America and globally. The company acquired the distribution rights for Argentina of *Breaking Bad* (**AMC**) and *Pablo Escobar, The Drug Lord* (**Caracol**, Colombia). Among its most important content providers are **CDC United**, **Le Petit Bureau**, **Miramax**, **Paramount**, **Pathè International**, **Nelvana**, **MGM**, **Sony**, **RCN**, **Globo TV** y **Caracol TV**.

In addition to distribution and providing services of quality control and developing metadata about digital platforms, for some years **Trinity** has been producing its own content trough

Contenta, its production arm. 'I moved to Miami a year and a half ago, and we decided to face the company from another perspective that is making us grow more and more, we always had the idea of creating own content and now we are directing the content to the demand from the new digital platforms', explains Mariano Puig.

The company assists to markets like Natpe, MIPTV, MIPCOM and LA Screenings in order to increase its catalogue and show its new products like *El club del barrilete*, *Intenso* and *Estereo Chicos*.



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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



Sun TV India: T.A. Vidhya Lakshmi, assistant manager, content acquisitions, and Kavitha Jaubin, cluster head, Kids Channels



Media Prima Group, Malaysia: Airin Zainul, group general manager, ntv7 & 8TV, Sherina Mohamed Nordin, group general manager, TV3 & TV9; Nini Yusof, group general manager, Cheng Imm, general manager, TV3; Gordon Kho, editor, Star Publications; y Seelan Paul, CEO, Television Networks, Media Prima



Malaysia: Wahid Idris, VP Finance, Utusan Studios, with Sariman Abdullah, acquisition officer, and Suhana Suratman, head of international marketing, both from public Radio Televisyen Malaysia



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



Malaysian producers at the Azteca/Comarex (Mexico) booth: Abdul Wahid Idris, VP finance, Utusan Studios; Raúl Mendoza, marketing director Comarex; Abdul Latiff Mohaideen, executive director, Lineclear; and Datuk Othman Mohamad, SVP, Datuk Mohd Noordin Abbas, CEO, and Ahmed Razif Mohamed, VP corporate services, all from Utusan Studios



GMA The Philippines: Vicky Rivera, acquisitions; Roxanne Barcelona, international head; RU Cuevas, writer, and Lilybeth Rasonable, acquisitions



Maria Wincess Joy Lee, program acquisitions officer, Leng Raymundo, VP, integrated program acquisitions & international distribution, and Rachel Simon, acquisitions manager, from ABS-CBN (The Philippines), with Silvia Garcia, Televisa Internacional (Mexico)



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 Zealand)



MediCorp-Suria, Singapore: Zakhia Halim, SVP, Malay Broadcast Division, Zahira Razak, programming executive, Hasnita Hassan and A. Latiff, assistant Programming Managers



Jonas Engwall, CEO, Andreas Fisher, VP acquisitions, and Jennifer Batty, EVP, RTL CBS Asia (Singapore); Nicole Sinclair, sales at CBS; Michele Schofield, SVP programming, A+E Networks Asia; and Solar Entertainment, The Philippines: Isabel Enriquez, SE acquisitions, Georgette Tengco, VP channel manager, and Edell Pepito, acquisitions



Cambodia Broadcasting Service: Chanvisal Kuch, program manager & assistant to GM, MyTV, Socheata Sok, acquisitions executive, and leng Kimsren, Head of Programming



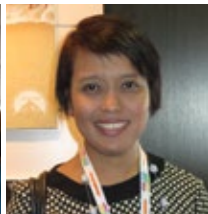
Hang Meas Radio & HDTV Station, Cambodia: Eng Lenachong, VP, international business and relations, and Eng Songliep, general manager



Jonathan Spink, HBO Asia (Singapore), Zubin Gandevia, FOX International Channels (Hong Kong SAR) and Robert Gilby, The Walt Disney Company Southeast Asia (Singapore)



Ricky Ow, president, and Marianne Lee, VP, Network general entertainment, Turner International Asia-Pacific, and Joy Olby-Tan, VP, Network Acquisitions, MediaCorp (Singapore)



Syahrizan Manson, senior director Nick programming & creative Asia



Radio Television of Brunei: Hajah Haji Jaafar, acquisitions manager, Salbiah 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



BBC Worldwide Asia: Ryan Shiotani, VP Programming, Melanie Owen, senior acquisitions manager, Pruthvi Pandit, acquisitions manager, and Daphne Kang, manager



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



More Asia: Mark Chan, head media distribution, Disney Southeast Asia; Attaphon Na Bangxang, chief programme content officer, TrueVisions (Thailand); Lina Priscilla Tanaya, managing director, and Valencia Tanoesoedibjo, executive at CEO office, MNC (Indonesia); Amit Malhotra, general manager, Studio Entertainment, Carol Sun, director in-home marketing, and Rob Gilby, managing director, all from Disney SEA



Valentine Lorant, head of programming & acquisitions, Comedy Central South Europe, Africa & Middle East

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Gurjit Singh: gurjit.singh@indiacast.com • +91-9920669922



Japan buyers: Toshiharu Tanio, producer, manager programming, Nippon TV; Seiji Naka, assistant manager, programming, Asahi Broadcasting Corporation; and Naotaka Kito, producer, director of programming, Nippon TV



Asahi Broadcasting Corporation, Japan: Thomas Fumiaki Hioraka, international executive, Shusaku Inoue, chief manager international business, and Katsuyoshi Hirasawa, manager international. Japan companies has launched six brand-new formats at MIPFormats, which were very commented among the buyers



SCTV, #1 broadcaster in Indonesia: Harsiwi Achmad, director of programming and production, and Banardi Rachmad, General Manager of Program Acquisition



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, manager of program acquisitions, Arthit Promprasit, director, program acquisition & localization, and Attaphon Na Bangyang, chief program and content officer



Indonesia buyers: Sneha Jagtiani, managing director, of the distribution company PT Spectrum Film; Gunawan, programming manager, ANTV, and Sophi Djudzman, director of sales & acquisitions, at the distribution company Red Candle



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 Yuliahazza, acquisitions and international relations



Acquisitions from Communication Na Lingala, Congo: Brinich Tubajiki, acquisitions, Jimmy Mukendi and Cedric Abazi



Africa, the panel with Nigerian broadcasters: Abdulai Awudu, Programmes Director Multi TV; Tolu Ogunkoya, Managing Director at Media Reach OMD; Emeka Mba, director general, National Broadcasting Commission; and Rotimi Pedro, Chairman OMG



e.tv, South Africa: Katherine Wilse-Samson, head of programming and planning division, and Marlon Davids, general manager, content scheduling and planning



Middle East: Mohammad Al-Ghamdi, chairman of the Saudi Arabia Producers & Distributors Association (Saudi Arabia); Waleed Shalaa, content manager, Rotana (Egypt); Albert Haddad, CEO, Arab Media, and Bassam Hajjawi, board member of The Royal Film Commission, both from Jordan



Lebanon: Ramzi Nakfour, servicing manager & sales executive, Transworld Television Corporation, with Amani el Cham, acquisitions, and Adham Nasrallah, content management, Safe Media



NTK, broadcaster of Kazakhstan: Gulnara Sazanbayeva, program director, Elna Fu-Chai-Chi, marketing director, Saida Igenbek, general director, and Talgat Dairbenko, advisor to GM



1TV, Afghanistan: Mohammad Mukhtar Lashkari, channel manager, and Karim Salem, CEO



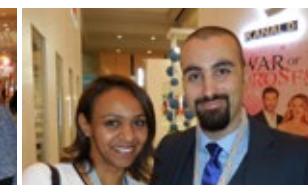
Group M Pakistan buys formats to over 52 satellite Pakistani TV channels: Fadah Bashir, head of buying and trading, Syed Mustafa Hussain Abbas, senior manager trading, and Shaheer Mehkari, assistant manager trading



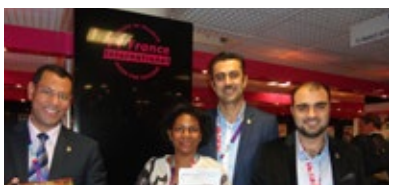
Middle East: Joseph Hussini, operation manager, bright i (Lebanon); Mohammed Abdel Wahab, chairman at Media Life (Egypt); Martine Rahal, acquisitions manager, Rotana Network (Egypt); Marwan Helal, managing director, Trivium Media (UAE); and Reem Lutfallah, managing director, Media Twist (UAE)



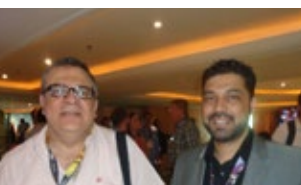
MBC, Middle East: Fadia Azzam, senior acquisitions executive, Youssef Chatila, acquisitions coordinator, Tareq Falah Al-Ibrahim, MBC1 coordinator manager and MBC Drama channel manager, and Lina Matta, Senior Channel Manager MBC 2, MBC 4, MBC Max, MBC Variety



OSN, UAE: Nuha Mohieddin, senior manager Arabic channels & content development, and Nadim Dada, acquisitions manager



Al Jazeera (Qatar): Ghassan Abu-Husein, manager of program acquisitions; Debbie London, Ahmed Mohamed, and Mohamed Salameh, all from program acquisition department



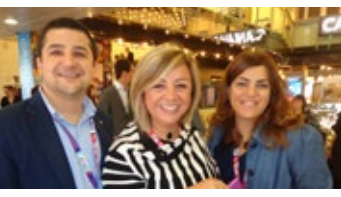
Mohamad Soueid, Senior Producer, Al Arabiya News Channel (UAE), and Bilal Hoosein, Head of Acquisitions Programmes, Al Jazeera Network



Al-Ghadeer Satellite Channel, Iraq: Muthar Al Bakaa, CEO, and Mohammed Almunim, acquisitions & show presenter



Middle East buyers: Atef Hoshan, general manager, Shamyana; Nidal Garcia, CEO, Lucha Distribution; Toni Kausoud, director general, Media Sat International, and Nassima Bouadi, Eurodata TV



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: Abidi Naila, assistant PDG, Ennahar TV (Algeria), Ashraf Manaseer, general manager, Navigators TV (Jordan), Mahdi Al Bogami, chairman, Dar al Camera, and Abeer Julaith, general manager, Sonix Studios, both from Saudi Arabia

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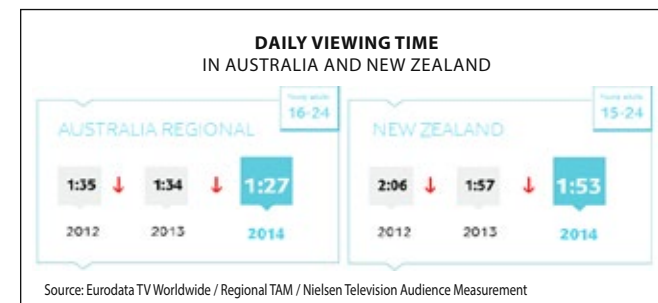


For several years, Australia and New Zealand have both registered a decrease in the average viewing time of their young population. This is not going to stop since 2015 marked the arrival of OTT giant Netflix in both countries which could highly benefit from this decrease and get the attention of all millennials. Nevertheless, local productions could once again be a huge challenge for Netflix, considering the great results achieved by home-produced content on TV in both countries recently.

Despite the lower volume of locally-made programs launched compared to imported shows in Australia and New Zealand, viewers appeared to truly enjoy local creations regardless of the genre. In fiction, viewers parti-

ci- ment, drug addiction and illness. This program recorded impressive scores with +362% up on the slot. In New Zealand, *Lost & Found* a local reality show aimed at reuniting families and discovering lost family heritage also performed well with +39% up on the slot of TV3.

Regarding entertainment, Australian and New Zealander channels relied on adapting international reality formats to attract younger audiences. This strategy paid off since many of these shows achieved impressive ratings such



cularly appreciated crime series in 2015 in this region. Indeed, the Australian mini-series *Catching Milat* relating to the investigation into the 1990s backpacker murders achieved impressive ratings on **Seven** with a 30.8% market share on average (+110% up on the slot). Broadcast on **TV3** in New Zealand, *Westside*, another crime series performed well, especially in young adults aged 18-39 years old (+36% up on the slot average).

Factual-wise, the Australian private channel **SBS** marked its viewers with *Struggle Street*, a documentary about some Australian families living on the fringes of society, facing unemplo-



The Australian mini-series *Catching Milat* relating to the investigation into the 1990s backpacker murders achieved impressive ratings on Seven with a 30.8% market share on average (+110% up on the slot)

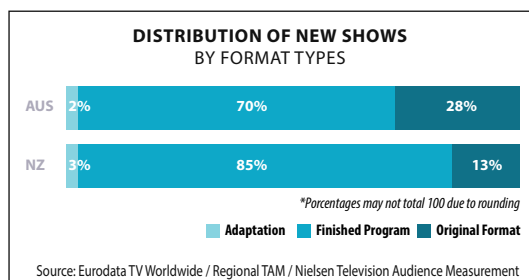
as the adaptation of the British game show *Come Dine With Me* in New Zealand, (+135% up on the slot in young adults 18-39) and the local version of the Danish show *Married at First Sight* in Australia (+43% up on the slot in all individuals). The Australian channel Ten also invested in a new game show *The Great Australian Spelling Bee* which showcases Australia's brightest young talent as they spell their way to victory (+66% up on the slot in all individuals for the premiere).

Nevertheless, local creations also suffered from fierce competition between the channels in Australia. In July 2015, two cooking shows *The Hotplate* on **Nine** and *Restaurant Revolution* on **Seven** competed against each other in the same timeslot. Due to low ratings, **Seven** was forced to replace its show after a few episodes and the channel scheduled **YouTube** cat videos *Cats Make You Laugh Out Loud* instead. Ironically, the program was the best per-

forming entertainment show of the night, defeating its main rival *The Hotplate* and *The Great Australian Spelling Bee* despite the show already being available for free on **YouTube**. Capitalizing on this success, the channel scheduled *Dogs Make You Laugh Out Loud* the week after, which was even more successful since it was the third most-watched program of the night. The channel planned for more to air in the coming weeks.

Thus, digital content is growing in Australia and in New Zealand and the arrival of **Netflix** in March 2015 had already shaken up the market and boosted local creations. Indeed, to face this new competition, well-established SVOD platforms launched original creations such as the crime series *Wolf Creek* and the political drama *Enemies of the State* expected to be launched in 2016 on Stan, a service co-owned by **Fairfax Media**.

Other platforms focused on dealing with exclusive rights with distributors to provide recent and qualitative content to their subscribers. For instance, the drama *Mr. Robot* was exclusively available on the **Foxtel**-owned platform **Presto** a few weeks before its TV broadcast on **Seven** in Australia. To resist in this fast-changing environment and to attract younger audiences, traditional broadcasters have no choice but to rely on new digital strategies to distribute content such as binge watching. Following the premiere of its new drama *Glitch*, the Australian public broadcaster **ABC** made the entire series immediately available on its streaming platform **ABC iview**. The show broke records on the platform, recording more than 1 million **iview** plays, with two weeks availability still to go. In September, **ABC** will go further with its upcoming comedy *Sammy J* and *Randy in Ricketts Lane* and all six episodes will be available on **iview** for a full month, ahead of an expected October premiere on TV.



