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MIPCOM 2016

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October 17-20
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Cannes, France

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OCTOBER 2016 | YEAR 21 | # 282

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MIPCOM 2016 • SPECIAL ISSUE



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Mipcom, content business new faces

Mipcom is the main event of the content business worldwide: about 13,000 people are expected this week in Cannes, whose about 4,000 are buyers, and from them about 1,200 are digital buyers. Apart from TV, Pay TV and digital, we have advertising, gaming, licensing businesses also on the bowl promoting content.

This edition of PRENSARIO —a strong print-online publication worldwide— makes a good show of main issues at the new environment. On one hand, there is the digital battle: the digital titans vs. the traditional media going digital. We have a specific report about what each side is doing to advance on the other.

Also, we have the newest trends: short contents, virtual reality, eSports. We develop in one report, the important tips to know now about each matter. There are also local tips per region: we provide sections of Europe, Latin America and Asia, Middle East and Africa, with locally

produced reports and top broadcaster interviews.

The central report starts about the main tips of traditional business: one, production and co-production ventures that now cross through different media and regions; two, the great moment of big dramas, gaining fresh markets.

At the general market there is a challenging situation, too. Traditional business for mid-range companies is getting hard, as there are more and more former buyers selling own product, advertising pies don't get up, own production gets more expensive, etc.

If current business gets hard and new segments are to explode, the big question is how to get involved in the new matters with a solid move before others. The central report also gives good answers about this. Content business is not easy at all, but provides many opportunities to make own picture active. This Mipcom is a good parade to take the right roads.



MIPCOM 2016 • AGENDA

EVENT	DATE & TIME	PLACE
JAPAN MARKET OVERVIEW (JAPAN COUNTRY OF HONOUR)	OCT. 17, 9.30AM	AUDITORIUM A
MEDIA MASTERMIND KENOTES (KAZUO HIRAI, SONY CORP.)	OCT. 17, 11.30AM	GRAND AUDITORIUM
MEDIA MASTERMIND KENOTES (SEAN COHAN, A+E NETWORKS)	OCT. 17, 12.15AM	GRAND AUDITORIUM
FRESH TV FORMATS (THE WIT)	OCT. 17, 13.15PM	GRAND AUDITORIUM
COCKTAIL PARTY RED ARROW INTERNATIONAL	OCT. 17, 5.30PM	BOOTH
COCKTAIL PARTY SCRIPPS NETWORKS INTERACTIVE	OCT. 17, 5PM	BOOTH
COCKTAIL PARTY EONE ENTERTAINMENT	OCT. 17, 5PM	MAJESTIC HOTEL
COCKTAIL PARTY ECCHO RIGHTS	OCT. 17, 7PM	CARLTON HOTEL
MIPCOM WELCOME PARTY	OCT. 17, 7.30PM	HOTEL MARTINEZ
SCREENING - THE MISSING 2 (ALL3MEDIA INTERNATIONAL)	OCT. 17, 9AM	AUDITORIUM K
NEW VOICES-THE NEXT GENERATION OF DIGITAL STORYTELLERS	OCT. 18, 9.15AM	AUDITORIUM A
BREXIT: A SURVIVAL GUIDE	OCT. 18, 10.45AM	AUDITORIUM K
BEYOND 360°: FROM PASSIVE VIEWING TO VIRTUAL INTERACTION	OCT. 18, 2.45PM	ESTEREL
JAPANESE FRAMA BEYOND BORDERS	OCT. 18, 3.30PM	AUDITORIUM A
NETWORKING RECEPTION - MALAYSIA (FINAS)	OCT. 18, 4PM	MALAYSIAN PAVILLION
COCKTAIL PARTY KESHET INTERNATIONAL	OCT. 18, 6PM	CLUB C21
COCKTAIL PARTY AMC STUDIOS	OCT. 18, 6PM	JW MARRIOTT
COCKTAIL PARTY FOX NETWORKS GROUP	OCT. 18, 7PM	CBEACH
MIPCANCUN BREAKFAST SESSION	OCT. 19, 8.30AM	VERRIERE CALIFORNIE
ACQUISITION SUPERPANEL: GLOBAL STRATEGIES	OCT. 19, 12.30PM	GRAND AUDITORIUM
MIPCOM PERSONALITY OF THE YEAR: SHONDA RHIMES	OCT. 19, 8PM	CARLTON HOTEL



Published by Editorial Prensario SRL
Lavalle 1569, Of. 405
C1048 AA K
Buenos Aires, Argentina
Phone: (+54-11) 4924-7908
Fax: (+54-11) 4925-2507



In the U.S.:
12307 SW 133 Court -
Suite #1432
Miami, Florida 33186-USA
Phone: (305) 890-1813

Email: info@prensario.com
Website: www.prensario.net

Editor:
Nicolás Smirnoff
Editorial Director:
Alejo Smirnoff
International Business Director:
Fabricio Ferrara
International Business Manager:
Rodrigo Cantisano

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

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Uno de los eventos más grandes en la historia de televisión, regresa en 2017.

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France Télévisions: création, information... innovation

As the first French public service broadcaster, France Télévisions operates five national TV channels, France 2, France 3, France 4, France 5 and France Ô, as well as Outre-mer 1ère (Overseas 1st), a multi-channel media (TV, radio, Internet) broadcasting overseas via 9 channels: Martinique, Guadeloupe, New Caledonia, Wallis and Futuna, French Polynesia, Reunion, French Guiana, Mayotte and Saint-Pierre and Miquelon, and 28 nearby antennas.

In August 2015, French regulator Conseil supérieur de l'audiovisuel (CSA) appointed former Orange deputy CEO Delphine Ernotte Cunci as the new president and CEO of France Télévisions for a five-year term.

Each network of the group has managed to strengthen its identity: France 2, the generalist channel and leader of the French TV market. As the flagship network, it is widely popular and presents itself as an entertaining, social and "living together" channel. Dynamic and modern, it offers live broadcast and covers major events.

France 3, the regional and national channel. It focuses on French regional specificities but also on innovation and live broadcasting, it seeks to be family-oriented and retains its audience

thanks to its diversity: history, investigation, romance and family.

France 4, a children-oriented (kids, youth) channel all day long and a family channel in the evening. France 5 offers discovery and knowledge, a complementary channel promoting a large approach on information thanks to a deeper analysis of cultural issues. France Ô is the channel of cultural diversity, targeting overseas viewers and highlighting the world's diversity and cultural wealth. Lastly, Outre-mer 1ère, which ensures the "territorial continuity".

The pubcaster lead over commercial TF1, and recorded an audience share of 29.2% (vs. 28.8% in 2014), thus widening its lead over the commercial one, with a difference of 1.5% (vs. 0.1% point in 2014). With the new positioning of France 4, it increases by 1.7% regarding children from 4 to 14, with 17.5% of audience share. With regard to the 4 years old and over individuals, four out five channels were on the rise: France 2 reaches 14.3% audience share, growing for the second consecutive year (vs. 14.1% in 2014 and 14% in 2013); France 3, 9.2%; France 4 reached 1.7%; France 5, 3.4%; and France Ô got 0.6% audience share.

Throughout 2016, France Télévisions goes on supporting the French creation with the impulse of a "new creative and positive momentum" and "renewed ambitions" regarding fiction: with more than 2,200 hours released in 2015 and an undeniable local and international success. The public company aims to 'diversify the formats and its editorial proposals.

Every week, 25 million viewers watch at least a program on France 2 and France 3 (at least 15 minutes - cumulative). French fiction has reached its best level since 2008 on both channels during 2016. On average, each month, nearly 20 million viewers (15 million in digital) are watching a local prime time fiction, surpassing foreign titles (Médiamétrie eStat Streaming / January-November 2015).

Last year, France Télévisions produced 9,000 hours of documentaries and 5,800 hours of animation, two very strate-

Delphine Ernotte Cunci, president-general director, France Télévisions



Fais pas ci, fais pas ça, comedy on France 2



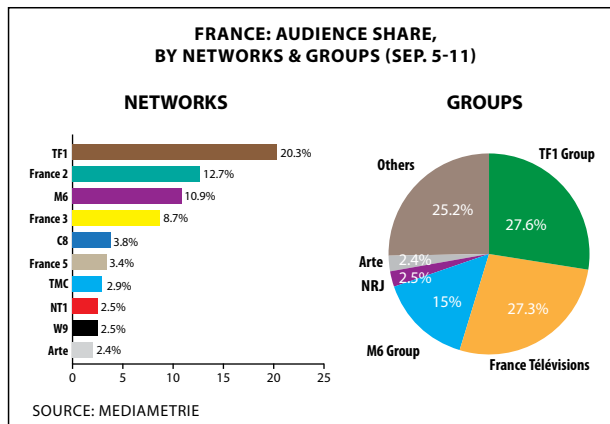
The Collection is a Franco-British drama series on France 3 co-produced by MFP, Amazon Studios, BBC Worldwide and LookOut Point

gic genres. And in 2016, there will be a wider variety of genres and stories, digital animation and editorial innovation. As for the digital, the pubcaster is the fourth largest digital news brand with 11.3 million unique visitors on average per month on three screens, Web, Mobile and Tablet (Médiamétrie/NetRatings, average January-September 2015. 3 hearing screens, Channel France Télévisions New).

Launched on September 1st, Franceinfo is a continuous information channel that relies on the expertise and the added and complementary values of the four public audiovisual groups: France Télévisions, Radio France, France Medias Monde and the French Audiovisual Archives Institute (Ina). It provides real-time reference information and is available on TV (Channel 27 on digital), boxes, radio and on every digital device, as well as Twitter, Facebook, Snapchat, Instagram, YouTube and Dailymotion.



(Credit: Paviot/Tristan / FTV)



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ProSiebenSat.1: 'There is enough audience for all of us'

As in other global markets, German TV groups are facing new viewing habits and implement new strategies to conquer the audience. Ruediger Boess, EVP, Group Programming Acquisitions, ProSiebenSat.1 Media SE, describes to PRENSARIO: 'Free TV attracts the largest audience and will continue to do so in the future. We are more alive than ever, even if some of our SVOD competitors claim the contrary. Free TV has always had the most loyal audience. No matter how many hours people are dedicating to a computer or a phone, they always come back to enjoy our undeniable strong program quality. It is our responsibility to find the right programs that fit the audience's taste'.

Viewer habits are changing, especially from the younger audience, but the essence remains. 'Procedural series continue to work very well. They are easy to consume, even if the viewer has missed one episode. More complicated serialized dramas work better on other platforms as Pay TV or SVOD', he adds.

This trend also influences the US studios: 'They need to re-think which type of series they are producing as procedurals are clearly the money-makers. When we have successful long-running series such as *The Big Bang Theory*, *Criminal Minds* and *NCIS*, we are regularly

renewing our license deals. The first one is the most popular on ProSieben and all our platforms, while the other two have been big hits for a long time on SAT.1'.

Boess explains that there are series as *The Big Bang Theory* that work well on 'all platforms', and others, as *Empire* (FOX), which meet special tastes and thus are particularly successful on digital platforms. 'We are now picking up titles for each segment of business: program that is great for Free TV but also series that are interesting for our VOD maxdome, which is among the Top 3 in Germany. Consumer habits have evolved more rapidly within the last three years than in the last 15 years', he remarks.

ProSiebenSat.1 is now buying more exclusive rights. 'We have to have every right for every platform, that's the rule. Taking advantage that we are a media group, with Free and Pay TV channels, as well as maxdome, we are acquiring more often the full rights for series', he adds.

The executive underlines an interesting point of view regarding the different platform offerings. 'There is a co-existence between traditional and digital media in Germany. The viewers are not replacing one platform with another. They are rather using them in a complementary way depending on their interests and tastes. Each channel and platform is competing on its own market. There is enough audience for all of us'.

This summer, the main TV channels of the group will launch new US series like *Quantico* (ProSieben), *Legends of Tomorrow* (ProSieben) and *Blindspot* (SAT.1). Then, beginning of 2017, the programs of the new US season will follow. 'US studios content (movies and series) are extremely popular. We'd love to have more comedies, a new *Two and a Half*



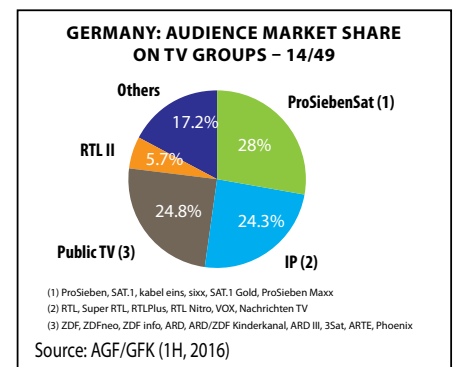
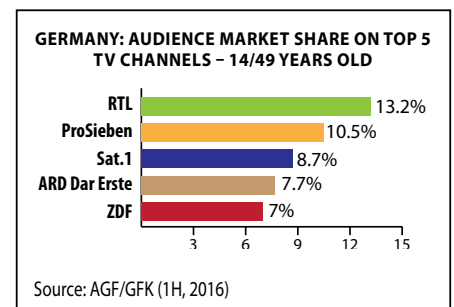
The Big Bang Theory, the most successful US series on all ProSiebenSat.1 platforms, and *Quantico*, the series from ABC Studios that has successfully been running on ProSieben since July

Men, but they are not producing enough high-quality titles. We were quite satisfied with this year's screenings. We have high hopes for the comedy *The Mick* (FOX) and the *Lethal Weapon* series (based on Mel Gibson's movie) from Warner'.

Another emerging trend is the 'Big Dramas' production in Europe, which is competing internationally with the US studios slate. Production houses as ProSiebenSat.1's *Red Arrow*, Canal+'s *Sturmi in den Bergen* (France) or Sky TV's *Sky Vision* (UK) are betting on co-productions of European drama series.

'There are more and more players who are investing in European drama co-productions, surely because the demand has increased in the last years. As acquisition prices are becoming more and more expensive, this could be another answer to broaden the program portfolio'.

Boess concludes: 'Our programming search today is more complex than some years ago. We are analyzing more content from France, UK and Scandinavia. Programs from Asia Pacific that fits with us is rather difficult to find. We are very aware of Latin America. They produce great love stories. In the past, we adapted *Betty la Fea* (RCN) and we are always keeping an eye out for a similar format to adapt for the German audience'.



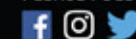
Ruediger Boess, EVP, Group Programming Acquisitions, ProSiebenSat.1 Media SE



AT MIPCOM 2016: R9.A32

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Poland: TVN, a success story

Jim Samples, President of International at Scripps Networks Interactive, finds working with Polish media company TVN to be 'quite an exciting experience, and I am very happy to be part of it.'

Poland is a large television market that has it all: a strong traditional broadcast sector, and a high penetration of pay television, a well-established digital terrestrial television, and a myriad of Pay TV channels. TVN participates at all these levels and with digital platform **Player.pl**, delivering both SVOD and AVOD. 'There are few markets like Poland where several strong players are able to make content available across all these platforms.'

TVN broadcasts three FTA channels: TVN, TVN 7 and TTV; and 10 thematic pay channels: TVN 24, TVN Style, TVN Turbo, TVN24 Bis; TVN Meteo Active, iTVN, iTVN Extra, TVN Fabula, Mango 24 and local NTL Radomsko distributed via cable and satellite operators. TVN24 leads in Poland among news channels, while thematic networks TTV and TVN Fabula have increased their market share over the last six months. TVN's advertising sales division TVN Media, which sells advertising

across TVN's portfolio as well as a number of third party networks,

continues to be the leading television and digital sales house in the Polish market.

'The main broadcast channel TVN accounts for a 12% market share, rarely seen among traditional broadcasters these days and it produces a great variety of in-house content: drama, comedy, lifestyle and unscripted. This has been such an exciting, new experience for me and working in this environment offers such a fascinating opportunity. TVN's ecosystem has resulted in capturing audiences via traditional means with linear, but also across other various platforms like **Player.pl**.'

As other European companies, TVN has a dual management structure: a year ago, when Scripps Networks purchased it, Samples, as President of the International Division, also became head of the supervisory board. More recently, after Markus Tellenbach stepped down as President and CEO, Samples assumed direct leadership of the company.

'At Scripps, it is very important for us to interact with our audiences wherever they are; at TVN we feel very happy to be able to offer content that finds viewers on broadcast, linear channels and on the **Player**, that aims at younger audiences.'

The **Player.pl** platform was launched in 2011 with an AVOD offering, later adding in 2014 a SVOD service; it reaches more than two and a half million registered users, becoming the third largest platform of this kind in Poland. The average usage time per viewer is 8 hours and 25 minutes, implying a high level of engagement. Among TVN's latest offerings that perform well on the **Player** include local comedy *The Single Woman* (*Singielka*, which delivers both humor and love turmoil). The Polish version of *Web Therapy* and *Lip Sync Battle Ustawka* are also among some of the most viewed original programming created for **Player**.

Scripps has announced that **HGTV** will be available in Poland in first quarter 2017, as **TVN Meteo Active** evolves into the **Scripps** flagship lifestyle brand. **HGTV** is already available in 30 North American and Asian markets, being Poland its first European country. In the

Jim Samples, President of the Managing Board, TVN



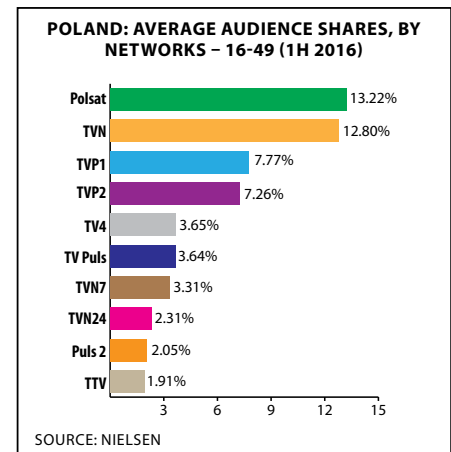
Singielka (The Single Woman), brand new drama series on TVN

Polowanie na kuchnię is the Polish version of *Kitchen Crashers*, starred by renovation guru Dorota Szelągowska, for HGTV, which will be launched in Poland in January 2017

US, HGTV is ranked among the Top 10 cable channels. 'We are very much looking forward to increasing our reach among women with the expansion of our lifestyle offering.'

TVN's 2016 fall line-up includes hit series *Azja Express* (*Asia Express*), *Druga Szansa* (*Second Chance*), *Na noże* (*A Dish to Die For*) and *MasterChef Junior*. *Polowanie na kuchnię*, featuring local star **Dorota Szelągowska**, is the Polish version of **DIY Network's** home improvement series *Kitchen Crashers*, which was the first series TVN adapted from its new parent company. With this kind of shows, the company addresses the expanding interests of Polish audiences, including the popular *do-it-yourself* approach to home remodeling.

TVN is also expanding its global content sales, including a deal for Latin America with US-based **Somos Distribution** regarding three series: real life story *Recipe for Life* (65x'60), drama *Julia* (195x'30) and dramedy *39 and a Half* (39x'60).