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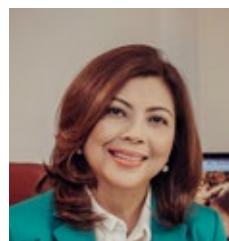
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ABS-CBN, at the forefront in The Philippines



Eveyn "Leng" Raymundo, VP of integrated program acquisitions and international distribution at ABS-CBN

ABS-CBN's rating supremacy was bolstered by the strong TV viewership for its weekday and weekend primetime offerings. 'We reached all-time high ratings by the 2Q buoyed by our primetime dramas and record-breaking format adaptations during weekends. Almost half of Philippine TV households tuned in to our screen in June after we hit an average national audience share of 47%', explains **Eveyn "Leng" Raymundo**, VP of integrated program acquisitions and international distribution.

ABS-CBN programs occupy 27 of the Top 30 programs for the first half of the year, while the broadcaster prime time block remained undisputed with its top caliber drama series as *Nathaniel* (34.9%), *The Promise* (33.5%), *Bridges Of Love* (22%) and our local adaptation of *Pasion de Amor* (21.2%).

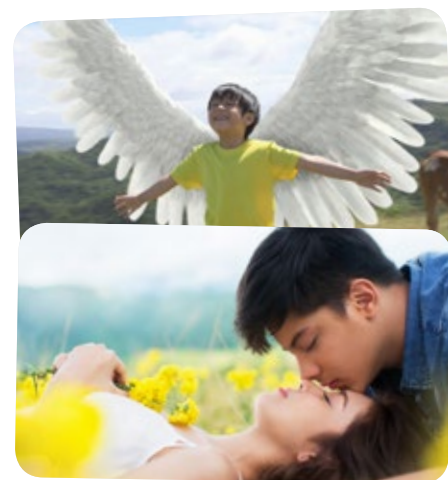
'First season of *Your Face Sounds Familiar* maintained its lead in its timeslot until the end as it received an average national TV rating of 37.2%; season 2 launched in September. Meanwhile, *The Voice Kids Season 2* hit an all-time high of 46% during its run. It

is the most watched program until the finale. We also launched two new dramas: *All Of Me* and *Doble Kara*, which have strengthened our afternoon block', she adds.

Raymundo says that in the *Filipino* market it is 'fundamentally working family dramas with multi-generational characters, and strong love story capture the highest ratings', as well as entertainment formats as a new trend this year. She completes: 'Viewers like the light-hearted fun and camaraderie of the celebrities but at the same time recognize the competency and dedication the celebrities put in their performance every weekend'.

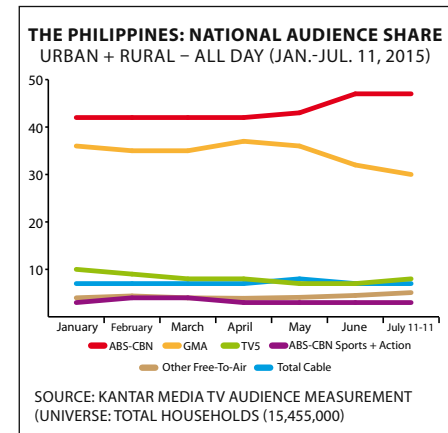
'On the digital side, there is an increasing awareness on VOD and live streaming services in the Philippines. Through *iWANTV* and *ABS-CBN Mobile*, our programs gained audiences online and among smartphone users proven by the 74.6 million page views. Leading the most watched Kapamilya shows online are *The Promise* (4.2 million views), *Bridges Of Love* (1.5 million), *Pasion De Amor* (1.5 million), *Oh My G!* (1.2 million) and *Gandang Gabi Vice* (866,777 views).

'*Filipino* dramas portray stories of courage, perseverance and romantic love. They emerge victorious over challenges and misfortune while keeping their values intact. Global audiences closely identify with them since our stories reflect their own journeys or motivate



Nathaniel and *The Promise*, leading Filipino dramas from ABS-CBN

them as they fight their own battles. Riding on their success in Asia and Africa, we plan to export more of our content to Latin America and Eastern Europe. We also intend to push more format buys in other territories, and at the same time, looking at new media as a major growth area', she concludes.



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GMA: three new drama series



Roxanne Barcelona, VP, GMA Worldwide

Led by **Roxanne Barcelona**, VP, **GMA Worldwide** is the other top *Filipino* broadcaster betting strongly on the international market. At MIPCOM it launches three brand new drama series: *Beautiful Strangers*, *My Faithful Husband* and *Buena Familia*.

'This year we closed several volume deals in Southeast Asia and Africa —our main markets—, and we plan to expand our business in other territories, including Europe, Latin America and USA. We work with distributors and directly because both types of partnerships offer distinct benefits. We understand the value of territorial expertise of regional distributors, but direct partnerships permit us to nurture deeper business relationships with the end-users of our products', says Barcelona.

'As always, for 2016 we aim to further strengthen the business relationships we have

established over the years and create more awareness/acceptance of Filipino content to as many territories as possible', she concludes.



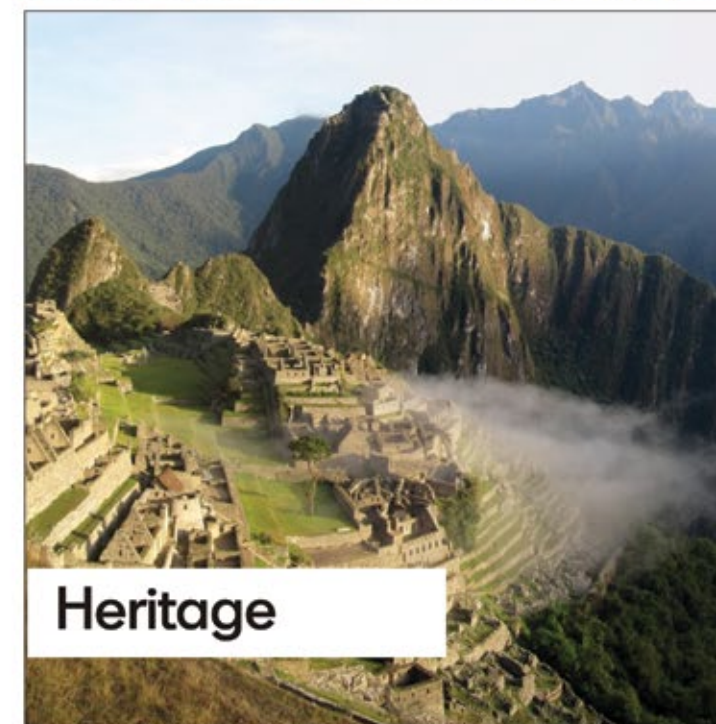
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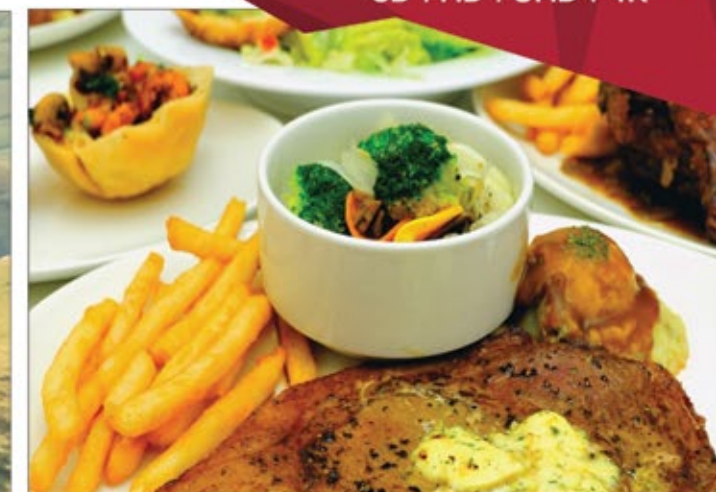
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IndiaCast: satisfied audiences



Anuj Gandhi, Group CEO, IndiaCast

IndiaCast is India's first multi-platform Content Asset Monetization entity, jointly owned by Viacom18 & TV18. Internationally it has a portfolio of over 13 channels, including Colors, MTV India International, Rishtey, News 18 India, 5 Colors regional services and ETV Telugu that are watched in over 80 countries as linear services.

Anuj Gandhi, Group CEO: 'With a library of 15,000 hours across genres, we syndicate content in over 135 countries in 25+ languages: TV shows, series and Indian feature films (Bollywood & regional). On the domestic front, we manage subscription & placement services

for over 40 channels, including general entertainment, kids, news, music, infotainment and movies, in Hindi & English'.

'While our content is symbolic of the core culture and diversity of India, our approach has always been global. Indian-ness appeals magnificently across the globe and we seek to captivate audiences from all walks of life, in India & overseas. Our flagship channel Colors has brought the most differentiated drama series: *The young Bride*, *Second hand*, *The Great Emperor* and *A Leap of hope*, etc. In-house productions have built iconic shows like *Roadies* & *Splitsvilla* from MTV India, which have become cult properties in India'.

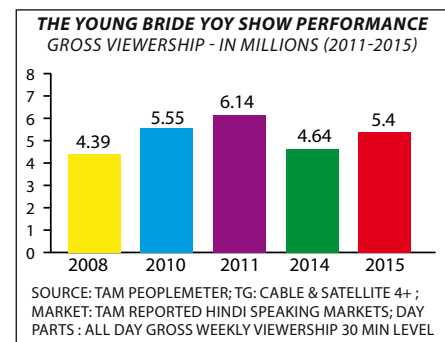
'TV business in India is rapidly expanding in terms of the sheer numbers of TV channels, platforms and the volume of content produced. With over 800 plus TV channels (pay & free) this space is dominated by 5 major players, in-



After conquering East Europe, CIS and Asian territories, the Spanish version of *The Young Bride* is disembarking in Latin America

cluding us. Colors has been amongst the top channels in India, redefining the viewing trends in India thus making it the prime time leader', adds the executive.

'We have established a strategic alliance in Latin America with a renew local representative, and invested in dubbing our series *The Young Bride* in Spanish through a top dubbing house in Mexico', concludes Gandhi.



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FINAS: co-produced animated series



Deputy Minister of Communications and Multimedia of Malaysia, Dato' Jailani Johari, and Dato' Kamil Othman, Director General, FINAS

The **National Film Development Corporation** (FINAS) has strategically positioned Malaysia as the creative multimedia hub of the region and as an ideal filming destination.

The industry has been growing significantly and there has been an exponential growth in the number of government funding and incentives available through **FINAS** and its *Pitching Centre*.

Moreover, the support and assistance cover a wide range of content from *Creative Industry Lifelong Learning Programme* (CILL), development funding, production, co-production, pre-seed, VFX, commercialization, R&D, tax breaks, cash rebates, marketing and promotion, and more. As a result, Malaysia has become an attractive location for international co-production projects as well as an ideal location for prominent animation houses to set up subsidiaries in.

Animation production services are among the biggest contributors to export revenues in the industry. Malaysia has developed itself for

international co-production, which has brought together collaborations with **Cartoon Network**, **Disney Channel** (*Supa Strikas*), **Hasbro** (*Transformers: Rescue Bots*), **Nickelodeon**, **NBCUniversal**, etc. This can be seen from the increasing revenue of exports from creative content, which has doubled to USD 144 million as at end of 2014 from approximately USD 47 million, before the Economic Transformation Programme (ETP) (Pemandu, 2014).

Now **FINAS** is enhancing its industry for feature film, documentary, TV series, post-production services, etc. The continuation of *Film in Malaysia Incentive* (FIMI) in 2014 has retained the momentum of estimated production spend in the country from approximately USD 35 million in 2013 to USD 79 million in 2014 (Pemandu, 2014). Furthermore, the launch of **Pinewoods Iskandar Studios Malaysia** indicated Malaysia's ambition and capacity to attract international quality productions, such as **The Weinstein Co.** and **Netflix** series, *Marco Polo*.

Dato' Kamil Othman, Director General, confirms 25 companies this MIPCOM led by the Deputy Minister of Communications and Multimedia, **Dato' Jailani Johari**. The 135.5sq2 Malaysian Pavilion offers more than 200 new titles, including the animation series *BoBoiBoy The Movie*, *Chuck Chicken*, *Hogie the Globehopper*, *Rimba Racer*, the TV series *Unsung Places*, *Wel-*



BoBoiBoy The Movie and *Hogie the Globehopper*, two animation products highlighted at MIPCOM

come to the Rail World – Japan and the feature films *Terbaik Dari Langit*, *Nota* and *KIL*.

Under the leadership of **Othman**, **FINAS** is working towards further developing the Malaysian film industry and currently in the midst of working on a plan to expedite the production of Oscar-worthy films. Hence, an *Oscar Selection Committee* was formed to handpick the best of the best film and to evaluate and set a higher standard for local production.

'Malaysian companies have seen a tremendous evolution as they were able to learn from the global players, develop conducive partnerships and jointly develop world-class IPs for the domestic and world consumption. There have been more and more of them developing internationally-acclaimed CGI animations such as *Life of Pi*, *Snow White and the Huntsman*, *X-Men: First Class*, *Vikings: The Blood Eclipse*, *War of The Worlds: Goliath*, *Rabbit*, Bollywood blockbusters *Don* and *Entiran*, among others', concludes **Othman**.

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BY ARTEM VAKALYUK, MEDIA RESOURCES MANAGEMENT, UKRAINE



Turkmenistan, Tajikistan and Uzbekistan, according to MRM



TV markets in Tajikistan, Uzbekistan, and Turkmenistan differ a lot from the points of view of their volume, number of broadcasters, content production facilities and trends of development. For instance, these countries are just starting to evolve and integrate into global TV tendencies. In this article we give a short analysis of current situation but unfortunately, data on TV ratings and share of the TV channels is not available because of the absence of national researches.

Turkmenistan

Turkmenistan is situated in central Asia with an area of 491,200 km² and a population of 5.36 million people. There are a total of 1.85 million television households and an estimated 2.2 million television sets in use. Approximately 76% of the television households still rely on the analogue terrestrial platform for their primary television reception.

Satellite television (DVB-S) has been seriously compromised following the decision by the President of Turkmenistan requiring that all satellite dishes be removed from the rooftops. However, cable television will be introduced although content will be strictly censored by the government.

The Ministry of Communication is the legislative and regulatory body responsible for broadcasting in Turkmenistan. It is responsible for proposing and implementing legisla-

tion in the area of electronic communications. Currently 6 national broadcasters are available on the analogue terrestrial platform. They are: Turkmenistan (informational), **Altyn Asyr** (general interest), **Yaslyk** (entertainment), **Miras** (cultural), **Türkmen owazy** (music), and **Türkmenistan-Sport**. There is also **Aşgabat TV** channel, which broadcasts only for the territory of Ashgabat.

Unlike the other countries of the former USSR, which have made some progress towards the implementation of their DTT platforms, Turkmenistan has not yet begun DTT trials. This can be attributed to the state's information policy, which may effectively conflict with the introduction of digital technologies.

Tajikistan

Tajikistan is situated in Central Asia with an area of 143,100 km² and a population of 8.47 million people. TV industry in Tajikistan is the least developed among other CIS countries but for Turkmenistan, which is the only one "closed for the others' eyes" market of the region with only 7 TV state-owned channels and without private TV stations at all.

According to the TV and Radio Broadcasting committee of Tajikistan there are totally 57 TV stations in the country, 17 of which are private and the others are state-owned ones. The main distinctive feature of the local TV market is absolute dominance of regional and local TV broadcasters (the majority of local TV channels are operating in the province of Sughd, one of 4 administrative divisions of Tajikistan situated on the north of the country).