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5200 Blue Lagoon Dr. #200 Miami FL 33126
 T +1 305 267 0821
 E godfrey.mcfall@fremantlemedia.com





Discovery Networks y Mega Chile: la TV Paga sinergiza con TV Abierta

A fines de mayo, Discovery Communications y Grupo Bethia (Chile) rubricaron un acuerdo para adquirir el 27.5% de Bethia Comunicaciones, dueña del canal líder de Chile, Mega. Si bien la operación aún no se ha confirmado, la gestión al frente del broadcaster sigue en manos de Patricio Hernández, CEO, y su equipo ejecutivo.

Enrique R. Martínez, presidente y director general, Discovery Networks Latin America/ U.S. Hispanic y Canadá y gestor del acuerdo junto a Carlos Heller, presidente del directorio de Mega, señala a PENSARIO: 'Somos una compañía global que evalúa constantemente oportunidades para expandirnos, particularmente en Latinoamérica donde el consumo de TV aún sigue creciendo. Una de las claves de nuestro éxito ha sido integrarnos localmente y eso lo hemos hecho de manera independiente o de la mano de un socio en Alemania, UK, España, Italia, o países nórdicos, donde tenemos presencia en TV abierta, cable y digital (SBS Discovery)'.

'Se hizo en Chile y con Mega porque ese mercado goza de estabilidad política y económica, y está abierto a inversionistas. Por otro lado, Bethia es un grupo empresarial líder con una inversión inteligente y una estrategia bien llevada. Aún es pre-

maturo hablar de planes en otros países, pero seguiremos el progreso de este acuerdo de cerca y mantendremos los ojos abiertos'.

'En Mega tenemos varias áreas de interés para desarrollar, entre ellas programas de estilo de vida e investigación. La idea es agregarles valor y a la vez encontrar contenido que sea de ellos y que podamos transmitir en otros mercados internacionales. También está la posibilidad de colaborar en algún proyecto existente o desarrollar algo nuevo juntos. Todo lo que se produzca para la pantalla chica tiene posibilidades de entrar en otras plataformas'.

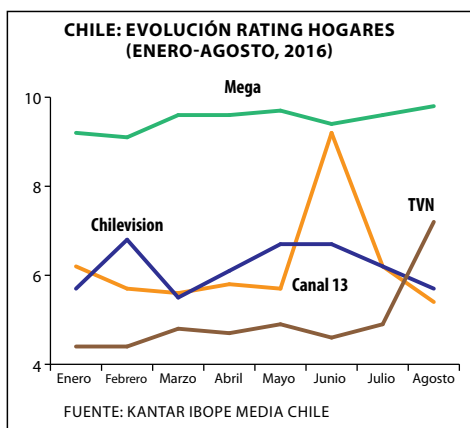
En cuanto a Discovery en sí, Martínez resalta: 'Tenemos una posición privilegiada dada la amplitud y diversidad de nuestro portafolio de 13 canales. Entre enero y agosto de este año vs. igual periodo 2015, nuestros canales insignia siguen liderando en sus categorías en México, Argentina, Brasil y Colombia. En factual, Discovery Channel (personas 25-54, 7pm-12am); en lifestyle, Discovery Home & Health (mujeres 18-49, 7pm-12am); en infantil, Discovery Kids es #1 en Brasil y en el Top 5 en Argentina, Colombia y México (niños 4-8, 6am-12am)'.

En el US Hispano, Discovery en Español es el canal líder de no ficción y #1 en horario estelar (excluyendo canales de deportes) y está en el Top 3 entre todos los canales de TV paga en español (hasta 23 de agosto), mientras que Discovery Familia está en el Top 5 de TV paga en español (mujeres 18-49 años) y en el Top 3 en el horario estelar nocturno en ese mismo demográfico.

'La gran ventaja frente a los competidores es que cubrimos temas de interés universal, además de la calidad y originalidad de las producciones, y la cercanía con la audiencia local. Tenemos una programación ecléctica para prácticamente todas las edades y gustos', completa.

2016 ha sido un año de grandes producciones originales en asociación con televisoras abiertas: *Dueños de la Cocina*, *Telefe* (Argentina); *Batalha dos Cozinheiros*, *Record* (Brasil) y *Caracol TV* (Colombia). 'Estas coproducciones nos traen muchas ventajas, especialmente la posibilidad de llegar a mayor audiencia ya todas son compañías de renombre local', subraya Martínez.

Entre los principales desarrollos origi-



nales están el reality *Desafío Celebidades* (Brasil); el documental *Mega Construcciones Bacata T2* (Colombia); *Desafío X2 Colombia/México* (*Dual Survival*) y *Batalla de Cocineros* (panregional) para Discovery Home & Health. 'IncurSIONamos en nuevos contenidos como *Las Bodas de Malena* (7x'7-'10), primera ficción original de Discovery Home & Health en formato "micro show", a través de una iniciativa del equipo de AdSales México, junto a patrocinadores exclusivos'.

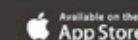
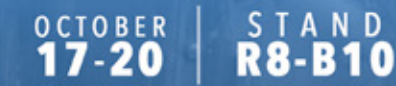


Las Bodas de Malena, primera ficción original de Discovery Home & Health creada por el equipo de AdSales México, junto a patrocinadores exclusivos

En digital, lanzó *Discovery Kids Play* y tiene un acuerdo para que sus videos se complementan con contenidos de *Batanga Media* y se distribuyan a más de 150 millones de usuarios en los sitios *Batanga*, *iMujer*, *Vix* y *Bolsa de Mulher*, y redes sociales en US Hispano, Latinoamérica. 'Lanzamos versión en español del popular canal digital *DNews*, presentado por *Seeker*, marca en línea de Discovery Digital Networks. Presenta segmentos informativos de interés y en formatos cortos sobre una gran variedad de temas', concluye Martínez.



Pancho Villa, docudrama sobre el histórico personaje mexicano



BY RODRIGO CANTISANO



ZEEL, India: towards new regions to keep growing

Amit Goenka, CEO, International Broadcast Business at Zee Entertainment Enterprises Limited (India), describes to PRENSARIO the evolution of the largest Indian integrated media company during the last years, with a special focus in the international expansion. Considering all its business units, ZEEL reaches 1 billions in 171 countries.



'We run 37 channels in India, across genres and Indian languages, and 36 channels internationally, with presence in over 70 countries, covering pretty much 100% of the south Asian population with content in Arabic, Russian, Thai, Indonesian, English and French for the African Market. We also offer eight channels internationally for the mainstream population', explains Goenka.

Last July, the company launched its international channel in Germany and in September the Spanish-language Bollywood movie channel Zee Mundo in the US Hispanic (Dish Latino), becoming the first-ever Indian company



to enter to that market. 'We are working in content for the Hispanic language markets, redirecting and dubbing content into Spanish, starting with films, and a little bit of Zee's content, with the objective to include more and more titles', he describes.

Even it is not planning to produce locally, the channels would add some magazine shows. He continues: 'Maybe we will have a few Bollywood magazines in a near future, but primarily we want to push the existing library, and depending on how successful are we in US Hispanic we will expand in the rest of Latin America, Mexico, Argentina, Colombia, Peru and Chile, as well as Brazil.

Goenka continues: 'We have done extensively research and we found that people in this region react very positively to our content, especially titles that include dance and music in countries like Brazil'.

On the digital side, ZEEL has a big offer, as well. 'Our content is available on dittoTV, our SVOD and AVOD service, which includes 50% of ZEE's content and 50% of titles from other companies, and we launched in late February the AVOD service OZEE, which includes ZEE titles and showcases exclusive content like award shows, movie premieres or concerts. We are planning to launch a SVOD version with Premium content both in India and internationally'.

Regarding content global sales, its distribution arm ZEE Bollyworld is the largest Indian player with over 222,000 hours of premium content from two catalogues: ZEE Bollyworld, which offers original HD movies and television series, and Z Living, a US lifestyle network with original content in English.

'We syndicated some titles in Latin America (Televisa acquired some scripts to prepare local version of some series), but we never saw the region as a market, but maybe once we have a program there, we would like to watch the region in terms of distribution'.

From ZEE Bollyworld, the biggest release for MIPCOM is Kum Kum Bhagya (Wedding Bells, 700x'30), a modern series featuring a mother who runs a marriage hall, trying to get

Amit Goenka, CEO, International Broadcast Business



Modern series Kum Kum Bhagya, from ZEE Bollyworld, and Finding Fido, from Z Living

two daughters married, each who have distinctly opposite personalities. From Z Living, Finding Fido (6x'30), where dog expert Seth Casteel helps eager dog-owners-to-be find the perfect pup for their specific lifestyle.

Along with the expansion of the company in Latin America, Goenka highlights the strategy to keep growing within Europe. 'We have done much research in countries like Portugal, Spain and France, but we decided to focus this year in German. We are analyzing which will be our next step; we have a big push of our content for the mainstream audiences'.

ZEEL runs 37 channels in India, across genres and Indian languages, and 36 channels internationally in 70 countries

ZEE Mundo has become the very first Indian company to enter the US Hispanic market and plans to expand throughout Latin America

ZEE Bollyworld, ZEEL's distribution arm, handles over 222,000 hours of programming including sitcoms, dramas, comedy, thrillers reality & talk shows, and lifestyle

OZEE is the new AVOD platform of the group with over 350 movies, TV shows, music and videos across multiple genres and languages

All in all, ZEEL reaches 1 billion people in 171 countries



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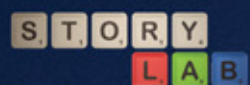
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BY NICOLÁS SMIRNOFF

Mipcom 2016: how to make a difference in the content whirlwind



At April MIPDrama Screenings: Sophia Dauber, senior acquisitions manager, RTL Meddiengroup (Germany), Irene Heschl, head of films & series, and Andrea Bogad-Radatz, SVP, films & series, ORF (Austria), Susanne Muller, executive director, feature films, ZDF (Germany), Ruediger Boess, EVP acquisitions, ProSiebenSat.1 (Germany), and Sebastian Luckel, editor in chief, and Thomas Zeipelt, director of acquisitions, ZDF

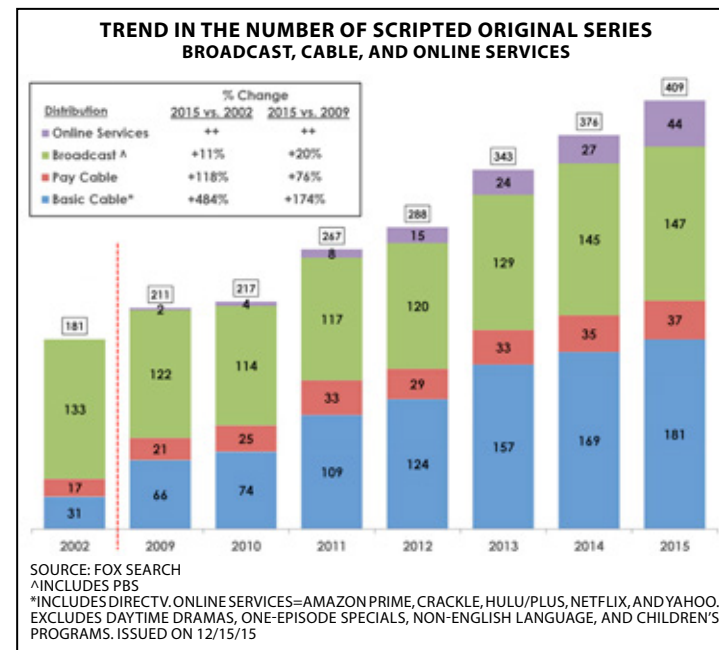
Big dramas are a strong trend on current business: the emergent new media that prefer fiction and the genre gap between USA and Europe, support the move

Mipcom is the main annual event of content business, October 17-20 in Cannes, France. The great issue today is the digital race: how to post yourself in the new era, how to evolve, how to take the new generations, how to be the new **Netflix**, and many 'how' more. But at traditional business there are still many things to do, and at the new environments there are good ways to make a difference with the tools already on hand.

Let's begin with traditional business. To finished programs

sales, business added first formats and production, and since then the options haven't stopped to spread themselves: canned can be now long or short contents, linear or non-linear —interactive, with many plots or ends. Formats have added offering of production services, creative services, talent services, know how, just scripts, etc.

The big challenge of content industry is that costs are higher and higher,



while incomes (advertising, etc.) are flat or down. More own production, more important is needed, as competition gets stronger and varied. There is no other chance than making costs down with smart twists. This can be possible with just clever products —in house but very creative— or with new business schedules: production sharing, second screen, branded contents, 360 developments, live shows, etc.

It is said that local + international TV markets draw today production costs of an average program, and with ancillary businesses, producers get the income. That's why teen & kids products are so demanded, they are proper for extra developments. Currently, all the contents need to be multiplatform by default.

Top of business are co-production projects, because they let bigger products share costs and secure more markets with each partner contribution. Now these projects are going to the next level: if before they included free TV channels with producers of the same country, now they take media chains —free, pay TV + digital for instance— and cross the globe to find proper partners. There are co-productions between France, China and South Africa, etc. We have unthinkable combinations some years ago.

Also, the possible contributions from partners are more and more varied. They are not only about production costs or dividing rights, they are co-creation, co-realization deals sharing creative processes too, to generate fresh products, concerning each side needs.

A very good example of these is the European investments on U.S. Domestic market. They generate English content with U.S. profile and worldwide target, but at the same time with conditions that Europeans need to empower their own markets. We have genres that Americans have stopped



Japan is 'Country of Honour' at Mipcom 2016: the main representatives of the Japanese delegation with Jerome Delahaye, director, Entertainment, Laurine Garaude, director of TV division, and Paul Zilk, CEO, Reed Midem, during last MIPTV 2016

Japan as 'Country of Honour' promises to promote cross business between America, Europe and Asia. The country has recently made a big difference with 'out of the box' entertainment formats



A main announcement last MIPTV: Vivendi Contents (France) has launched Studio+, an app for premium short-mobile series through a monthly fee: Manuel Alduy, president, and Gilles Galud, director, both at Studio+, with Dominique Delpont, president of Vivendi Contents

Short-form contents are a main new vein to empower media business. A full industry can be developed, as much as long-form ones.

promoting, but Europeans want, as procedural series or episodic series, where stories start and finish in the same chapter, instead of situational series where stories last many chapters or the whole season.

This gap between USA and Europe has fed the other big/new

Mipcom 2016: cómo hacer diferencia en el torbellino actual de contenidos

Mipcom es la gran cita anual del mercado mundial de contenidos, del 17 al 20 de octubre en Cannes, Francia. El gran tema que desvela es la carrera digital: cómo posicionarse en la nueva era, cómo evolucionar, cómo atraer a las nuevas generaciones, cómo ser el nuevo **Netflix**, y varios 'cómo' más. Pero en el negocio tradicional aún hay mucho por hacer, y en los nuevos ámbitos hay buenas formas de hacer diferencia con los elementos que ya se tienen al alcance.

Arranquemos por el negocio tradicional. A la venta de latas se sumaron las áreas de producción y formatos. Y a partir de ahí las opciones no han dejado de segmentarse: las latas hoy pueden ser productos largos y cortos, productos lineales o no lineales, es decir interactivos o con varias desarrollos y finales. A los formatos se han agregado la oferta de servicios de producción, servicios

creativos, de talentos, de know how, sólo libros, etc.

El gran dilema de la industria es que los costos cada vez son más altos, mientras los ingresos se mantienen o caen. Se necesita mayor producción propia, más importante porque la competencia crece, comprar los mejores dramas, y así. No queda otra que bajar costos con ingenio y vueltas de tuerca. Esto puede lograrse con los productos en sí —producciones in house muy creativas— o con diferentes esquemas de negocio: production sharing, second screen, branded content, desarrollos 360 como shows in vivo, etc.

Se suele decir que el mercado de TV local + internacional empatía hoy los costos de producción de un programa promedio, y es con los desarrollos accesorios que se logra la ganancia. Por eso los productos teen & kids son muy apreciados, ya que facilitan mucho lo anexo. Actualmente, todo contenido necesita ser multiplataforma como definición.

La cresta de la ola son los proyectos de co-producción, porque permi-



Grupo Televisa, México: Yana Stavenhagen, gerente de contenidos de blim; Elsa Vizcarra, VP de programación, Televisa; Karina Montoya, adquisiciones, y Ana Lydia Montoya, directora de producción, ambas de Televisa Networks; Raquel Rocha, productora general, Jaime Aguilar, adquisiciones de filmicos, ambos de Televisa; Bruce Boren, VP de Televisa Networks; Carlos Sandoval, CEO de blim, Adrián Ortega Echegollen, programming director, Televisa; y Fernando García, gerente de contenido y operaciones de blim

Ahora los broadcasters son pools de TV abierta, TV paga y new media. Incluso, lanzan sus propios OTT con contenidos antes que en los canales principales

ten productos grandes compartiendo costos y asegurando más mercados con el aporte de cada 'partner'. Ahora estos proyectos están pasando al siguiente nivel: si antes incluían canales fuertes de free TV con productoras en un país, hoy incluyen cadenas de medios —free TV, pay TV y digital por ejemplo— y cruzan el globo para encontrar partners adecuados: co-producción entre Francia, China y Sudáfrica, etc. Se están generando combinaciones impensadas años atrás.

Además, los aportes posibles desde los partners son cada vez más variados: ya no se trata sólo de compartir costos de producción o repartirse derechos, si no acuerdos de co-creación, co-realización, donde también los procesos creativos se comparten para generar productos más frescos y a medida de lo que cada lado necesita.

Uno de los mejores ejemplos de esto son las inversiones de



Spain: Telefónica bought Canal+, which now is Movistar+. Miguel Salvat, fiction channels director, Gonzalo Fernández Arce, acquisitions manager, Julián Rodríguez Montero, content director, all from Telefónica; Silvia Lama, acquisitions director, and Alex Martínez Roig, licenses general director, both from Movistar+.

This is a time of mergers between traditional and new media: pay TV buying free TV channels, telcos buying pay TV, OTTs buying other OTTs, and so on. The question is not about TV channels, it is about content platforms

trend nowadays: the great moment of Big Dramas. If Hollywood studios were the specialists in TV series, Europeans were the strongest ones in entertainment. But today the latter are devoted on producing dramas, because they win market spaces that in the past were just for Hollywood and with the new media, now there are much more opportunities for drama —in VOD the consumption is mainly fiction.

empresas europeas —sobre todo alemanas y francesas— en el mercado doméstico americano, generando productos en inglés con perfil americano y target mundial, pero a la vez con los tips que los europeos necesitan para potenciar sus propios mercados. Se habla de géneros que los americanos han dejado de hacer, pero los europeos quieren, como los *procedural*, o series episódicas, con historias que empiezan y terminan en un capítulo, frente a las situacionales que duran varios episodios o la tira completa.