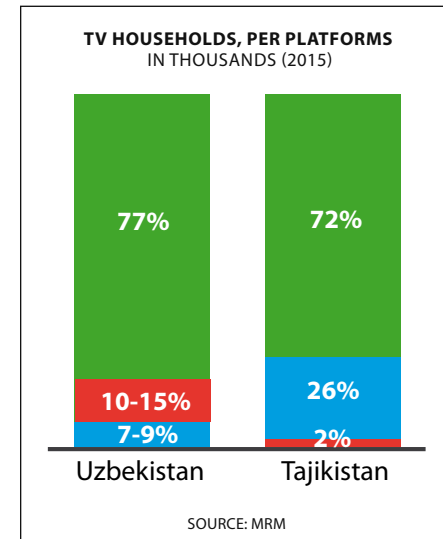
Currently there are only four national-wide TV stations in Tajikistan that cover more than

two thirds of the state territory by means of terrestrial and satellite distribution. They are: **First Channel Tajikistan** (99.7% coverage), **TV Safina** (77.4%), **Chahonnamo** (75.7%), and **Bakhoriston TV** (72.1%). And all these TV channels are state-owned. National-wide private broadcasters absence is the main obstacle of the country TV industry development.

Local authorities actually stopped giving new broadcasting licenses in 1999 – from that time and till the beginning of 2015 only one TV channel was "awarded" by TV license – it was private **NTT** channel (stands for Independent Television of Tajikistan) which started broadcasting in summer 2007 and covers with its signal the capital of the state Dushanbe and its suburbs.

TV advertising market in Tajikistan is rather small – less than USD 20 million (the population of the country nears 8.47 million people, there are approximately 2.5 million households). Out of 2.5 million television households, almost 1.8 million households rely on the terrestrial platform for their primary television reception while 650,000 households rely on satellite. Dominance of the state-owned channels on the market prevents the substantial growth of advertising industry in the state. This is also one of the main reasons of poor TV content production facilities – there is neither local series nor local adaptations of the international TV formats on the Tajik TV.

Situation may change after analogue terrestrial signal switch of – it is planned for the end of 2015. DTT-signal transmission first started in May 2010 in Dushanbe in DVB-T.



	Population	TV HHs	TV Sets
Turkmenistan	5.36	1.85	2.2
Tajikistan	8.47	2.5	—
Uzbekistan	30.2	5.6	8.1

SOURCE: MRM



Turkmenistan, Tajikistan and Uzbekistan, according to MRM

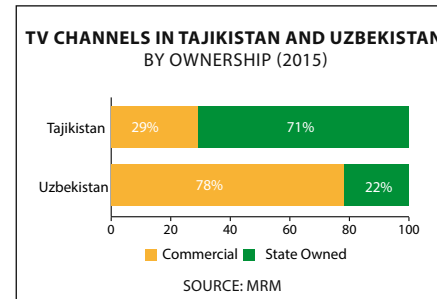
MPEG-4 standard. In 2011-2012 DTT became available in three more regions of the country. Nowadays Tajikistan is implementing DVB-T2 standard.

Uzbekistan

Uzbekistan is also situated in Central Asia and has an area of 447,400 km². The population of Uzbekistan totals 30.2 million people. From the TV households number point of view the TV market of Uzbekistan exceeds

the one of Tajikistan more than twice – there are near 5.6 million households and 8.1 million television sets in use in the country. The terrestrial platform is used by 77% of all television households. Cable and satellite television delivery platforms are becoming increasingly popular with viewers and account for 10-15% and 7-9% of all television households, respectively.

Although a government decree officially eliminated state censorship in 2002, it has



continued to severely restrict independent media. In 2006 authorities further tightened state control by requiring re-registration by all media outlets not passing a summary review of qualifications. In 2012 almost 40 independent private television stations and 9 state-owned regional TV channels were operating in Tajikistan, but four state-owned television stations, run by the Television and Radio Company of Uzbekistan, dominated the market. They are: **Ozbekiston**, **Yoshlar**, **Sport TV**, and **Tashkent**. By the end of 2013 the biggest and the most popular private TV channels (**Markaz TV**, **NTT**, **Forum TV**, and **SoftC**) were closed by the government.

TV advertising evolved rapidly in Uzbekistan till 2014. Its volume in 2013 reached almost USD 60 million, and its annual growth was forecasted for further few years at the 12-15% level. But due to the closure of main private broadcasters at the end of 2013, the TV ad spent in 2014 dropped more than 40%. TV content production is just starting developing in the country. The main producers of TV series and TV movies are state-owned **Uzbektelefilm** and **Uzbekkino** companies. In the last two years some private productions and TV stations started shooting local series and TV shows (no international TV formats are yet officially adapted in Uzbekistan).

In June 2008, the first DTT pilot project in central Asia was launched in the capital city of Tashkent. Viewers could access 8 standard-definition television services using MPEG-4 AVC compression technology. In September 2008, the further multiplex was launched offering viewers in Tashkent and Bukhara access to four government-owned television services. Regular DTT broadcasting started in September 2009 offering 12 DTT channels (the service was a mixture of 4 government-owned and 8 commercial pay-DTT channels). By the end of 2013 DTT-multiplexes covered near 42% population of the country. ATT switch-off is planned for the end of 2017.

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KTK makes the difference with own production



Merkeyev Dauren, general producer, KTK

Launched in 1991, **Commercial Television Channel (KTK)** is the oldest private TV channel in Kazakhstan. According to the monitoring service, by the end of 2015, **KTK** continues to show the first position in the market among commercial channels, and retains overall second position, behind the state TV company **1 channel Eurasia**.

Merkeyev Dauren, general producer: 'Our target audience include those in the 18-54-year-old age group (all groups are represented almost evenly, with a predominance in the 18-29 age group, and a slight decline in the 30-39 age group), quite equivalent to the sex group (52.7% of women and 47.3% - men), with a secondary education, Kazakhs (62.93%)'.

'Our high-rated projects are own produced informational and publicist shows, mainly produced in Russian; the basis of competing channels consists of foreign products. From Monday to Sunday in prime time our views watch *Zhanalyktar* (daily news), *The main newsroom* (special reports), *Black square* (criminal investigations), *Our truth* (talk-show), and *The Experiment* (social experiments in the city), etc.'

'Our foreign products are mostly TV series and documentaries (scripted reality) from Russia including TV series for male and female audiences, Ukrainian documentary dramas, and Chinese and Indian TV series, which are doing really well. In recent years the percentage



The prime time talk show *Our truth* is one of the top programs on KTK

of viewers who prefer TV programs in Kazakh language has significantly increased', completes **Dauren**.

Within the last few years, Kazakhstan's TV market has changed dramatically: 'A number of factors have forced local TV channels to rapidly change its strategies: penetration of the Internet and consequently decline of subscription fee; development of

cable and satellite TV and decline of connection and subscription fee; reduction of the percentage of TV viewing; steady increase of the percentage of Kazakh-speaking audience'.

'Also, the decrease of the overall level of TV viewing among educated viewers with an average (or higher) level of income; a drop of viewers' interest to informational and publicist programs, due to the general decrease of political activity in the country; increasing competition from Russian TV channels, due to the rapid development of cable and satellite networks', concludes **Dauren**.

KTV, national series on top

Television and Radio Corporation 'Kazakhstan' (RTRC) is one of the largest media conglomerates, consisting of a national TV channel **Kazakhstan**, kids channel **Balapan** (it has just celebrated its 5th Anniversary) and **KAZsport**, as well as four radios, as well as regional TV and radio companies.

Nurzhan Zhalauovna, Chairman of the Board of **RTRC**, explains: 'We want our viewers not to only receive the information, but also to understand the essence of the reforms, and realized the opportunities offered to them. We have news, talk shows, documentaries and our TV series'.

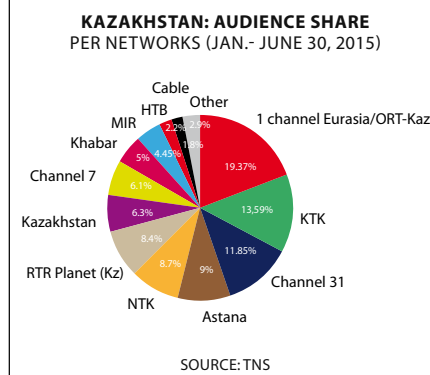
For four years **Kazakhstan** has been broadcasting entirely in the state language: 'There were doubters, skeptics asking if it was possible to form a good TV audience, to make a quality product... There is a concept of the "television habit", which means that people get used to a certain channel, to the show format. In Kazakhstan, the viewer watches TV in the domestic and neighboring countries so the habit cannot be ignored, it is becoming even more difficult to form'.

To preserve the traditions and bring something new, **Kazakhstan** raised the quality of its production technology, delivery format, and graphic design. 'We changed the content and quality, so our viewers could begin to form expectations, taste, and the same habit. The audience appreciated our efforts, as shown by our ratings. We are being awaited and we are popular. We were the first ones among domestic broadcasters to began subtitled the main projects in Russian, specially socially significant programs, documentaries, TV series'.

Zhalauovna concludes: 'We focus on an audience of 19 to 45 years. We need new formats, the continuous improvement of shows, information, TV films, entertainment, live shows and off-air promotion. We have raised our audience's expectations for quality content'. Successful shows include the late night talk show *Tungi studiyada* with Nurlan Koyanbayev, as well as *Saturday Meeting*, *Inspiration*, *Women's happiness*, the mega-project *The Voice (Talpa)*, entertainment sports show *Big Race*, and *Kazakh children living abroad* created with the support of Ministry of Foreign Affairs'.



Nurzhan Zhalauovna, Chairman of the Board of RTRC



Women's happiness, a top shows on Kazakhstan TV channel

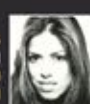
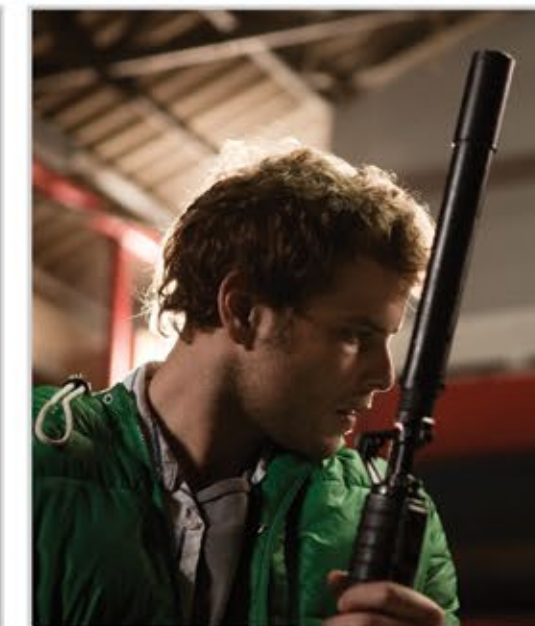


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MIPCOM & MIPJUNIOR 2015 - SPECIAL ISSUE

Kids & teens lead global market trends

In our consultancy services side, we've made a report about profitability of both content producers and distributors at the current market, and big conclusion was that the industry must face very tided margins: usually with the local market + international sales, the producer just cover the costs, and need ancillary business as licensing, live shows, second screen deals, etc., to make a difference.

Of course, we are talking about an average of the market, but it is a certain trend. That's why the kids & teens segment is so important for many big players of the international market: it is one of the genres with better potential about extra businesses.

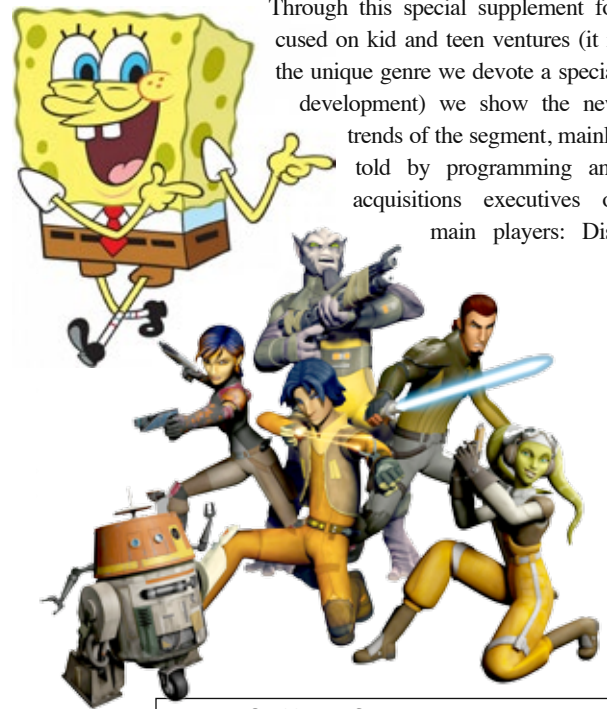
Through this special supplement focused on kid and teen ventures (it is the unique genre we devote a special development) we show the new trends of the segment, mainly told by programming and acquisitions executives of main players: Dis-

ney, Viacom, Discovery, Turner, etc. But at this issue we also add testimonies of regional players from unusual territories.

From Mipcom last year, some trends didn't change. Buyers usually say that most of the products offered are very similar each other, and it is difficult to fulfill niches when they want something different.

For instance, for teens it is full of live action comedy & musical series, but if you want tips as black humor animation, it is not easy to find something good. Pre-school programming is very demanded, but if you want for this target live action instead of animation, take extra time to look for.

Meanwhile, the acceleration of the audience continues. More and more, younger kids want to see elder-targeted programs. So, there is progressively less space for various types of products. And the trend, with Internet and mobile, gets faster. New genre twists must be searched to respond this mutant audience. See you at MIPJunior and Mipcom.



MIP JUNIOR 2015 - AGENDA

EVENT	DAY&TIME	PLACE
HOW TO MAKE IT IN THE GLOBAL MARKET?	OCT. 3, 10.45AM	LICENSING HUB
WHAT DO PLATFORMS WANT?	OCT. 3, 11.15	CONFERENCE ROOM
MIPJUNIOR NETWORKING LAUNCH (NICKELODEON)	OCT. 3, 1PM	HOTEL MARTINEZ
MIPJUNIOR INTERNATIONAL PITCH	OCT. 3, 2.30PM	CONFERENCE ROOM
KEYNOTE: HASBRO'S STEPHEN J. DAVIS	OCT. 3, 4.45PM	CONFERENCE ROOM
WORLD PREMIERE TV SCREENING: ZORRO THE CHRONICLES	OCT. 3, 5.45PM	CONFERENCE ROOM
VIEW FROM THE TOP: WHAT DO BUYERS WANT?	OCT. 4, 9.45AM	CONFERENCE ROOM
KEYNOTE: NICKELODEON'S RUSSELL HICKS & DAN SCHNEIDER	OCT. 4, 11.45AM	CONFERENCE ROOM
THE BEST EDUTAINING PRE-SCHOOLERS CONTENT FROM TURKEY	OCT. 4, 12.30PM	CONFERENCE ROOM
KEYNOTE: YOUTUBE'S MALIK DUCARD	OCT. 4, 4PM	CONFERENCE ROOM
MIPJUNIOR DRINK & SCREEN: SEVEN AND ME	OCT. 5.45PM	CONFERENCE ROOM



Published by Editorial Prensario SRL
Lavalle 1569, Of. 405
C1048 AA K
Buenos Aires, Argentina
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Mailed by subscription -
One year, air mail:
Americas: USD 150
Rest of the world: 150

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Disney Media Distribution Latin America

BY RODRIGO CANTISANO



A look into the Kids content business

Even when traditional TV is still the main outlet for children's programming, it has been transformed by the rapidly growth of pay TV and digital and media consumption on non-linear TV devices. Since early '00, broadcasters began to reduce their funding for children's programming and children's content has largely migrated to specialist channels away from generalist channels, which have either migrated their children's programming to branded specialist channels or blocks or transferred commissioning to specialist channels.

Pay TV operators quickly realized that children's channels would be crucial to reach the entire family, and actually there are more than 400 specialized channels worldwide, led



Teen Beach Movie 2 and Star Wars Rebels, two of the most popular franchise from Disney Channel worldwide

The advance of technology and the emergence of second screens have generated significant changes in the entertainment industry in general, but above all have led to important changes in the consumption patterns among the youngest audiences. The report *The Business of Children's Television*, presented by IHS TECHNOLOGY (*) and brought by MIPTV & MIPCOM, analyzes this scenario especially focused on kids content business.

by Nickelodeon, Disney and Turner groups, and on-demand services like Xfinity, the OTT service from Comcast, have replicated that model, offering over 1,000 hours of kids' content. But public broadcasters remain significant players, especially at national level.

Half of the broadcasters who replied to the survey said they spent more on programming in 2014 than the year before, while 20% spent less. And more than half spent a majority of their budget on originated programming.

A multiplatform world

Nowadays the number of connected devices

is increasing around the world (4.4 billion devices worldwide in 2014, up from less than one billion in 2005 according to HIS) and children are the most enthusiastic adopters. In the UK, 42% of children used tablet computers in 2013 vs. 5% in 2011, and 51% of children aged 3-4 had access to a tablet. While in the US, children aged 0-8 spent 12 minutes less watching TV in 2013 than in 2011, but TV is still the device most used by kids beating video games, music and video on digital platforms (Common Sense Media).

This new range of possibilities has created both opportunities and challenges to producers. Children's producers are unable to fully fund their programming with broadcaster license fees and the proliferation of networks has not translated into an increase in production funding. Also, specialist broadcasters buy in volume and children's programs are repeated much more heavily than other genres, with much greater reliance on archive programs, and broadcasters almost always acquire digital rights as well as linear TV rights, reducing



Adventure Time and Power Rangers Dino Charge, top worldwide series from Turner' Cartoon Network

producers' income.

The result? A tough environment for children's TV producers where mergers between producers and support from public sources (Government) seems to be the main solutions.

Going digital

Regarding to digital services, overall, free, ad-supported and SVOD are tied in popularity as distribution platforms. According to IHS Technology, free to the end user and OTT subscription are generating the most significant revenues for children's content (37% each) over having no content on digital platforms (26%).

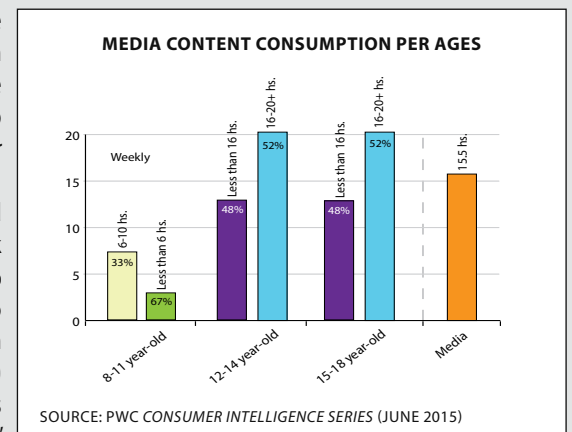
The world picture is very diverse. As is to be expected, some developing markets have less reliance on paid models, faced to markets like US. In regions like Middle East, free platforms are bigger with a 83% of share, while Asia-Pacific has the slowest take-up of digital platforms with a market share of 50% without content on digital platforms. In Latin America, 38% of the share responds to OTT services, 37% are "no content on digital platforms" and 25% free to the end user.

About two thirds of the broadcasters host content and full episodes of their programming either on proprietary sites, or on a mix-

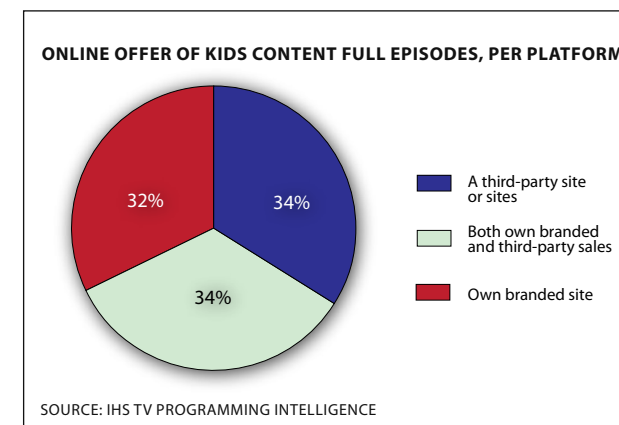
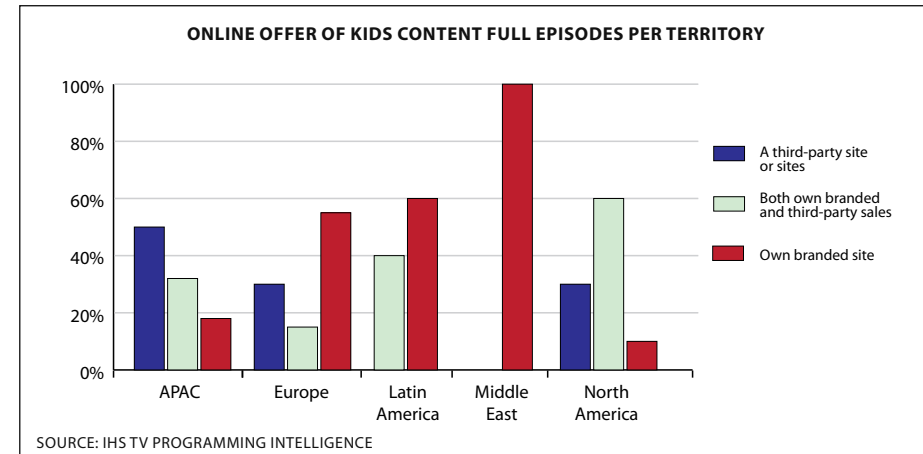
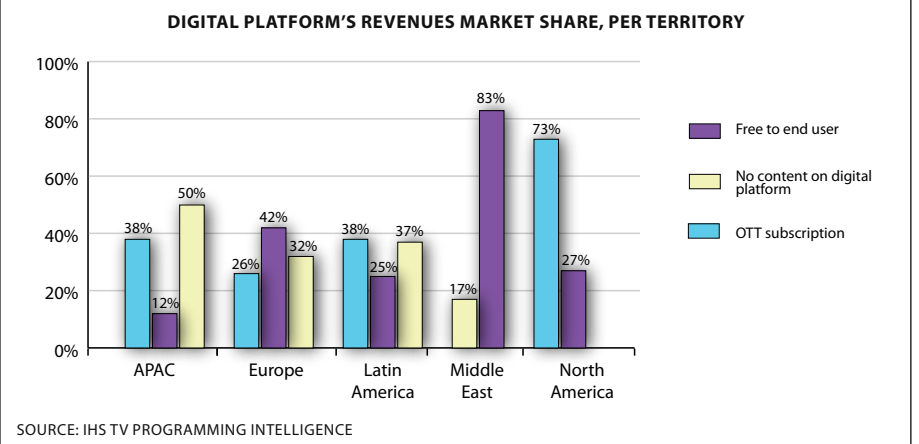
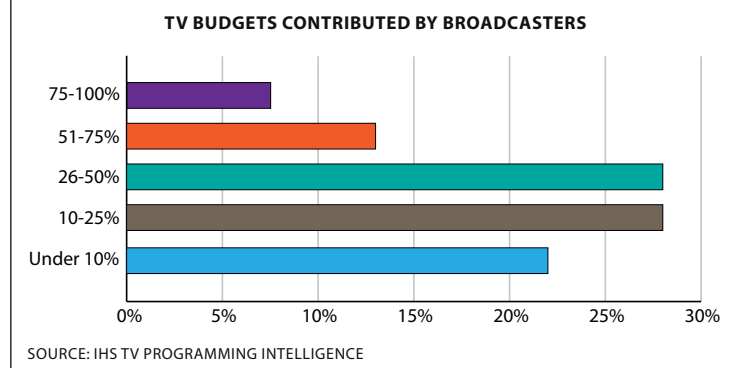
PwC: Kids are loyal to TV

Even when younger viewers are in the vanguard of the migration to online video services, the youngest ones are rather loyal to TV, says PwC research *Consumer Intelligence Series* (June 2015).

According to the report, kids and teens spend 15.5 hours per week consuming media content. 45% of kids&teens report between 16 and 20+ hours per week driven by both 12-14-year-olds (52%) and 15-18-year-olds (52%). Teens 15-18 spend three more hours' weekly watching media than kids 8 to 11, who spend the least amount of weekly time engaging with media content.



Just over a third of kids 8 to 11 spend between 6 to 10 hours. The most popular media content is streamed TV from subscription/cable channels. Kids aged 8 to 11 tend to prefer games next, while 12-18-year-olds opt for watching drama/reality shows on cable TV. Overall, TV was the most preferred format for viewing all content explored, except short videos or playing games on laptops. Contrary to the perception that kids spend the bulk of their time consuming content on mobile devices, traditional TVs and laptops/computers were the most widely used platforms for watching media. Yet just like their millennial counterparts, older teens tended to favour laptops/computers over traditional TV.



ture of their own and others' sites. But once again, this breaks down very differently by territory. While European and Middle Eastern respondents favor their own sites, North America and Asia-Pacific have a very diverse range of distribution.

(*) Tim Westcott, principal analyst, and Anna Stuart, analyst at IHS Technology, presented the report at MIPTV 2015



Global successes on Nickelodeon: SpongeBob and Henry Danger

BY M. CHIARA DURANTI (WWW.FORMATBIZ.IT)

Discovery Kids, comedy in all ways



Loredana Di Domenico, programming & content acquisition director at **Discovery Italia** in 2013, is in charge of the two kids oriented networks **K2** and **Frisbee**, as well as the crime-oriented **Giallo**, all them acquired by **Discovery Italia** in 2013 from **Switchover Media**. Both networks were launched on DTT in 2009 and 2010, respectively, and are also available on Sky pay TV platform.

Frisbee and **K2** are complementary and went through a graphic evolution both in contents and visual identity and brand positioning. The first one's target group is kids 4-7 years old, gender neutral but with some slots dedicated to the female group, while the second one is male-oriented with an action component, but the main content is entertainment in the comedy and family genre for a core target group of kids 6-12. In the evening they both broadcast family programming with factual contents, *Family Club*. In June-July, **K2** and **Frisbee** reached an average share of 7.8% in the target group 4-14 with an increase of +9% compared to 2014.

Di Domenico: 'We mainly broadcast acquired products, so we have established partnership such as the output deal with **Xilam** (France). **K2** pillars are the animation series *The Daltons* and *Oggy and the cockroaches*. The historical series *Transformers Robots in Disguise* (**Hasbro Studios**) and *Pokémon* are also top ones. For kids 4-7 the top titles are *Sammy & co*, spin-off of the movie, *The littlest pet shop*, *Curious George*, which air on **Frisbee**'.



Little Charmers for Frisbee

'We aim to launch soon *Alvinnn! And the Chipmunks* (**Janice Karman** for **Bagdasarian Productions** and **OuiDO! Productions**) on **K2** and *Little Charmers* (**Nelvana** in co-production with **Spin Master Entertainment**) on **Frisbee**. We acquire contents from many countries, specially from Canada, USA, France and Japan'.

Trends? **Di Domenico** concludes: 'We found out an increase on comedies: kids want to laugh and be entertained, we like comedy but in an intelligent way. Action genre is a bit declining, but still works when there is a good storytelling. We have launched the new device **Dplay** that allow our viewers to screen their favorite series in any devices for free. The app will be ready this month. We are constantly working in this direction as TV market changes. TV set is not the only way to watch TV, so we are looking for new content opportunities to develop inside the Group'.



Loredana Di Domenico, programming & content acquisition director, Discovery Italia

Boing: humor e irreverencia



Boing, señal infantil del grupo **Mediaset España**, es el canal comercial líder en niños con un 12,4% de share

en este target en lo que va del año, superando en casi dos puntos a su inmediato competidor.

Según **Kantar Media**, **Boing** totalizó 1,8% de cuota de mercado en julio, y subió 1 décima frente a junio. Muestra un perfil de audiencia masculino y es también la segunda opción en niños de 4 a 12 años (13,1%).

Sergio Sans, director: '**Turner** es el principal proveedor y nuestro socio, lo que nos permite disponer de grandes éxitos como *Hora de Aventuras*, *El asombroso mundo de Gumball*, *Historias Corrientes*, *Tito Yayo* o *Clarence*'.

'Estamos desarrollando producción original, concursos como *Juegos en familia*, *DoraemonLand* o *Selfie Show*, así como la reemisión de grandes formatos de **Mediaset** como *La Voz*, *La Voz Kids* o *Pequeños gigantes*. El público busca contenidos basados en un humor que sea capaz de aunar la parte educativa con un punto de irreverencia'.

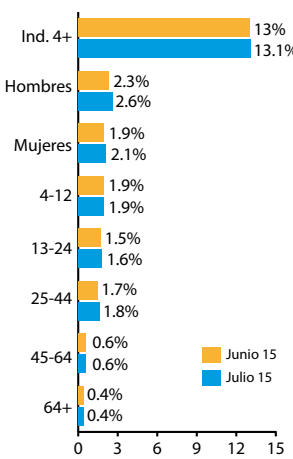
El público mayoritario son niños pero sin descuidar a las niñas, que también tiene una gran presencia en el canal con productos más centrados como *Monster High*, *Las Super-heronas* o *Barbie Life in the Dreamhouse*. 'Recientemente hemos reformado la página web con un mejor acceso desde todo tipo de dispositivos. Esto nos ha permitido crecer un 50% el número de usuarios únicos y ser la web infantil más consumida en España. Además seguimos desarrollando sinergias entre TV y web con programas como *Selfie Show*, que ha sido un gran éxito tanto en aire y en **boing.es**'.

'Continuaremos con nuestra alianza con **Turner**, y consolidaremos nuestra posición como cadena comercial líder entre los niños', concluye.



Juegos en familia, programa de producción original

BOING: CUOTAS DE MERCADO, SEGÚN TARGETS (JULIO 2015)



FUENTE: BARLOVENTO COMUNICACIÓN/ KANTAR MEDIA



Sergio Sans, director de Boing



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Disney Latin America: 'La sinergia de experiencias y plataformas está en nuestro ADN desde siempre'

El balance 2015 de **Disney Channels Latin America** es 'súper positivo', según **Germán Groba**, director de Programación, quien confía en que esta performance se extenderá en lo que resta del año. **Disney Channel** lanzó *Agente K.C.*, protagonizada por Zendaya, segunda temporada de *Yo no lo hice* y *Teen Beach 2*, secuela de *Teen Beach Movie* con 4 millones de espectadores.

Estrenó *Descendientes*, vista por 5 millones de espectadores que fue #1 en la toda la región entre canales abiertos y cable (Ibope MW Argentina, Brasil, Chile, Colombia, México y Perú, 16 de agosto); *Heidi* y segundas temporadas de *El mundo de Riley* y el show de competencia por equipos *Pijama Party*. 'Seguimos #1 (promedio anual) entre los canales infantiles en Latinoamérica desde 2006 en adolescentes 12-17 años y niñas 4-11 años, tanto en el día completo como en el prime time (Ibope MW pan regional/2006-Jul. 2015, 6-30hs y 17-24hs)', comenta.