Este gap entre USA y Europa alimenta la otra tendencia fuerte/nueva del mercado tradicional: el gran momento de los big dramas. Si los estudios de Hollywood eran los especialistas en series, los europeos eran los más fuertes en entretenimiento.



Luis Silberwasser, presidente, Telemundo Network; Jonathan Blum, presidente, Cisneros Media, y Adriana Cisneros, CEO de Organización Cisneros; César Conde, presidente, NBCUniversal International Group y de NBCUniversal Telemundo Enterprises; y Nadav Palti, CEO, Dori Media

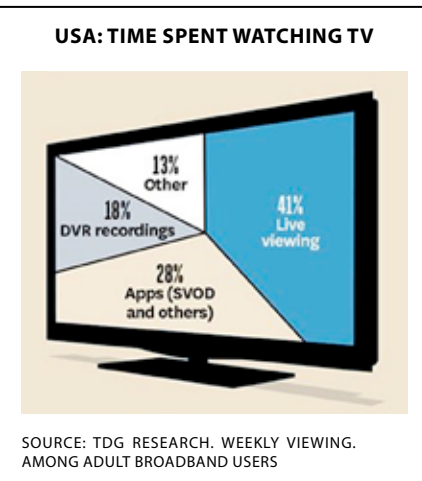
Las alianzas entre titanes de media es un gran rasgo de los nuevos tiempos: compartir costos, asegurar mercados y enriquecer los proyectos con co-desarrollos, no sólo co-producciones

This opening of the market is general, as any player now can provide fresh products and innovative ideas. Co-productions can include non-traditional countries and they can provide not only locations but also creative services. Today a small producer of a remote territory, can do business with top worldwide players much easier than 4-5 years ago.

The new veins

In this same edition, we provide two specific reports about the two 'new' roads to follow: on one side, the digital battle, between online titans and the traditional broadcasters going digital. On the other, the emergent veins: short & snack contents, virtual and augmented reality, eSports, etc. Advertising, gaming, licensing industries are now also on the market to manage contents.

We won't develop here each vein, for this we have the extra reports. But we'll make focus on the ways to evolve in them. The main concept: if traditional business is hard as we've seen



Pero ahora están dedicados a pleno a producir dramas, porque ganan espacios que antes sólo eran de Hollywood y porque con el new media, ahora hay muchas más vetas para el drama —en VOD se mira sobre todo ficción.

Esta apertura de mercado es general, porque cualquier puede ahora aportar productos frescos e ideas innovadoras. Las coproducciones pueden incluir países no tradicionales y estos aportan no sólo locaciones sino también servicios creativos. Hoy una productora pequeña de un país remoto puede mucho más hacer negocios con grandes players mundiales.

Las nuevas vetas

En esta misma edición desarrollamos dos informes específicos sobre los



Elie Wahba, SVP Distribution para Latinoamérica de Fox, con compradores de Brasil: Claudia de Macedo, head of acquisitions, Globosat; Ramona Bakker, producción, Globo; Dave Smith, DPS consulting; Mónica Albuquerque, head of artistic and portfolio development, Globo; Joao Mesquita, CEO de Telecine; Roberto Marinho Neto, proyectos estratégicos, Globosat/Gloob; Alberto Pecegueiro, CEO de Globosat; Mark Kaner, presidente de 21st Century Fox TV Distribution; Daniel Djahjah y Tatiana Peres, gerente de adquisiciones, ambos de Globo

Brasil promete tener un mejor 2017, mientras crece en Pay TV, digital e iniciativas no tradicionales, como productos en español con foco en el mercado tradicional



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before, and the new fields have all to do, undoubtedly it is worth to develop the new matters and to mature on them before others. This pace means for most of the companies, a big change of mentality and operations. To be opened to the new things, above all.

The immediate challenge, of course, is how to do it. Not how to participate, as many companies are doing this well. The hot question is how to monetize the new fields. If you consider that most of new VOD systems in the world lose money, except for Netflix in just few countries, the step is more complicated yet.

But well, more difficult is more attractive. Let's take examples:

**USA: TOP VIDEO STREAMING APPS (AND PARENT COMPANIES)
NEW OFFERINGS BY CABLE NETS JOIN DIGITAL NATIVES**

BY DOWNLOAD

- 1 YOUTUBE (GOOGLE)
- 2 NETFLIX (NETFLIX)
- 3 HULU (HULU)
- 4 ESPN (DISNEY)
- 5 WATCHESPN (DISNEY)
- 6 NFL MOBILE (NFL)
- 7 XFINITYTVGO* (COMCAST)
- 8 TWITCH* (AMAZON)
- 9 AMAZON INSTANT VIDEO* (AMAZON)
- 10 CNN NEWS (TIME WARNER)

BY REVENUE

- 1 HBO NOW* (TIME WARNER)
- 2 MLB.COM ATBAT (MLB)
- 3 HULU* (HULU)
- 4 NFL MOBILE (NFL)
- 5 DISNEY JUNIOR APPISODES (DISNEY)
- 6 UFC (UFC)
- 7 NBA 2014-2015 (NBA)
- 8 CRUNCHYROLL (CRUNCHIROLL)
- 9 THEBLAZE (MERCURY RADIO)
- 10 DRAMAFEVERTV (SOFTBANK)

SOURCE: APP ANNIE, FOR 12 MONTHS ENDING JULY 31. *APPS NEW TO THE TOP 10



ABS-CBN (Philippines) in a signing ceremony with KBS (Korea) for the licensing of the Korean idol drama Uncontrollably Fond: Han Byul Kim, senior sales and acquisition manager, KBS; Evelyn "Leng" Raymundo, VP, integrated program acquisitions and international distribution, ABS-CBN; Hang-Sang Jo, team leader, KBS, and Rachel Simon, acquisition manager, ABS-CBN

Nowadays, every country can make deals with anyone else, or non-traditional territories provide fresh products, innovative ideas. The opening is a good tip of the new times

if one production company today generates traditional contents for TV channels and it is one of others, if it can be a production partner of French Vivendi in its worldwide project of producing 10 x 10 short series and it is successful, it will be a referent in the new era and many companies will come to join. Market would be not only for TV channels, but also for telcos, service providers, the mobile audience, etc.

If one TV channel —free or pay— is one more of a schedule of 50-100 options, if it develops a virtual reality channel with some hours of

dos caminos 'nuevos' a seguir: la batalla digital por un lado, entre los titanes online y las broadcasters tradicionales yendo a digital, y por otro los rubros emergentes: short & snack contents, realidad virtual & aumentada, eSports, etc. Los negocios de advertising, gaming, licensing, se han sumado al de media para gerenciar contenidos.

No buscamos detallar aquí cada veta, para eso están los informes. Pero sí analizar las formas de crecer en ellas. El concepto base es que si los rubros tradicionales están duros como vimos recién, y los nuevos campos están con todo por crecer, sin duda vale dedicarse a lo nuevo y madurar antes que los demás. Dar este paso requiere en los players del mercado, una importante transformación, de mentalidad y operativa. Abrirse a lo nuevo, primero que nada.

El desafío inmediato siguiente, claro, es cómo hacerlo. No cómo

participar, que lo hacen muchos y bastante bien, sino cómo monetizar los nuevos campos. Si se tiene en cuenta que la mayor parte de los sistemas VOD del mundo pierden dinero, sólo Netflix y en algunos países tiene números en negro, el desafío se vuelve más complicado todavía.

Pero bueno, que sea difícil lo vuelve más atractivo. Demos ejemplos: si una productora hoy genera contenidos largos para canales de TV, y es una más, si logra asociarse con la francesa Vivendi en su proyecto mundial de cortos 10 x 10 y hace un producto exitoso, será referente de la nueva era y muchos players vendrán. La llegada ya no será sólo los canales de TV, también las telcos, service providers, el parque mobile, etc.

Si un canal de TV abierta o paga es uno más en una grilla de 50-100 opciones, si se dedica a realidad virtual y puede armar un canal de aun



Cristiano Lima, programming director, Gonzalo Fiure, COO, Edgar Spielmann, EVP, todos de FNG Latin America; Jonnie Davis, president, creative affairs de 21st Century Fox TV; Samuel Duque Rozo, CEO de FoxTelecolombia; Mariana Perez, SVP production, Jorge Stamatianos, SVP development, ambos de FNG; y Lisa Katz, SVP drama, 21st Century Fox TV

Los grandes players de PayTV están abocados al desarrollo de contenido original y plataformas new media, para competir mejor con los titanes online. El producto exitoso genera quiebres de demanda.

RCN Colombia: Gabriel Reyes, presidente; Michelle Wasserman, Endemol Shine Latinoamérica; Luis Fernando Ramirez, EVP, Cristina Palacio, VP creativa, y Ricardo Cruz, VP de adquisiciones

Los canales abiertos evolucionan en géneros y formatos de contenidos, por ejemplo más cortos y con mayor producción por episodio, para competir mejor en el espectro new media.



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CBC Radio-Canada: Michel Pelletier, content acquisitions; Jacinthe Brisebois, head of programming; Dominique Chalouit, general director; and André Béraud, head of TV drama

Canada is one of the leading countries in Virtual Reality contents and tech & media developments in general. To be a referent in such matters is important to grow in the global content picture

very good contents, will be (at least) something different from the rest. It can handle better awareness to start making alliances and to empower business. To make cross promotions with Samsung for the goggles, etc.

The world of online sport competitions is still a riddle for most of TV producers, as basic business is to emit on live the tournaments, and not much more. But if one can develop programs, formats that impact gamers, it has a gold mine on hand. For example, a game

que sea 12 horas diarias con buenos contenidos, va a ser (mínimo) alguien diferente a los demás. Puede tener mayor awareness para empezar a hacer alianzas y potenciarse. Hacer promociones cruzadas con Samsung por los goggles, etc.