Disney XD tuvo *Mini ninjas*, *Penn Zero: Casi héroe* y la cuarta temporada de *Lab Rats*, además del especial *Star Wars Rebels: Lo que tienes que saber*; la segunda temporada de *Star Wars Rebels* (**Lucasfilm Animation**); *Star Wars: Crónicas droides* de **Legó Studios**; *Star vs. Las fuerzas del mal* y la segunda temporada de *Galaxia Wander*, que forman parte desde septiembre del nue-

vo bloque **XQSI**. 'La señal es #2 entre todos los canales básicos de cable en Latinoamérica en su target estratégico: varones 4-11 y 4-17 años, tanto durante el día completo como en el prime time (Ibope MW panregional/Ene.-Jul. 2015 (6-30hs y 17-24hs))'.

En **Disney Junior** hay nuevos episodios de *Princesita Sofía*, *Henry Monstruito*, *La Casa de Mickey Mouse*, *Doctora Juguete*, *Jake y los piratas* y *Miles del mañana*, además de nuevas temporadas de producciones originales como *Art Attack*, *Junior Express* y *Playground*. 'Es #2 entre todos los canales básicos de cable en los países de habla hispana de Latinoamérica en el target niñas 4-11, en el promedio del día completo y prime time. Además, se ubicó #2 en el ranking entre todos los canales infantiles en el target mujeres 25 y+ tanto en el día completo como en el prime time (Ibope pan regional MC9 sin Brasil/Ene.-Jul., 6-30hs y 17-24hs)',

Violetta (**Disney Channels Latin America + Disney Channels EMEA**) se convirtió en la primera franquicia de **Disney** originada fuera de USA, emitida en más 140 países y doblada a más de 15 idiomas. **Groba**: 'Estamos produciendo para los tres canales, con nuevas temporadas de *Junior Express*, *Pijama Party*, *Playground* y *Art Attack* para **Disney Junior** (TV + shows en vivo), y nuevas como *Morko* y *Mali*, que combina aventuras, juegos y aprendizaje'.

'En **Disney XD** tenemos *Jungle Nest* y en **Disney Channel** iniciamos la nueva novela teen *Soy Luna*, producida junto a **Disney Channel EMEA** que llegará a **Disney Channel** en 2016. Tiene un elenco internacional que respeta las distintas idiosincrasias y modismos', añade.

También son importantes los programas producidos en mercados como Brasil (*Art Attack* y *Parquinho*), donde además se produce la versión local de



Soy Luna, nueva telenovela teen producida junto a Disney Channels EMEA que estrena en 2016

Pijama Party y *¡Qué Talento!*, *Dino Aventuras*, *O Diário de Mika* y *Gemini 8*, y se programan films infantiles originales brasileiros. O las producciones regionales realizadas desde Argentina y en Brasil y que en muchos casos se exporta a EMEA.

'En julio lanzamos *Game On* que fue un éxito y que se extendió durante agosto: el sitio se disparó con un 88% de crecimiento entre *Disneylatino.com* y *Disneylatino.com.br*. **Disney XD** tuvo un crecimiento de ratings impresionante en toda la región, gracias a *Ralph*, *el Demoledor* y *Steve, la llama*, que fue nuestro *youtuber* oficial haciendo game reviews en el canal oficial de **YouTube**'.

'El concepto de sinergia entre múltiples experiencias y plataformas está en nuestro ADN desde siempre, pero hoy trabajamos para conectar y expandir aún más esas multi-experiencias. El público actual es participativo: toma el contenido que le gusta, lo comparte y moldea para generar material nuevo. Los sitios web y redes sociales son un componente central en las nuevas formas de interacción'.

'A **Twitter** lo utilizamos para conversar sobre contenidos que están por salir al aire: **Disney Channel** tiene 145.000 seguidores. **Facebook** nos permite contactar y amplificar nuestras campañas: la cuenta de América Latina en español tiene más de 10,4 millones de *likes* y la de Brasil, 5,4 millones. En **YouTube** generamos contenido específico, y contamos con más de 2,2 billones de vistas en Latinoamérica, y casi 287 millones en la de Brasil. **Instagram** está en plena etapa de crecimiento: tenemos más de 18.000 seguidores', concluye **Groba**.



Germán Groba, director de Programación de Disney Channels Latin America

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Nickelodeon India: local, character-driven productions

Nickelodeon is India's leading kids' entertainment brand and the cluster in India boasts of a bouquet of differentiated channels that cater to kids from tots to teens: **Nickelodeon**, **Sonic**, **Nick Jr** and **Teen Nick**. The flagship network is India's #1 kids entertainment channel that engages with kids through toons like *Motu Patlu*, *Ninja Hatori* and *Oggy and the Cockroaches*.

With a blend of action and comedy is **Sonic** that showcases shows like India's first chase *Pakdam Pakdai* and internationally programs like *Power Rangers* and *Teenage Mutant Ninja Turtles*. **Nick Jr** is targeted at pre-scholars with characters like *Dora the Explorer* and *Go Diego Go*. For teens, **Teen Nick** has international shows like *I Carly* that continue to entertain teens across the country.

Nina Elavia Jaipuria, EVP & Business Head, Kids Cluster, **Viacom18**: 'The Nickelodeon franchise is available in over 150 million households in the country with a reach of over 20 million in the 4-14 age group. It has achieved preeminence in the kids' category and curated an entire ecosystem for kids beyond TV through brand extensions such as consumer products, licensing, on-ground events and made for television movie. We have

emerged as a force to reckon and continues to grow by engaging, entertaining and adding value to all its stakeholders. Our objective is to further fortify our leadership position across all our channels through creating iconic characters that strike a chord

Nina Elavia Jaipuria, EVP & Business Head, Kids Cluster, Viacom18

with children', she adds.

The kids in India are 'increasingly inclined towards local content as is evident with the growing affinity towards characters that are Indian in spirit', says **Jaipuria**, so the group is 'focused at creating relatable local content from start to finish in India. Slowly but steadily the proportion of local content in the mix is on the rise'. Original content contributes around 1/3rd to the franchise and is poised to grow further. The remaining 2/3rd are international acquisitions or belong to the parent company.

From *Ninja Hatori*, *Motu Patlu* and *Oggy and the Cockroaches* at **Nickelodeon** to *Pakdam Pakdai* and *Power Rangers* at **Sonic**. 'Our characters have also become a part of every child's daily life. 4 out of top 10 kids characters in India are part of the Nickelodeon franchise as indicated in 12 edition of the 3rd party Small Wonder study conducted in April 2015 by independent research agency **Ormax**.

'We have always innovated, pioneered new initiatives and challenged the norms to rise to the top of the kids category. The key performance benchmark has been the growth in ratings. **Nickelodeon** has been leading the kids genre since 2014 and has consistently maintained its leadership position. The biggest success is in the fact that the franchise has been ahead of the curve and fuelled the growth for the genre as well. This has been a result of our efforts on engaging storytelling, creating endearing characters, quality of content and intensive engagement beyond television with children'.

'We have stayed true to the promise of offering varied genres of comedy to kids ranging from action comedy to chase comedy to silent comedy making Nickelodeon the ultimate entertainment destination for kids. Also India is a diverse country with multiple languages and the Nickelodeon franchise available in multiple languages gives an opportunity to kids to experience content in a language of the choice'.

'A defining success metric has been the triumph of our characters. Our focus through



The success of *Motu Patlu* demonstrates the increasing affinity of viewers towards local content



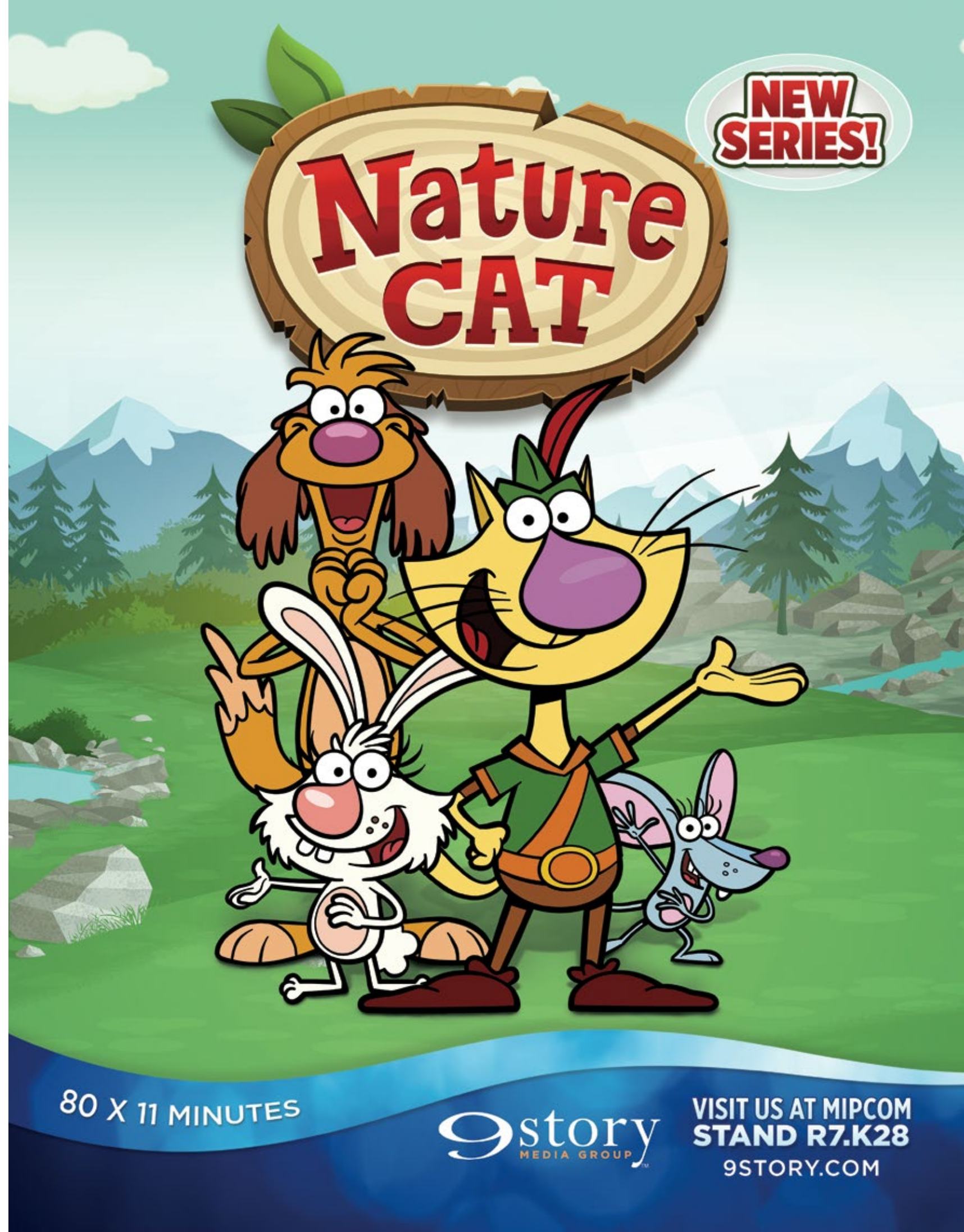
As slapstick comedy, *Pakdam Pakdai* envisage various sub-genres of comedy like sitcoms, physical and wit comedies getting developed in the near future

the year has been on elevating the relationship between our characters and children and bringing them alive through simple stories, which are relatable to children and reflect their aspirations and their dreams'.

Trends? **Jaipuria**: 'The increasing affinity of viewers towards local content provides a blend of superior quality of animation and reliability to the India ethos. The success of *Motu Patlu*, our locally created character that in a short span of time has become the #1 show in the channel and category stands testimony to this'.

'The other key trend was that channels are being dominated by characters and it is affinity to characters that have helped garner ratings for the channel. This is where Nickelodeon has taken on the leadership mantle and been ahead of the curve. This apart our main focus area has been comedy and we see this as a continual programming trend in the kid's space'.

'There are a plethora of characters getting developed and many sub-genres getting created within the wider periphery of the comedy genre. We had created *Motu Patlu* and *Pakdam Pakdai* as slapstick comedies earlier and envisage various sub-genres of comedy like sitcoms, physical and wit comedies getting developed in the near future'.



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BY IRINA NAZARENKO AND MARIA UFLAND, JOINT MANAGING DIRECTORS, MEDIA I.M (UK)



A look into Russian kids TV market

With more than 142.4 million inhabitants along its nearly 17 million of km², the Russian Federation is one of the most populous countries in the world. Of the total, it's estimated that over the 16% (22.8 million) has between 0-14 years (48% male, 52% female).

The penetration of Free to Air (FTA) is 54 million households and Pay TV achieves 37.6 million households. TV business generated annual profits of USD 3 billion during 2014, while ad market received incomes of USD 6.4bn. There are currently 19 kids channels in the country: **Carousel** and **Disney Channel** (FTA), which also includes kids' slots on **Rossiya**, **Channel 1**, **TNT** and **CTC**, and 16 Pay TV networks.

The 2014 media law has changed some TV regulations. For example, foreign ownership restriction is up to 20%; advertising is banned for Pay TV channels featuring less than 75% of local content; 50/50 co-productions with Russia qualifies for local content.

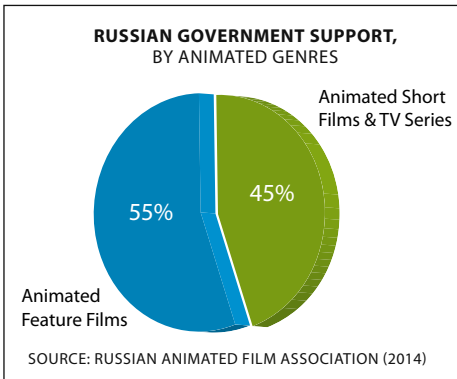
During 2014, the Russian government supported the animation production with €20 million through the **Russian Cinema Fund** and the **Ministry of Culture**:



The Snow Queen is a coproduction between Russia, France, US, Iran and UAE, which has become one of the most successful Russian films in terms of international sales generating revenues of over USD 14 million to date (2012)

€11 million went for animated feature films and €9 million for animated short films & TV series. More than 70 animated TV series are produced in Russia at present, thanks both to Government support and the participation of international players.

Key digital platforms for kids include the video sharing platforms **YouTube** and **V Kontakte**, and online cinemas **Tvgle**, **Zoomby.ru**, **IVI**, **NOW.ru**, and **VideoMore**, among others.



According to **VidStatsX**, one of the top solutions in *YouTube Subscriber Analytics*, some of the most viewed film and animation in this platform were Russian productions (May 2015), including *Masha and The Bear* (3.2 billions of views), *Moonzy* (2.96 billions), *Fixies* (1.44 billions) and *Kikoriki* (1.15 billion).