El mundo de las competencias deportivas online es aún una incógnita para la mayor parte de las productoras de TV, porque el negocio base es transmitir las competencias, y no mucho más. Pero si uno logra desarrollar programas, formatos que impacten en los gamers, tiene una mina de oro ante sí. Por ejemplo, un game show para descubrir habilidades ocultas en los gamers hacia ciertos juegos, que se pueda jugar a la distancia. O realities donde se reúnen gamers a intercambiar experiencias y esto enriquece a la audiencia (de gamers).

La unión entre TV y la industria de advertising hace tiempo que existe, pero se mantiene en posición bastante latente. No se ha avanzado mucho en branded content, o en desarrollo a largo plazo de contenidos que robustezcan el posicionamiento de una marca en ciertos segmentos. Por ejemplo, que los films Fast & Furious tras 10 años de acción, incrementen un 30% la venta de autos con tips futuristas en jóvenes de 18 a 25 años. Todo viene siendo más de color que de fondo.

Hay muchísimo por crear, hábitos que hoy no se imaginan hasta que alguien los genera. Cualquiera de nosotros que viaje en un transporte público, podría ver una tira de cortos de 10 minutos en el smartphone, un capítulo por viaje, pagando en el momento desde el aparato o con un abono mensual. Sólo hay que crear los productos correctos e imponerlos.

show that discovers gamer hidden abilities for such games, to play from distance. Or realities that put gamers together, and they share experiences that enrich dynamically the (gamers) audience.

Merger between TV and advertising industry has many years taking place, but it still keeps a latent stage. There are not so many branded content experiences, or long-term, high level developments concerning contents and brands. For instance, that Fast & Furious films increase 30 percent after 10 years, the sales of cars with futuristic tips in 18-25 years male target. Everything seen is more for the moment than background.

There are a lot of things to create, habits that today we don't imagine since somebody launches them. Any of us that travels in public transport, could watch 10-minute episode series in a smartphone, one chapter per trip, paying directly at the moment or with a monthly fee. The content industry just has to create the right products for this.

Digital battle is opened to everything. Netflix, Amazon, Hulu, Google/ Youtube, etc., heads the game because they are digital natives, but broadcasters, handling the rights of main contents and with expanded media structures, can do better many things. Due to this, now we see a race for original content, where already some broadcasters don't give their product to digital and launch their own OTTs, with fresh product first for them than their traditional TV channels.

First, it is necessary to change the chip for the new era, though taking care of traditional business. Then, it is proper to look for business assets and good partners. Then, to go forward by test & see, taking care always of financial health not to fall. Checking different formulas, some will give good tips, and from there it will be possible to build on surer matters. Keep moving forward.

La batalla digital da para todo. En principio los Netflix, Amazon, Google, Hulu, etc. tienen las de ganar, porque son nativos online. Pero los broadcasters, al ser dueños de principales contenidos y tener estructuras de medios, pueden hacer mejor que aquellos muchas cosas. Por eso hoy se está armando una carrera de contenido original, donde ya broadcasters no ceden su producto y lanzan sus propios OTT para tener material incluso primero que en sus propios canales de TV.

Primero, hay que cambiar el chip a la nueva era, sin dejar de hacer lo de siempre. Luego, buscar sostenes de negocio y buenos partners. Luego, avanzar a prueba y error cuidando siempre las finanzas para no desbarancar. Probando distintas fórmulas, algunas van a dar buenos indicios, y a partir de ahí ya se podrá construir más sobre seguro. A moverse...



Jennifer Barany, adquisiciones de DLA, Tomás Darcyl, presidente de Telefilms, Pablo Iacoviello, VP de adquisiciones de DLA, Luis Perazza, VP de producción original de HBO Latin America, Ricardo Costianovsky, CEO de Telefilms

Los players new media también apuntan fuerte al contenido original, como forma de diferenciación y preparándose para una batalla digital más áspera, donde muchos productos pueden no estar disponibles

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Charles McDougall: 'It is a great time for television'

British Emmy Award and BAFTA-winning director **Charles McDougall** has been working in TV series since the beginning of the '90s. He has directed episodes and pilots of some of the most successful TV series worldwide, such as *Sex & the City* (1998, HBO), *Desperate Housewives* (2004, ABC), *The Office* (2005, NBC), *The Tudors* (2007, BBC & Showtime), *The Good Wife* (2010, CBS) and *House of Cards* (2013, Netflix).

PRENSARIO publishes this exclusive interview with **McDougall**, who describes and analyzes the global trends in the industry, the new digital platforms and, consequently, the new audiences created.

Apart from its work in Hollywood, **McDougall** has always saved time for the academic activities. He loves sharing its knowledge and experiences to the new talents around the world.

He regularly offers workshops/master classes for students from audiovisual careers. It has done a couple of them in Cuba in the past, and most recently in Argentina, where it also took the chance to be the protagonist of a reality series called *The Mentor*, which will be premiered in November on **Television**

Publica Argentina.

Created by **Carolina Cordero**, director of **Educ.ar** polo (the State owned company in charge of the educational TV channels **Encuentro**, **PakaPaka** and **DeporTV**) and cabinet chief of **Radio Television Argentina**, *The Mentor* is a "contra-reality" consisting of 8 students that had to produce a short film in a determined period of time, under the valuation of McDougall.

It was developed along with the **Sistema de Medios y Contenidos Públicos**, led by Eng. **Hernan Lombardi**, and using talents from Educ.ar polo and the **Audiovisual Bank of Argentine Universal Contents** (BACUA in Spanish). More than 70 people have worked in the project, directed by **Maximiliano Gutierrez**, who also was the scriptwriter.

The essence of this 4x60' TV show is not the same of the already known realities. **McDougall** explains: 'I am honoured of participating on *The Mentor*, whose spirit is pretty different from the traditional realities: the aim here is to share and learn, not to compete blatantly. I believe it has a big potential for the global market'.

'It's a big opportunity to share my experience with these guys, but also to learn a lot from their fresh and young ideas', he says.



Charles McDougall participated in the reality show *The Mentor*, which has a big potential for the international market

'I found a great technical team and understandings about how to direct a project. I also liked the artistic team (dress, make up, etc.) and the locations. I'd really enjoy returning to Argentina next year and to produce a second season of this show', he remarks. As part of his trip to the country, the British director also offered a master class to more than 250 people at the Centro Cultural Nestor Kirchner in Buenos Aires, where he offered strategic recommendations showing his work on TV.

Regarding the industry, **McDougall** considers we are going through a 'great time' for TV projects. 'There are more platforms and even more opportunities for content creators. I've seen really original ideas, also very interesting for the global market', he stands.

'Drama series are on top all over the world. Hollywood has strong competition in Europe and other parts of the world. There are no excuses for not producing new projects. The series are more sophisticated, as the new platforms have changed the audience taste and request'.

McDougall believes that while the major US networks continue betting on the same genres, very conservative programs, cable network and SVOD giants are offering more 'modern, edgier shows'. And this is something advertisers are particularly going after to.



The Office, *The Tudors*, *House of Cards* and *Desperate Housewives* were some of the most important series that Charles McDougall has directed



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BY FABRICIO FERRARA



Europe goes digital: more operators, original content

European digital markets have been growing steadily thanks both, major and smaller players. But, as it has happened in other regions of the world, the appearance of Netflix, Amazon and other titans during the last five years, has empowered the picture. Strongest competition, local production and programming costs, the challenges.

SVOD subscribers in Europe grew 56% between 2014 and 2015, and are expected to reach 50 million homes by 2020, predicts a research from the **European Broadcasting Union (EBU) Media Intelligence Service**. The study shows that the UK, Netherlands, Ireland and Nordic region are driving uptake to the point where 11% of all European households now have an SVOD subscription. This number is anticipated to double by 2020.

Netflix is the leader with a 52% share of the market but is facing increasing competition, principally from **Amazon**. Other key players are **CanalPlay** from **Vivendi** (France), **Maxdome** from **ProSiebenSat.1** (Germany) and **NOW TV** from **Sky** (UK), even though the latter is subscription-free.

Similarly, the **BBC Player** is a main driver for on-demand, if not subscription, services along with **RAI Replay**; Italian pubcaster has also launched its OTT service **Rai Play** with 14 networks and VOD content. Free catch-up services remain the preferred way to access content. 97% of EBU Members have one of this kind.

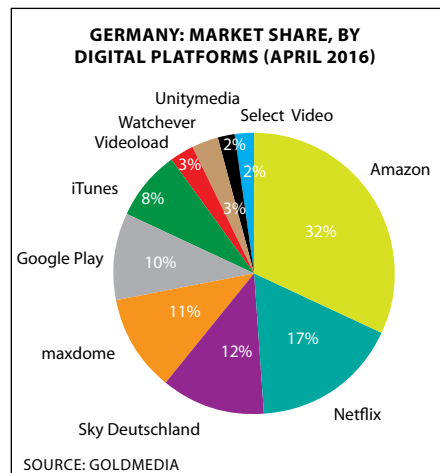
Many Members are also embracing SVOD, either launching their own services or distributing their content on third-party

platforms: **NPO** (Netherlands) operates a joint initiative with **RTL** and **SBS**, and Irish state broadcaster **RTÉ** launched in 2015 launched an international player available for Irish living abroad. The impact of the growth in the SVOD was having only a 'modest effect' on overall audiovisual consumption. In UK, it represents just 4% of total daily viewing or 11 minutes on average a day, while in the Czech Republic this fell to just 1%.

According to **SNL Kagan**, France hosts the most developed **multiplay** service propositions, while the UK features the healthiest Pay TV and OTT market and Germany's pay TV competition is only just ramping up on the back of heavy consolidation.

IHS Markit highlights that the arrival of multi-territory global players changed the game dramatically in a short period of time: total SVOD spending is set to reach €3 billion by year-end 2016, driven by **Netflix** and **Sky's NowTV**. By 2018, it forecasts SVOD will account for 49%, €4.2 billion, of home video spending in the region and is set to increase to a 58% share or €5.2 billion by 2020.

The two largest European markets for **Netflix** are UK (2012) and The Netherlands (2013). **BARB's Television Landscape Report** (2015) informed that SVOD in the UK has nearly a quarter of the country's households subscribing to one of the three main suppliers: **Netflix** (5 million, 24% of the total), **Amazon** (1.6 million) and **NOW TV** (close to



1 million). In The Netherlands, consumers devote on average 5% of their daily video viewing to subscription VOD services —around 15 minutes per day—, according to **Dutch Consumer Video Behaviour (Telecompaper)**. **Netflix** is especially popular in households with children. A quarter of these subscribe to **Netflix**, compared to 17% of all Dutch households. In 4Q 2015, **Netflix** reached 1.3 million subscribers.

In France, it has launched the first original series, **Marseille**, produced by **Federation Entertainment** and with two episodes available on leading French broadcaster **TF1**. In Spain, the last Western European territory to be launched (October 2015), it is producing with **Studiocanal's Bambu Producciones** the series **Las Chicas del Cable**, which is set in the 1920s and will be released in 2017.

IHS Markit has found that non-linear take-up has remained slow in all coun-



Las Chicas del Cable is Netflix first original Spanish series, produced with Bambu Producciones



Marseille, the very first European original production from Netflix, was also aired (two episodes) on French leading broadcaster TF1, an deal that surprised the industry

tries outside the UK, where the majority of viewing time is still tied to the broadcast schedule (live or catch-up). The average TV viewer in Italy watched on average 4 hours '40 per day (2015), more than any other country. Spain is the second with 3 hours '54 per day, but total consumption is declining; yet, non-linear viewing time has been growing. Online revenues in 2015 made up just 3% of total TV revenues in the UK, France, Germany, Italy and Spain combined.

In Germany, VOD has reached the mass market with 43% of all Internet users paying for VOD services: around 24 million people, according to **Pay-VOD in Germany – Forecast 2016-2021** (Goldmedia, April 2016). Turnovers are strongly rising, expect-

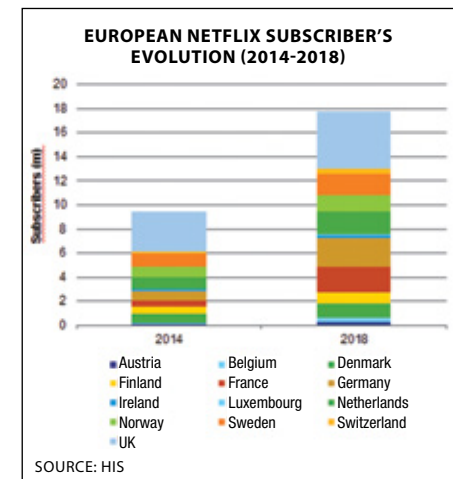
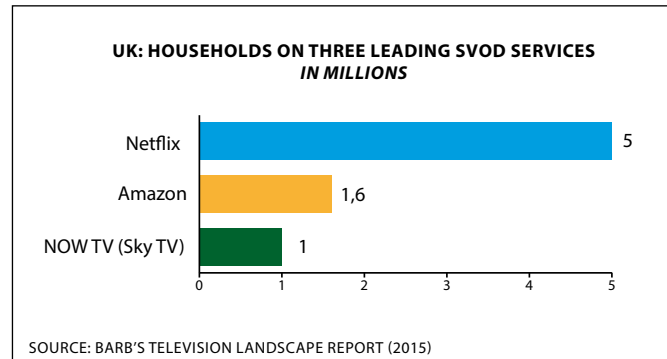
ed to grow from €423 million (2015) to €990 million (2021). Though the entry of **Netflix** and **Amazon**, the leading one, German VOD services have gained popularity since 2014. There are currently 38 Pay-VOD services with new players like **Disney Life** or **YouTube Red** expected to join. The rising penetration of fee-based VOD services is driven by users below 30 years of age, who prefer SVOD to transactional.

In CEE, **CME** digital assets **Voyo** (2011) and **Oyo** (Croatia) have been playing key roles since it release in every market the group has operations, but the disembark of **Netflix** earlier this year hasn't been unnoticed. After its launch in January, audience tried it, which went specially well in Poland and Romania. There were 160,618 real users, 959,775 opens and a reach of 0.73% among viewers who accessed the service via PCs in Poland (March).

The big challenge is on the content side: there is a need of *localized* programming, but this is missing on the line up. While Romanian and other CEE subscribers have only access to international content dub into native languages, in Poland **Netflix** is going in a different way by launching a 'truly Po-

lish service', after an agreement with **T-Mobile**. SVOD service is using a fully localized user interface, with over 80% of its content being dubbed or subtitled in Polish.

Netflix is now focusing on making its service available in more European countries. But leadership won't be easy, as it has happened in Latin America since its launch back in 2010 (**Netflix** leads with more than 60% of the share): the big difference is that the European market was already an established territory in terms of digital development. Similar things are happening in Asia Pacific.

ITV: physical game shows return



Asif Zubairy, ATF Formats Pitch shortlist judge and Commissioning Editor, Entertainment, ITV

Asif Zubairy, Commissioning Editor, Entertainment at **ITV**, the biggest commercial TV group in the UK, confirms to **PRENSARIO** the return of the physical game shows to UK. 'When *Wipeout* was cancelled a few years ago, there was a feeling that it was because there was no appetite for physical game shows. A couple of years ago we were offered two and decided to go with the *Ninja Warrior* franchise that production company **Potato** has licensed'.

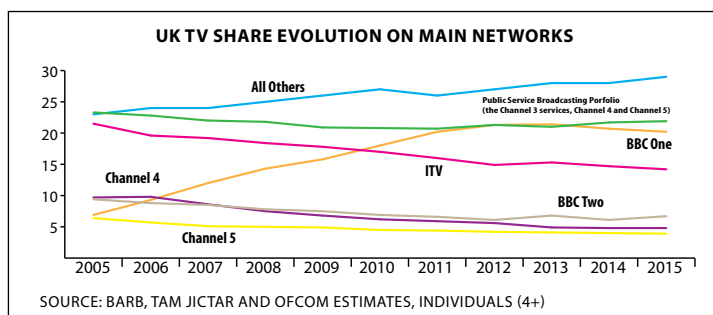


Ninja Warrior confirmed the return of the physical game shows to UK, and now the show is on Season 3 (ITV/Potato Productions)

'We developed the show with more of a British sensibility: less intense and serious than *Sasuke* (Japan) or *Ninja Warrior* (USA) with more humour as well as athletic prowess. It was a hit with a family audience and we have just taped Season 3. With the lessons learned, we are looking at a couple of other programs in the physical gameshow format that we think are different enough'. Regarding the global entertainment market, he says: 'The usual players still dominate: Britain, Holland and the Nordics, but there seems to be fewer and fewer new ideas. There is a trend of lots of formats that are quite noisy but, because there's not much substance to them, don't sustain for more than a series'.

'There are a lot of "social experiment" formats, but they don't seem very clever, well thought-out or have a genuine sense of curiosity so they feel more exploitative than enquiring "what if..." A global success has to have a simple, clever proposition and have a likeable cast of host and contestants'.

As **Zubairy** will be a shortlist judge of *ATF Formats Pitch 2016* (submission deadline: October 31), he concludes about that region: 'I have been a fan of Japanese formats; their inventiveness, creativity and scale are amazing. We are now entering an era where Asian formats are going to come to the fore. I like some Chinese formats, I am discovering the Korean ones, and I want to know more about Thai, Indonesian and Indian. Some of the freshest new ideas will come from Asia'.



hayu.: unscripted consumer



NBCUniversal International (USA) launched last March **hayu**, the first all-reality subscription VOD service, curated and fully integrated with social media, and available in the UK, Ireland & Australia on a full array of devices at **hayu.com**.



Jay McNamara - EVP, Strategy Development & Analysis, NBCUniversal International, Distribution & Networks

Over 3,000 episodes are featured, and more than 500 new episodes are added per year, including *Keeping Up with the Kardashians* and its spin-offs, along with *The Real Housewives*, *Million Dollar Listing* and *Top Chef* franchises. The majority of US shows debut on the service the same day as their US launch for £3.99/€4.99/A\$5.99 on a rolling monthly subscription that starts with a 30 day free trial.



Jay McNamara, EVP, Strategy Development & Analysis, **NBCUniversal International**, Distribution & Networks, explains: 'Our research revealed that there was an unmet consumer demand for reality/unscripted programming in the SVOD space, as the market-wide SVOD explosion has only focused on film and scripted series. As experts in reality, producing more than 1,700 hours of unscripted content annually, we have made much of our best-unscripted content available in one place for the first time'.

'Since our launch, we have announced a partnership with **Virgin Media** (UK), launching to **Virgin TV** customers through a bespoke **TiVo** app from April 7, followed by a June announcement with **Foxtel** in Australia. We have since announced that offline viewing will launch in Q4, along with the launch of the service on **Apple TV**', he adds.