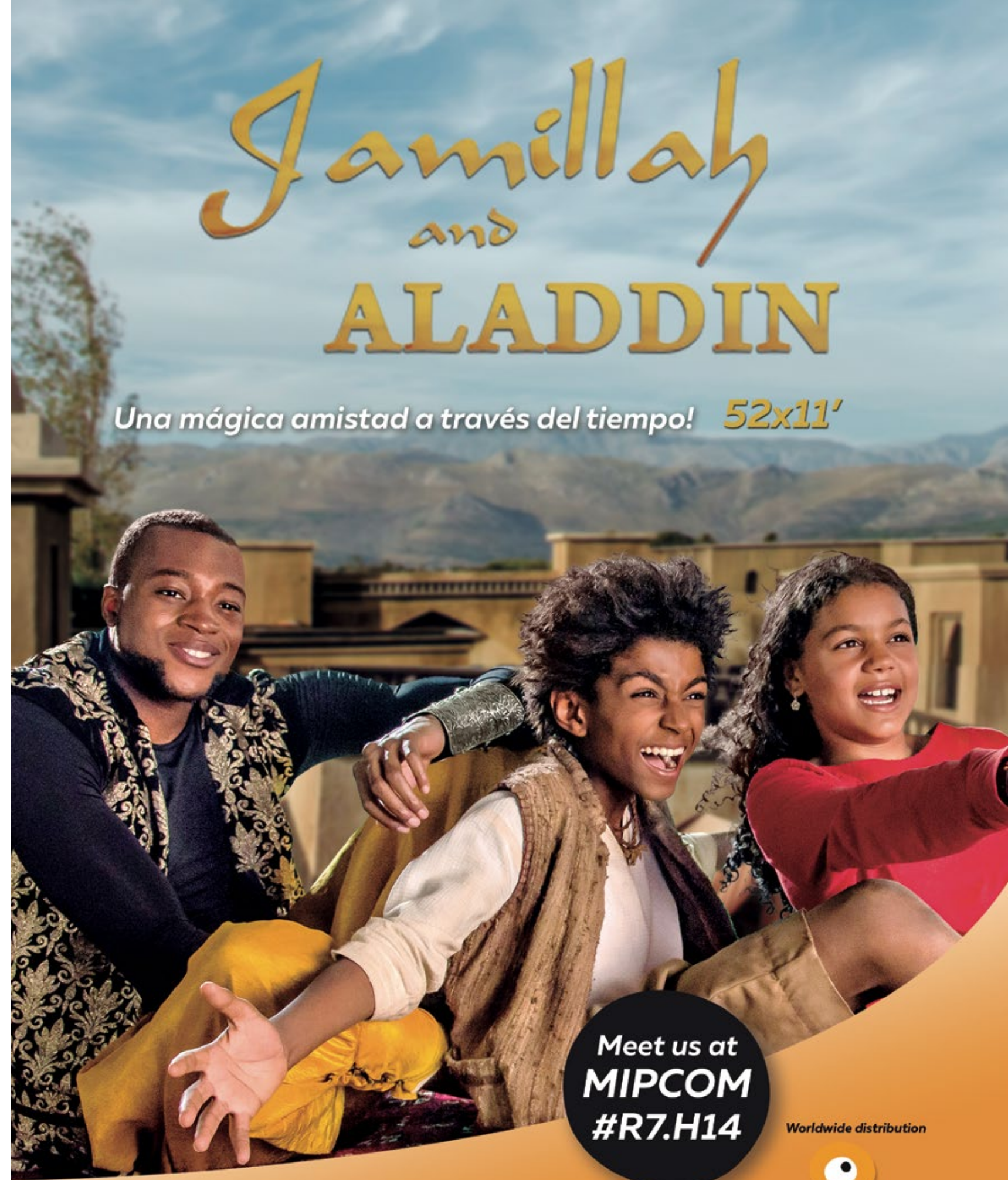
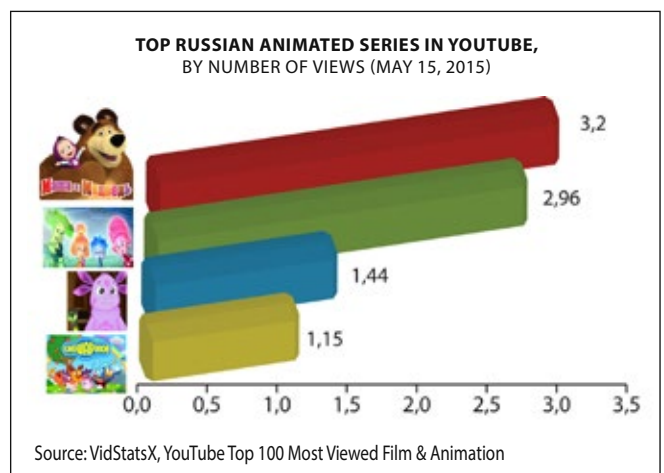
In Russia, between 4 and 6 animated feature films are released every year. From 2011 among top animation cinema releases were *The Three Bogatyrs On Distant Shores*, generating USD 31.5 million; *Kikoriki Team Invincible* with USD 9 million, and *The Snow Queen* with UDS

POPULATION	142.2 MILLION
0-14 YEARS	16% OF THE TOTAL
GDP PER CAPITA	USD 15,610 (2014)
FTA HHS	54 MILLION
PAY TV HHS	37.6 MILLION
INTERNET USERS	91 MILLION
TOTAL AD MARKET	USD 6,4 BILLION (2014)
TOTAL TV MARKET	USD 3 BILLION (2014)

SOURCE: THE ECONOMIST, WORLD IN FIGURES 2014; ACAR (RUSSIAN ASSOCIATION OF COMMUNICATION AGENCIES)

8.5 million. 75% of total monetization of kids content comes from Licensing & Merchandising (L&M), generating in 2013 annual revenues of over USD 20 billions, distributed in the categories apparel (16%), baby goods (18%) and toys (16%), among others. Licensing market total *Retail Sales Value* (RSV) est. in 2013/14 was USD 1.5 billion.

Media I.M is a UK based TV distributor representing leading animation studios globally. The company founded by Irina Nazarenko and Maria Ufland, joint managing directors, is established in the UK, with a sales team based in London and in Madrid. Media I.M. works with main animation studios in Russia (Riki Group, Melnitsa animation studio, animation studio Nebo, Atria, animation studio "Da"), Czech Republic (Bionaut) and Spain (Ficción Producciones).



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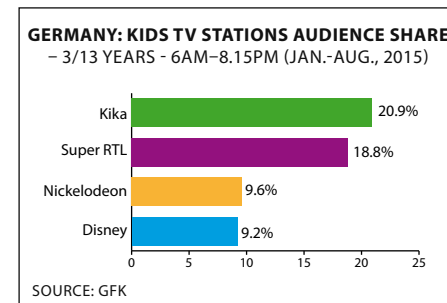


Thanks to high-quality programming which not only appeals to kids but also meets the educational requirements of parents, **Super RTL**

is by far the most popular commercial TV channel among kids in Germany.

In the morning, it focuses on pre-schoolers and their parents. During the afternoon evening, it targets boys and girls aged 6-13 with a sweet spot of 6 to 9 year olds. In the early evening it broadcasts its most popular formats such as *Dragons* and own produced knowledge magazines such as *Woozle Goozle*.

Yet this Cologne-based station, first launched back in April 1995, attracts more than just younger audiences: in prime time it offers programs for the whole family and young women, including classic animation films, cartoon specials, kids' feature films, drama series and comedies.



Claude Schmit, CEO of Super RTL

Claude Schmit, CEO, explains to Prensario: 'Super RTL is the leading commercial kids TV station in Germany. Its top shows come from different genres and include CGI animation from our partner **DreamWorks** (*Dragons*, *Puss in Boots* or *All Hail King Julien*), cartoon classics from **Warner Bros.** (*Tom and Jerry*, *Bugs Bunny*), renewed classics (*Inspector Gadget*, *ALVINNN!!!* and *The Chipmunks*) and original-produced educative magazines (*Woozle Goozle*).

Regarding the German kids market and trends, he says: 'There is a noticeable trend is that also kids have started using mobile devices to watch TV shows. To our opinion this trend will increase in the years ahead. But this doesn't imply our audiences chose other shows. On the contrary their taste remains the same and they still favor high quality kids TV such as *Dragons*'.

Schmit also describes the OTT Services from **Super RTL**: 'We have launched **kivido**, the biggest German SVOD portal for kids back in April 2015. It offers more than 3.500 episodes of popular series and a bunch of great movies; and its performance has exceeded all expectations by now'.

New ventures for 2016? He concludes: It is a bit difficult to predict, in how far the TV business will develop in the future. One thing I am very sure of is that TV will always be the kids' first choice to experience outstanding age-appropriate entertainment'.

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The own produced knowledge magazines such as *Woozle Goozle*

TFOU: reaching the broadest possible audience



TFOU is **TF1's** youth programming brand broadcasting kids programs every morning from 6.30am. 'Our editorial line is

focused on unifying themes such as comedy, emotion and adventure. Our aim is to entertain the broadest possible audience among 4-10 year olds, girls and boys alike, what has made us the clear leader with a 23.7% audience share in our target, according to Médiamétrie (Sep. 1, 2014-Jun. 14, 2015)', explains **Yann Labasque**, Head of Children Programs.

'We also place a priority on cross-media and rolling out programs on all platforms: most of our cartoons have their own website and creative extension (games and colouring books) on other media, from tablets to mobiles. In February 2015 we launched **TFOU MAX**, the leading youth SVOD offer in France targeting 2-12 year olds, and featuring a line-up of nearly 4,000 items of content. It is available on the web and the mobile and tablet app, as well as **Orange**, **Bouygues Telecom BBox Miami** and **Freebox** routers for €3.99 a month'.

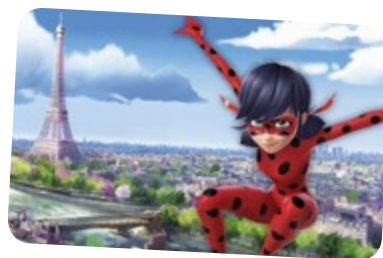
TFOU features 750 hours of programming a year, of which more than 75% European creations. **Labasque**: 'Our current programming includes original creations such as *Le Ranch*, *Marcus Level* and *Totally Spies*, all of which are a huge success with children. Some of our cartoons are based on well-known characters such as *Calimero* and *Robin Hood*, along with our biggest successes of the 2014/2015 season, *Lassie* (24% audience share) and *Heidi* (30% share), according to Médiamétrie. Our grid also includes adaptations, such as *Les Mini-Ninjas*, the first creation of **TF1 Production**'.

'For the 2015 back-to-school period we have new cartoons: *Oum le Dauphin Blanc*, *Dora and Friends*, *Miraculous*, *Les Aventures de LadyBug et Chat Noir*, *Les Enquêtes de Mirette* and *Chronokids*, as well as the feature film *Secret of the Wings*. Favourite shows of our young viewers will also be back for new seasons: *Ranch*, *The Octonauts* and *Paw Patrol*'.

'Other projects are *Trop Royal* (78x'7) from **TF1 Production** and *Tib et Tatoum* (52x'13) from **GO-N Productions**. **TFOU MAX** is also making a number of changes: including exclusive new content (Season 2 of *The Mysterious Cities of Gold* and *Les Mini-Ninjas*) and giving each child the chance to create a personalised profile through an avatar, favourites and a history', concludes **Labasque**.



Yann Labasque, Head of Children Programs



Miraculous, Les Aventures de LadyBug et Chat Noir and *Les Enquêtes de Mirette*

BBCW: 'CBeebies is a happy and safe place for kids'



The dedicated Children's team at **BBC Worldwide** (BBCW) work closely with both **BBC** in-house children's and indie

producers to develop and commission preschool content for the **CBeebies Global Channels** and for its global distribution businesses for which it also invest in content in the 7 plus age-group.

CBeebies channels showcase educational content through a mixture of live-action, featuring real children in real world, and animation. In South Korea alone the channel branded programming block reaches over 16 million subscribers, and in Poland 3,86 million subscribers. In Latin America, it is available in 15 countries and it is also available to the US Hispanic.

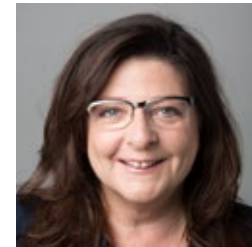
Henrietta Hurford-Jones, director of CBeebies Investment, **BBCW Channels**: 'CBeebies is a happy and safe place for children to learn and play in providing a breadth of ideas and experiences from storytelling to science and number learning to making and baking. Our recent successes are *Andy's Dinosaur Adventures* from the Natural History Unit, the BAFTA winning *Sarah & Duck* and the animated comedy adventure *The Numtums*. There is a big trend for animated comedies in the global market. We're supplying shows like *Hey Duggee* and *The Bagel Show*, which also feed in to the importance of co-viewing: parents and siblings of different ages watching and enjoying our shows is important to us'.

David Hanono, VP of Digital Business Development, **BBCW Latin America**: 'Children are consuming content across all platforms and we need to build new ways to tell stories. Our apps *Hey Duggee*, *Sarah & Duck* and *Charlie And Lola* have all been #1 in Kids' iTunes UK. We have also create online content such as *Go Jetties*, which launched on the **CBeebies** website in the UK last year, ahead of the series, which launches in Autumn 2015. We have a **CBeebies** app available within the region and in the US Hispanic. It has a SVOD service through which users can enjoy some of the best shows on mobile platforms'.

Hurford-Jones concludes: 'The first **CBeebies**-themed English language learning center has opened doors in Shanghai, initially aimed at 3-6 year olds using iconic characters and content. The aim is to create **CBeebies Learning Centres** in Asia with potential for Poland, etc. Spaces like *CBeebies Land* at Alton Towers, live events and fixed attractions, we are looking to expand the **CBeebies** branded channel block offerings on linear and digital platforms'.



The animated comedy *Hey Duggee* also has a successful app, which has been #1 on iTunes UK



Henrietta Hurford-Jones, Director of CBeebies Investment at BBC Worldwide Channels

TRT Çocuk, for Turkish kids in all platforms



TRT Çocuk started broadcasting on November 1st 2008 as the first and only public children's channel in Turkey. It follows universal pedagogic standards to produce age appropriate content for children aged 3 to 9 years old. It is the only child-oriented national channel broadcasting 24/7 reaching across Turkey, which has developed its infrastructure in all platforms: on-air, on-line and through publications.

İsmihan Yılmaz, deputy head, explains: 'In line with our mission statement *All for Children*, we produce original shows with local content which make up 75% of the grid: *Pepee* follows the daily adventures of a curious toddler and has become a true TV legend all over Turkey and was awarded the "Best Children's Program" prize at the 3rd Antalya TV Awards 2012'.

Keloğlan, based upon traditional tales in Turkish folklore attracts great viewer interest, while *Cille* narrates the mission of 3 friends trying to end an ongoing war between two tribes in ancient times, and it is very popular with the 7-9 year old group, *Rafadan Tayfa* tells the adventure story of a group of friends that reflects the unique, rich and colorful suburban culture of İstanbul, and *Maysa and Bulut* is an animation series that aims to show the lifestyle and culture of Turkish nomads.

TRT Çocuk also produces interactive programs such as the game show *Tilki*, which is prepared as a cross media application and was nominated for *International Digital Emmy Awards* and has gone to the finals. *Tel Ali* is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary.

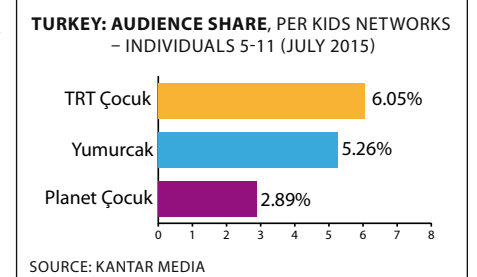
'The popularity of **TRT Çocuk** exceeds television screens with its monthly magazine *TRT Çocuk Dergisi*, which has rich educational content for school age children combined with their favorite on screen characters. Also, the site **trtcocuk.com** that allows children to play interactive and educational games featuring beloved TRT Çocuk characters and has over 1 millions members', concludes **Yılmaz**.



İsmihan Yılmaz, deputy head, TRT Çocuk



The interactive game show *Tilki*





Nickelodeon, giros en las series juveniles



Tatiana Rodríguez, SVP de programación y estrategias creativas

Pionero en la producción de seriales juveniles en español, **Nickelodeon** vuelve a sorprender en 2015 con *Toni la chef* (40x'30) producida con **Cinemat** en Miami y enfocada a la gastronomía, y *Yo Soy Frankie*, que ya entró en producción con **Televideo** (Colombia), mezclando live action y animación.

Tatiana Rodríguez, SVP de programación estrategias creativas: '*Toni la chef* es un gran producto con un cast panregional. Está basada en la gastronomía infantil que es la gran tendencia en la región: una batalla de restaurantes cuyos protagonistas persiguen el sueño de convertirse en grandes chefs'.

'Hay un giro de la serie juvenil clásica (his-



Toni la Chef, nueva producción original con Cinemat en Miami



Yo Soy Frankie, nueva producción original con Televideo en Colombia

toria de amor) hacia el humor. Estamos generando una historia menos novelada y más de comedia, adaptándonos a nuestro público objetivo que ya no es el mismo de antes. Hay desde ya un alto componente digital con cápsulas de corta duración disponibles en *app* y *web*, y se pueden crear recetas/tips/técnicas de cocina, diccionarios gastronómicos, y compartir con la comunidad que sigue el programa'.

Estamos ante una audiencia más sofisticada: 'Los niños tienen más información sobre el funcionamiento de la TV; saben qué es local y qué internacional. Nosotros no cambiamos de fórmula: una buena historia y personajes sólidos. Basta de historias clichés. Hay que salir de lo tradicional y ofrecer más elementos en la narrativa. Debemos re-adaptar conceptos como "maldad", y apostar a construir personajes e historias más sólidas'.

Todas estas tendencias **Nickelodeon** las ve plasmadas en los diversos researces mundiales sobre los que trabaja, resumidos en *Conic-tados*. 'Nos apoyamos mucho en ellos, pero también hay una cuota importante de instinto y experiencia. La clave pasa por la nueva composición de la familia, el rol de cada uno de sus miembros, el nuevo approach del papá, etc. Entender estos cambios nos ayudan a mejorar el storytelling de nuestras producciones', dice **Rodríguez**.

Yo Soy Frankie (60 horas) está basada en el libro de autora argentina **Marcela Citterio**: 'Aquí se muestra este cambio de rol familiar con una mamá que es científica y un padre que es escritor y que pasa la mayor cantidad de tiempo en su casa cuidando de los quehaceres cotidianos. Y responde a otra tendencia: las niñas están más alejadas de la tecnología (**UNICEF**). Por eso el cambio de rol de los padres, y la niña creando un robot de sí misma'.

Las producciones originales de **Nick** se han vendido muy bien en todo el mundo, tanto en lata como formatos. Por ejemplo, *Grachi* que va por su cuarta temporada, la tiene **Nick Internacional** y se ha emitido en todo Europa del norte. Y **Nick USA** la adaptó en inglés como *Every Wich Way*. *Chica Vampiro*, realizada con **Televideo**, se emitió en Canadá, Alemania y Holanda. 'Mi gol personal es producir una serie con nuestra estructura, pero en inglés pensando

en el mercado global', indica.

Finalmente, la ejecutiva destaca la *Nick App*, la aplicación del canal que ya está por alcanzar el millón de downloads ofreciendo contenido corto de sus propiedades y, por supuesto, de las producciones originales. 'Los niños siguen descubriendo los shows en la TV, pero una vez que lo hacen se van al consumo digital. *Nick App* nos ofreció una ventana de exhibición muy interesante', completa **Rodríguez**.

CN y Playmates Toys, socios en el nuevo Ben 10

Cartoon Network anunció que **Playmates Toys** es el socio Master Toy global para la nueva franquicia de *Ben 10*, que lanzará en las señales internacionales en 2016 y en USA en 2017. El acuerdo otorga a la juguetera los derechos para crear una línea de juguetes basada en la serie, que encabezará el desarrollo del programa de productos de consumo de la franquicia.



Ben 10 es una franquicia que le ha generado a Cartoon Networks ingresos por más de USD 4.500 millones

Esta nueva línea, que estará a la venta en 2017, mantendrá los característicos juguetes coleccionables y de juego de rol de la franquicia e incluirá un amplio rango de figurines y sets de juego, entre otros. **Pete Yoder**, VP de **Cartoon Network Enterprises**, Norteamérica: '*Ben 10* tiene un elemento diferencial único, lo que la hace ideal para reinventarse y propagarse en un nuevo programa de productos de consumo'.

Thomas Chan, CEO de **Playmates Toys**, añadió: 'Crearemos una completa línea de juguetes que capture la esencia de la nueva serie y ofrezca a sus jóvenes seguidores una experiencia de juego cautivante e imaginativa'.

La serie original se estrenó en enero 2006, generando altos índices de audiencia, y le siguieron otras tres series animadas: *Ben 10: Fuerza Alienígena*, *Ben 10: Supremacía Alienígena* y *Ben 10: Omniverse*; la película animada *Ben 10: El Secreto del Omnitrix* y dos películas live-action: *Ben 10: Carrera Contra el Tiempo* y *Ben 10: Invasión Alienígena*. Ha sido para **Cartoon Network** un éxito rotundo de ventas, liderado por franquicias de juguetes, entretenimiento y productos interactivos que han generado hasta la fecha más de USD 4.500 millones.



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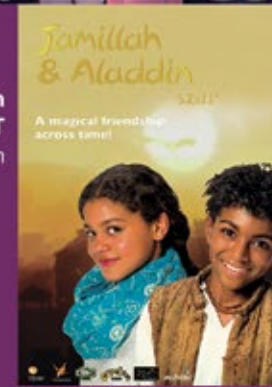
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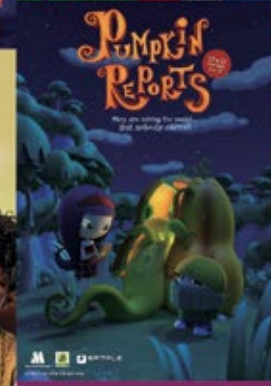
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BOOTH: #C14

Disney: regresa *The Muppets*



Fernando Barbosa, SVP, América Latina

Otras de las nuevas apuestas de Disney son *Code Black* (13x'60), un drama médico protagonizada por la ganadora del Oscar Marcia Gay Harden. La serie retrata el día a día de una brillante doctora mientras entrena a un grupo de estudiantes y lidia con su propio pasado en el LA County. Y *Grandfathered* (13x'30), protagonizada por John Stamos (*Full House*) y centrada en la vida de un soltero que descubre de la noche a la mañana que no sólo es padre, sino también abuelo.

Las novedades también incluyen la serie *Quantico* (13x'60), sobre un grupo de jóvenes aspirantes a formar parte del FBI y su entrenamiento en la base Quantico, en Virginia, California.

Finalmente están las series *Juan Gabriel* (15x'60), que retrata la vida de uno de los cantantes más populares de México y del mundo de habla hispana y representa la primera de una importante lista de biopics que la compañía presentó en la pasada edición de LA Screenings, y los dramas *The Catch* y *The Family*.



The Muppets, nueva serie "mokumentary"

Sesame Street, in Spanish

Sesame Amigos is a brand new '30 -26 episodes Spanish-language show produced by **Sesame Workshop**, the nonprofit organization behind *Sesame Street*, exclusively for **Univision**, the leading Hispanic network in USA. Season 1 premiered on August 1 in the award-winning Saturday children's programming block, *Planeta U*.



Sesame Amigos

Hasbro Studios, focus in the digital market

The growth of digital platforms has opened up a host of new opportunities, especially for kids' content and companies like **Hasbro Studios** (USA), the production division of **Hasbro Inc.**

Gustavo Gomez, director of sales, **Hasbro Studios Latin America**, describes: 'In today's market, it's important that fans have an ongoing integrated and immersive experience with our shows and brands. Kids are often the earliest adopters of new ways of consuming content and are no longer satisfied to passively watch stories unfold *only* on their TV screens. They want the ability to watch what they want, when they want it and across all screens in a multi-platform environment, extending the experience across gaming, social media, short-form content, and licensing'.

According to the executive, 50% of digital programming is family content, so ensuring the development and windowing of their franchise brands effectively for this sector of the business is 'an essential consideration'. For him, this presents a new challenge for the company as a distributor: 'As a company that has had an *all screens* ethos for many years, we are very experienced in ensuring that we maximize the opportunities for our franchises and our clients in this ever-changing landscape', he completes

'All our franchise brands are currently on air in the major pan regional cable networks in Latin America with daily airings/repeats. On the digital front, we have deals in place with SVOD companies like **Netflix** and **DLA** and we are currently negotiating multiyear deals with other digital players for both SVOD and TVOD'.

Regarding to the most successful shows in Latin America, the executive highlights the recently launched *Transformers Robots in Disguise* (**Cartoon Network**), which has reached the #1 position in its time slot across multiple countries in Latin America; *My Little Pony Friendship is Magic* and *My Little Pony Equestria Girls* both premiered in **Discovery Kids**.



Gustavo Gomez, director of sales, Hasbro Studios Latin America



Transformers Robots in Disguise

DHX Media + Disney XD

DHX Media (Canada) has signed broadcast deal with **Disney XD** for two series recently commissioned by **DHX TV** to air originally on its Family **CHRGD** channel. The company licensed the new animated fantasy series *Fangbone!* (50x'11) in the US, Latin America, South East Asia and Taiwan, and the *Gaming Show*, *In My Parents' Garage* (25x'30) in the US.



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BOOTH #P-1.M2

Mondo TV: digital and global



Matteo Corradi, CEO



Adventures In Duckport, animated series created by Lawless Entertainment

The Italian animation producer **Mondo TV** arrives to MIPCOM and *MIPJunior* with many new partnering on several co-productions that is showcasing during the market.

Marco Corradi, CEO, describes: 'We expanded in 2015 by having our group subsidiaries office growing and with listing in the stock exchange our Swiss branch, where all our extra UE deals and negotiations are taking place in there, hence this is expanding and growing faster and faster, and also thanks to a digital strategy through the creation of a digital world. Digital today is becoming a major part of our kids' life and we should follow the trend'.

The company is very well established in the Middle East, Europe and Africa, but the crisis has led them to search new markets. Among them, the executive highlights Asian ones, mainly China, and the North American. 'They have both been not easy markets for our reach but with finding the right partners you can do a lot', ensures **Corradi**.

For MIPCOM 2015 it launches *Adventures In Duckport* (52x'11), a new 2D-animated kids series created by **Lawless Entertainment** (USA) and based on characters from the *Suzy's Zoo* greetings card brand, and *Yoohoo & Friends* (52x'11), coproduced with the Korean **Aurora Toys**.

'Also, *Cuby Zoo* (52x'11) and *Eddie is a Yeti* (26x'3), a 3D CGI coproduction with **Toon Goggles**, an OTT platform for kids from North America; and our coproductions with **MAJID Entertainment Abu Dhabi**, on producing 3 TV series based on some of their major most popular characters brands called *Kasslan*, *Majid* and the girl's show *Karamella*', finalizes **Corradi**.

Magic Gardens goes international

Founded in 2012, **Magic Gardens Animation** (Argentina) seeks to position itself in the international market not only as a producer of animation, but also as a service provider with high production standards.

Oscar Soria, CEO, and **Laura Rama**, CMO: 'Designed in its genesis as a producer of digital content, our profile had

a twist after several feasibility studies. We realized that we had potential as big players within the entertainment in-

dustry', they say. Magic Gardens counts with an important technological background and a corporate structure that gives them the possibility to develop projects with international quality.

'First, the investment was made in production capacity (equipment, labor) and then was arming in order to be able to respond to development opportunities to introduce them', remark.

Magic Gardens' strategy is focalized in two areas. On one hand, it bets on the development of enriched eBooks (launched an eBook *Plus with the editorial Santillana about the film Metegol* from Argentine director **Juan Jose Campanella**), and signed an alliance with **Smilehood** (Argentina) and **BRB Internacio-**

nal (Spain) to launch books based in the characters of *Plim Plim* and *Bernard*, respectively. On the other, it provides services to third parties for both animated and live action series that have animation, and is developing its first original series: *Los Cocineros de Villa Papilla*.

The company arrives to MIPCOM in order to expand to new markets, distribute content that is already in development and search funding for series that Magic Gardens brings as concepts.



Laura Rama, CMO



Sergi Reigt, CEO, Imira Entertainment



Jamillah & Aladdin, brand new live action series

Three big reasons to visit Imira

With the incorporation by the end of 2014 of **Toonz Entertainment** (India) to **Imira Entertainment** (Spain), the group is now strengthening its position as a global kids content provider and this *MIPJunior* is a proof of it: it is launching three brand new series full of adventures and humor.

Sergi Reigt, CEO, **Imira**, explains: '*Jamillah & Aladdin* (52x'11) is a live action adventure comedy for kids (6-10 years old), co-produced by **Toonz**, **Kindle Entertainment** and **Media-biz** for **CBeebies** and **CBBC**. It is a contemporary reworking of the classic Arabian Nights story in which a 21st century girl finds a magic lamp and is transported to ancient Baghdad where she meets Aladdin. We have worldwide rights, except for UK and Australia'.

From the Russian *prodco Bazelevs*, the second title is the sci-fi animated series *Alisa* (24x'26) based on the popular novels about a young girl from the future of the Russian author Kir Bulychiov, for which **Imira** has distribution rights for Asia Pacific, EMEA and Latin America. It will premier on **CTC**, **Carousel** and **Multimania TV** in Russia, as well as **NCircle** for Canada and US in January 2016.

Cleo (39x'6) is a preschooler series (3-5 years old), which has become a rating-leader on **Clan TV** (Spain) betting the most important series on other networks (*Peppa Pig*, etc.). 'We are working on the second season, and a toy deal has been made with **Cefatoys** for board games, teddy bears, and make up sets', he remarks.

It also promotes the creepy sitcom *Bat Pat* (52x'11), *Rat-a-tat* (234x'7), *The Hero of Color City* ('77), *Zig & Sharko* (156x'7), *Super Abby* (52x'7 + '62) and *Mondo Yan* (52x'12). 'We are focusing on the Hispanic markets, US and Latin America, as well as to consolidate our European business. We are getting stronger on the worldwide digital deals, as well, concludes **Reigt**.

BOOTH: # R7.F25



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BOOTH # R8.C1

Gaumont: Welcome to Bric-a-Bros



Pierre Belaisch, managing director

Gaumont Animation (France), which produces and distributes a catalogue of over 30 kids' TV series and 800 half-hours of animation broadcast in over 130 countries, brings to MIPCOM a slate of comedies and entertainment formats for children headed by *Welcome to Bric-a-Broc* (39x'7).

The series follows a cheerful, crafty and very boisterous city cat. In the hope of calming him down, his parents have sent him to a countryside holiday camp for the summer, stuck in the middle of nowhere on a dilapidated farm run by an old goat and a scatty giraffe.

In Cannes, **Pierre Belaisch**, managing director, **Marc Dhrami**, head of productions, and **Adeline Tormo**, sales & marketing manager, also highlight *Calimero* (104x'13), where three friends are ready to take audience back to the wonder and innocence of childhood. In the world of *Lanfeust Quest* (26x'26) there's a mystical medallion that can magically endow all such powers to one person. Fate has anointed two chosen ones.



Galactik Football, animated show that mixes action and sci-fi

Lastly, *Galactik Football* (78x'26) is a show that mixes action and science fiction where aliens, wambas, xenons, technoids and boys & girls all compete in the kind of football kids can only dream of.

BOOTH #R7.F25

BRB: The Hive, on Clan

A new season of the animation series *The Hive* has premiered on **Clan** (Spain), airing daily and targeting preschoolers. It shows a unique family living in a cozy hive, a little bee almost 5 years old, his sister and parents. Developed by **DQ Entertainment** and other partners it has been aired on **Disney** (Europe, USA, Asia), **ITV** (UK), **RAI** (Italy), **YLE** (Finland), **Knowledge/Telequebec** (Canada) and **ABC** (Australia). **BRB Internacional** manages the brand for Spain and Portugal.

9 Story, more global

Besides of having a great 2015 in Latin America through its international sales director, **Federico Vargas**, **9 Story Media Group** (Canada) has achieved to expand its brands to other countries in CEE and Asia. Top sales includes nearly 350 half hours to broadcasters in Thailand, Singapore, Taiwan, Hong Kong and Korea, and a raft of sales to **Telewizja Polska** (Poland), **Disney XD Poland**, **Minimax** (multiple territories) and **Ceska Televize** (Czech Republic).

In Poland, **Minimini+** re-licensed season one of the classic series *Guess How Much I Love You* (26x'11) at the same time it acquired season two; the preschool channel also picked up the second season of *Peg + Cat* (50x'11). **Minimini+**'s counterpart **Teletoon+**, has acquired the first season of the animated comedy *Get Ace* (52x'11) and the animated family movie *Emma's Wings*.

Vargas explains: '2015 has been a tremendous year for us in the Latin American market and we are looking forward to seeing our international clients at MIPCOM. We will be showcasing a number of exciting properties this year, including *Wild Kratts* (118x'22), *Camp Lakebottom* (104x'11), *Peg + Cat* (130x'12) and *Guess How Much I Love You* (78x'11). Each of these series is in production of a new season. We will also be introducing our brand new animated series *Nature Cat* (80 x 11') which targets a 4-8 demographic and encourages kids to connect with nature'.

Lastly, **9 Story Media Group** introduces in Cannes the second season of *Daniel Tiger's Neighbourhood* (130x'11), an animated preschool series featuring a shy but brave 4-year-old tiger who lives in the neighborhood of Make Believe.



9 Story: Vince Commisso, CEO (center) with Federico Vargas, international sales director, and Natalie Osborne, managing director



Nature Cat, new animated series that connect kids with nature

BOOTH # R7.K28

BOOTH #P-1.A51

D360: Europe, Asia and Africa

Distribution360 (Canada) heads to **MIPJunior** with a new slate including two new animated series from **ToonDraw Productions** and **Atomic Cartoons**, along with sales of 80 hours from its catalogue across Europe, Asia and Africa. Preschool slate includes the animated series *YaYa & Zouk* (78x'5) and *Nico Can Dance* (65x'2), from the former company in association with **Knowledge Network**, **Teles** and **BBC Kids**. And for kids 6-12, brings **marblemedia's** live-action gameshow *Ride or Wrong* (43x'3).



YaYa & Zouk

BOOTH: #R7.J11

Animation from Spain, revival of Spanish animation



Isabel Espuelas, Chief of the TIC Department and Digital Content, ICEX

Animation from Spain, the umbrella that brings together producers of Spanish animation, arrives to **MIPJunior** and MIPCOM with a series of activities to increase the company's visibility and promotion within the global market.

Isabel Espuelas, chief of the ICT Department and Digital Content, **ICEX-Spain Trade and Investments**, comments: 'This action will be active throughout the event and with it we want to create a new formula that enhances the image of our content in the space where purchases are decided'.

According to her, during last years the incentive and funds policies from the Spanish Government 'has reactivated the audiovisual production', both in animated film and multiplatform content.

'Many of the Spanish studios are working on projects for large US factories, which have realized here they can produce with a high quality and much lower cost than locally', describes **Espuelas** and explains that 'working with international companies will enhance the visibility of the Spanish animation in the coming months and years'.

She continues: 'In recent years we have seen very important international alliances and surely we will see more in the near future, but the highlight is that there is a well established ecosystem of production in Spain, and obviously we aspire to grow and consolidate as a perfect partner for any project in every platform'.

'Market has changed and that is a reality. TV buyers want all rights to all screens and online video market has grown tremendously, what represents a very good business opportunity for those producers who have a strength and varied catalog', concludes **Isabel Espuelas**.



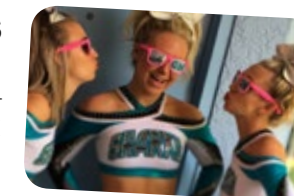
Cleo-Telerin, from Anima Kitchen, is aired on Televisa Mexico, partner of the project

BOOTH: #P-1.A0

Corus: reality series

Corus Entertainment (Canada) is expanding its distribution presence at MIPCOM with original content from the company's growing slate of reality series developed for its portfolio of women's and family networks.

In Cannes, it introduces *Cheer Stars* (10x'60), which follows the members of the reigning World Champion competitive cheerleading team; *Buying the View* (26x'30), an episodic real estate series filmed across US that accompanies buyers on their hunt to find the perfect property that offers, above all else, the most spectacular view imaginable.



Cheer Star

BOOTH: #P-1.G83

Dusyeri, Turkish animation for the world



Nazli Guney Uysal, marketing manager

Dusyeri Animation Studio (Turkey) attends MIPCOM for the first time with a booth and expects this market, where Turkey is the *Country of Honour*, to give the first push towards global expansion.

Its marketing manager, **Nazli Guney Uysal** explains about the company: 'In 2007, **Ayşe Sule Bilgic** and **Kırac**, two Turkish actors and singers were worried about why Turkish kids were not watching Turkish animation. And they decided to launch in the first independent animation producer with a first project, the preschooler series *Pepee*, which is nowadays a huge success'.

'When *Pepee* was born, the *pubcaster* **TRT** broadcaster launched **TRT Cocuk** and become the best partner', reminds **Guney Uysal**. Three seasons (52x'11) have been produced and broadcast on **TRT Cocuk**, **Show TV** and **Planet Cocuk TV**. For this former one, **Dusyeri** also partners the management of the channel with programming, planning and the international acquisitions.

'*Pepee* is a phenomenon of audience and a fantastic 360-degree project with more than 3,000 items on sale, including magazines, merchandising, toys, live shows and music. It was the 1st and 2nd most video in **YouTube** in 2011 and the most searched word in **Google** in 2014'.

For the international market, the company has other four series, also broadcast in **Planet Cocuk TV**: the preschooler series *Leliko* (52x'11), *Pisi* (52x'9) for preschoolers and *RGG Ayas* (52x'12), focused on 6-9 kids, of which **Dusyeri** is also developing a 360-degree strategy. 'We are also shooting our first live action series *Aydamaya* (13x'30), about an outer space girl that lands in Istanbul and find the friendship. It was premiered last month', ads **Guney Uysal**.

'Some of our titles have English and Russian dubbing, as we are currently working with **YouTube Russia**, and since MIPCOM we'll promote them globally. It is a great challenge to have invested on a booth, but we are confident about the potential of our shows', she concludes.



Aydamaya, the first live action project of the company, highlighted in Cannes

BOOTH: #R7.C1

Studio 100 "revives" Heidi

Studio 100 (Belgium) and **Planeta Junior** bring to MIPCOM a revived version of its hit programme *Heidi*, the classic brand targeted at girls aged 4-6 years. It has been sold in France (**TF1**), Germany (**ZDF** and **Ki.Ka**), Spain (**Clan**), Italy (**Rai Yoyo**, **Disney Junior**) and Portugal (**Canal Panda**), and also launched on **Disney Channel Latin America**, and is set to air on **Telequebec** (Canada), **TRT Cocuk** (Turkey) and **MTV3** (Finland). The global property has already secured a toy partner: **Famosa**, who will be launching an extensive range of merchandise later this year covering all key categories.

BOOTH: #P-1.C13

Smilehood, 360° developments



Silvana D'Angelo, director

Headed by **Silvana D'Angelo**, director, **Smilehood Media** (Argentina) continues to grow as a key player in the international market thanks to wide range of animation and teen series with strong 360° strategies behind.

She resumes: '2015 has been a year of significant strengthening of our company. By one hand we participated in the realization of the first season of the comedy *According to Roxy* (27x'24), focused on motherhood, and its release in **Lifetime** in Latin America. On the other hand, we incorporated to our child offer (recognized by the global success of *Plim Plim*) *Creators*, a trans-media series that mixes 3D and 2D animation with live action from **A365 Studios**, and aired on **Telefe** (Argentina)'.

'It is a product that reinforces educative values and promotes the search of knowledge and gives a positive message, while entertains kids with high quality standards', explains **D'Angelo**.

Also, the company has signed an important agreement with **Russia TV** for the distribution and adaptation of its products in the Latin market, beginning with the miniseries time *Ekaterina* and continuing for others titles that are already preparing to launch in NATPE 2016, including a soap opera and a series of suspense.

'The shows that integrate our catalog focus on a familiar screen. We are a boutique company and we select our content very carefully. We care that they don't compete with each other, and that is why buyers can be sure that if we integrate it in our offer is because we guarantee quality', emphasizes the executive and completes: 'Viewers today more than ever have the power to choose what to watch, when and how. But the content remains the differential all platforms, and those of multitarget features are the one that have most chances to adapt to all the new screens that brought the new technology'.

Aula365 for curious and active audiences

Created by **Pablo Aristizabal**, produced through its company **Aula365 Studios** and distributed internationally by **Smilehood Media** (Argentina), *Creators* (39x'24 live action+3D/39x'11 animation 3D + 2D) is the first transmedia series developed under the concept of *iDoTainment* (I create my own entertainment) with 2nd & 3rd screen presence -web-mobile-Social TV-.

'In less than four months since its release through **Telefe** we launched a CD with **Sony** including 12 themes, available in **iTunes** and **Spotify**; a book of augmented reality published by **Editorial Planeta**, which has a second screen app that teaches how to make experiments; and a SMS service provided by **Movistar**, about how various scientists created cer-



Creators, iDoTainment with 2nd & 3rd screen presence

Viacom, premium brands for all targets

Through its International Programme Sales (IPS) division, **Viacom International Media Networks (VIMN)** launches at MIPCOM eight new productions available for global distribution. Among them, stands out pre-school *Shimer & Shine* (20x'30), follows the magical adventures of fraternal twin genies who unintentionally create chaos while attempting to grant wishes for their human best friend.

It is also launching at the market from **Nickelodeon's** animation portfolio is the comedy series *Harvey Beaks* (52x'30), which tells the story of the friendship between mild-mannered bird who's never broken the rules, and his two friends who've never lived by any; the live-action TV series *100 Things to Do Before High School* (26x'30), where a group of friends embark on a bucket list of adventures that help them overcome class cliques, terrifying bullies and clueless teachers. And *Game Shakers* (26x'30), sitcom created by Dan Schneider (*iCarly*, *Victorious*) and starring Kel Mitchell, formerly of Nickelodeon's 90's smash *Kenan & Kel*.

While **Comedy Central** brings a new season of the late night *The Daily Show* (160x'30)M *Moonbeam City* (10x'30), brand new animated crime show parody which gives an absurdist take on the gritty, sex-drenched crime dramas from the 1980s; and *Another Period* (10x'30), centered in the misadventures of a rich family who have absolutely nothing to offer to the world.

Lastly, **VIMN** launches the format *Say It In a Song* (16x'22), about people using specific songs to get an important message across to someone else.



Pierluigi Gazzolo, president, VIMN The Americas



Shimer & Shine, new pre-school animated series



The Daily Show with Trevor Noah, late night show

tain experiments', he says.

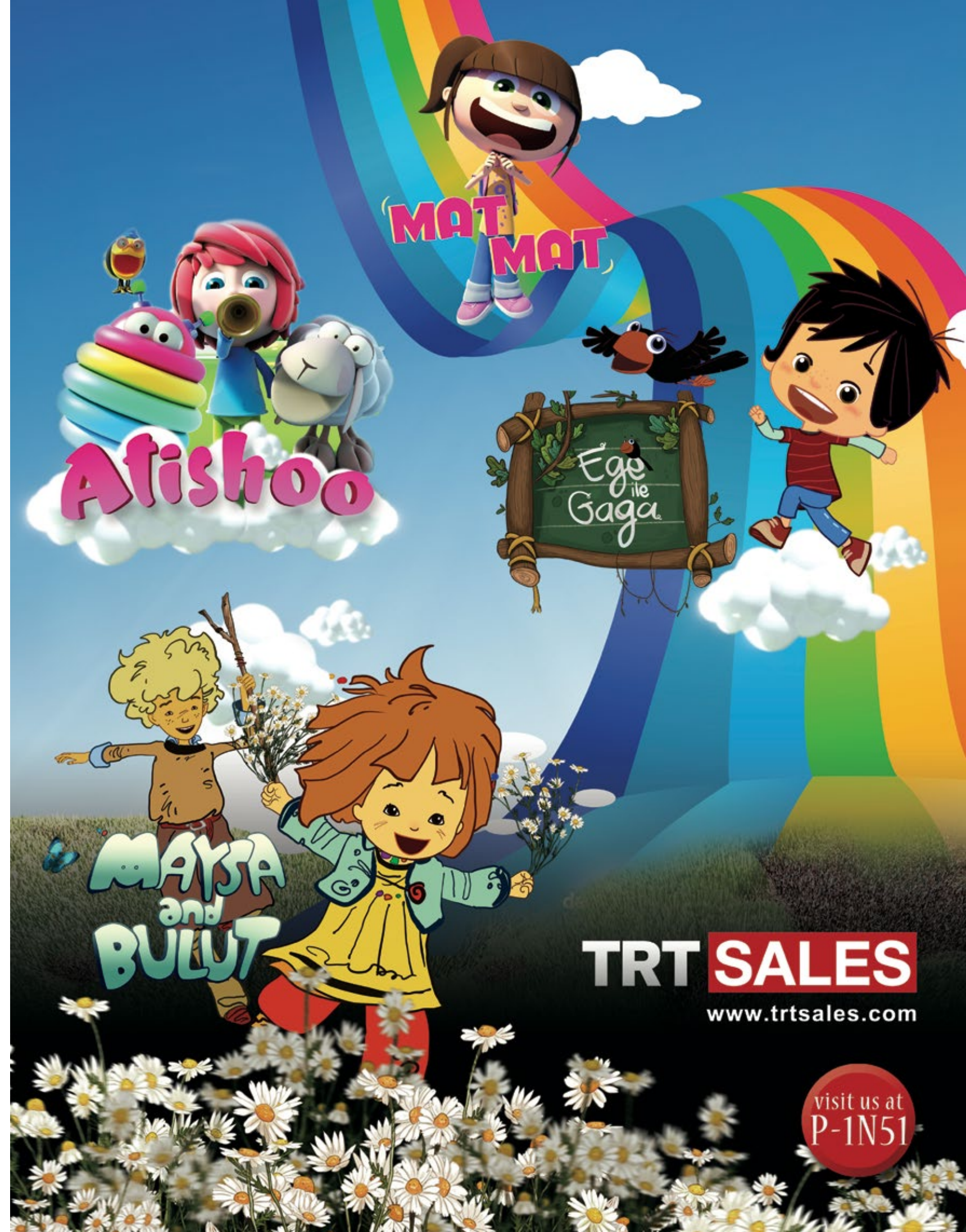
Also, the **Aula365** created in Buenos Aires *Imagaria*, a 5D cinema developed with the Ministry of Federal Planning from Argentina where the youngest ones can travel through *Creapolis* in an immersive experience.

On the international field, the company assists to MIPCOM and has been selected as one of the most developed transmedia project in Latin America to participate at **Power to the Pixel**, the *Cross Media Form* (October 13-16, London). In addition, *Creators* will soon be released in Brazil and the USA. 'We want to create a curious and active audience. We are confident that through entertainment we can teach values and knowledge in a fun way that include second or third screens', he concludes.



Pablo Aristizabal, CEO Aula365

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