Regarding the market, **McNamara** concludes: 'We are constantly exploring how to best meet the demands of current and potential audiences. Looking at the range of our content, and the competitive landscape, we knew that reality content was the right option for us to bring to market via a next generation SVOD service. We are discussing with a full range of platforms around the world as we focus on building **hayu**'s reach'.



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BY MARIA CHIARA DURANTI, FROM FORMATBIZ



Rai 3, Italia: 'If we don't change we run the risk of losing viewers'

Launched in 1979, Rai 3 is the third pubcaster channel of Radiotelevisione Italiana (Rai), and it is considered as the most left-leaning channel of Italian public TV, specialized in investigating programs, trends and prospects of the Italian society. Its strength is based on daytime programs related to present events, historical shows, national and regional news, cultural and political talk shows, being the only network to program reportages on prime time.

The new director, Daria Bignardi, announced a rate of innovation of 43% at the channel's schedule with new original shows: 'We are the channel of innovation, a brand patrimony that we want to re-launch. The previous year, the innovation of the schedule was 5.8%. This means that we have done a great job'.

'Our channel is curious, passionate and outstanding. The guiding principles are innovation, inclusion and public service. Innovation, because if we don't change we run the risk of losing viewers. The average profile of Rai 3 is 60 years old and we need to innovate it first of all, then there is the big theme of inclusion, pluralism, we need to talk to everyone', she stands.

It also offers entertainment, as quiz shows and a sketch comedy with a famous actress. 'We have some new entries in term of talk show and journalists. A new talk show titled *Politics* with a great protagonist of the political debate on TV, the journalist Gianluca Semprini. It will show a new twist in the genre: shorter, more compact with a strong digital dimension and enriched by a true and right side digital show'.

Journalist Gad Lerner returns to Rai with the project *Islam-Italy*, a 6-part series showing him around Europe talking about Islam. 'This is the public service we all want. But also, we will bring the public "in the belly" of America with the aim to tell the greatest electoral battle between Donald Trump and Hilary Clinton. We will do through journalist Iman Sabbah, who will host the program titled *The White House*', adds Bignardi.

In daytime it will launch a new show about health & medicine, *Tuttasalute*, with three experts and *Quante Storie*, focused on books, culture and current affair with three different points of view: a journalist, a writer and a *youtuber*. Also *Pif*, actor, director and writer, known for his movie *La mafia uccide solo d'estate*, who hosts a daily strip series about news and reports.

'For access prime time we will experiment in daily stripped slot, the show *Gazebo* is a sarcastic review about news and politics. Another one stripped in day time and prime time is the historical brand *Chi l'ha visto?*, focused on missing people, which will have a daily show of 25' titled *Chi l'ha visto news* at 12.25am', she underlines.

'We renewed our historical brands including *Che tempo che fa*, which will be doubled, and *Report*, hosted by Milena Gabanelli, and *Presadiretta*, by Riccardo Iacona (both focused on current news and investigative reports about politics, mafia, environments and financial crisis). Rai 3 will keep the historical shows such as *Agorà*, the morning news program with two consecutive hours of real-time news, and *Mi manda Raitre*, which we decided to renew adding also a daily version. The format was launched in 1990 but it's still a big hit. Another pillar of our channel is the cultural prime time show *Ulisse* led by Alberto Angela', she completes.



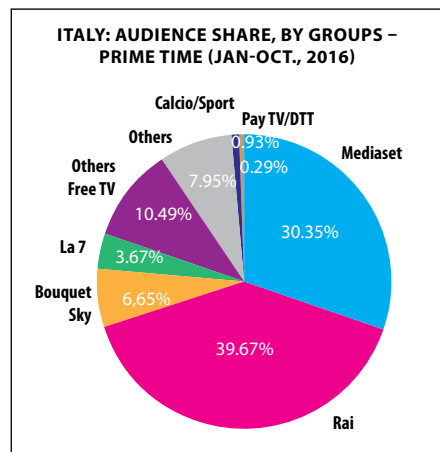
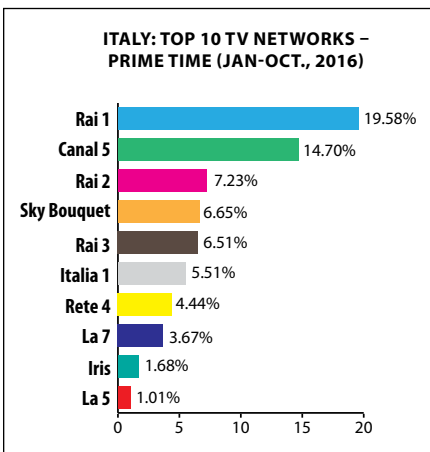
Daria Bignardi, director, Rai 3



Regarding entertainment, the channel will broadcast the historical and famous quiz show *Rischiatutto* with nine episodes in the fall. 'Furthermore, there will be an entertaining prime time show with actress and comedian *Virginia Raffaele*', explains Bignardi, and she concludes: 'We will launch the Spanish daily soap series *Amar es para siempre* in daytime and the scripted drama produced by FremantleMedia *Non uccidere* Season 2. The police series set in Torino revolves around the investigations of police inspector Valeria who deal with crimes related to family affairs'.



Politics is a new political talk show that presents a new twist in the genre: shorter and with a strong digital dimension



The classic show *Che tempo che fa* will be doubled this season



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NEW PICTURES





Atresmedia: el desafío de la fragmentación



José Antonio Antón, director de programación y canales de TDT

Sus canales generalistas **Antena 3** y **LaSexta** se enfocan a un público masivo, mientras que los otros cuatro cubren targets específicos y centran su programación en un género determinado: **Neox**, público joven; **Nova**, femenino; **Mega**, masculino; **Atreseries**, ficción. Además, ofrece información y ficción, entretenimiento, deportes (*Champions League*), actualidad e investigación.

‘Cada espectador puede encontrar en cada momento un contenido a su gusto dentro de la oferta de canales que plantea el grupo’, resalta a **PRENSARIO** José Antonio Antón, director de programación y canales de TDT. Y destaca los grandes éxitos de ficción del grupo: segunda temporada de la serie *Mar de Plástico* y última de *Velvet*.

También la nueva temporada de *Tu Cara me Suena* de **Antena 3**, o *Pesadilla en la Cocina*, *Equipo de Investigación* y *El Club de la Comedia* en **La Sexta**. Tendrá además los nuevos *El Amor Está en el Aire* o *Enviado Especial*, nuevos programas que divertirán y sorprenderán a la audiencia.

En cuanto al mercado, el ejecutivo describe: ‘Está en un momento muy dinámico ya que recientemente se han concedido 6 nuevas licencias de TV abierta, que han fragmentado más a las audiencias y exigen ser cada vez más competitivos. El de pago suma ofertas convergentes de las telcos, y con la aparición de Netflix, llegan nuevos OTTs que se hacen un hueco entre consumidores. La audiencia es cada vez más sofisticada y exigente y por ello la calidad es fundamental’.

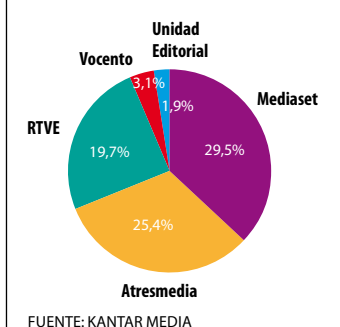
Según Antón, ‘grandes cambios y transiciones’ hacen que los usuarios tengan ‘mayor capacidad de decisión’ en cuanto a contenidos y plataformas. Explica: ‘Como creadores de contenidos debemos estar cada vez más atentos para dar respuesta a la demanda, pero prestando especial atención a cómo monetizamos estas nuevas formas de consumo. Tenemos muy claro que debe estar muy presente en nuevos mercados’.

A futuro, **Atresmedia** planea continua produciendo ‘grandes contenidos’ de ficción y entretenimiento. ‘Un ejemplo es *La Catedral Del Mar*, superproducción de **Atresmedia**, producida por **Diagonal TV**, **La Catedral del Mar A.I.E.** y **Televisió de Catalunya**, con la colaboración de Netflix. Está basada en la novela homónima de Ildefonso Falcones y promete ser un auténtico éxito en España y el resto del mundo. Estrena en enero 2017’, concluyó el ejecutivo.



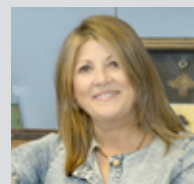
La Catedral Del Mar, superproducción de Atresmedia, Diagonal TV, La Catedral del Mar A.I.E. y Televisió de Catalunya, con la colaboración de Netflix

SHARE DE AUDIENCIA (AGOSTO 2016)



FUENTE: KANTAR MEDIA

TVE: Milagros Mayi, nueva directora de adquisiciones



Milagros Mayi, directora del Área de Adquisiciones

La ejecutiva se desempeña en la Corporación desde 1988 y ha estado ligada principalmente a

El Consejo de Administración de **Radio-television Española** (RTVE) confirmó en septiembre a **Milagros Mayi** como la nueva directora del Área de Adquisiciones de TVE.

departamentos comerciales en áreas de ventas y ventas de programas, cine y doblajes.

Ha sido responsable de ventas de contenidos de TVE, derechos cinematográficos, bandas sonoras y catálogo ajeno en representación, nacional e internacional. Se ha desempeñado además en la valoración de las parrillas de programación de eventos deportivos, taurinos, cine y series de ficción a nivel nacional.

deben estar cada vez más atentos para dar respuesta a la demanda, pero prestando especial atención a cómo monetizamos estas nuevas formas de consumo. Tenemos muy claro que debe estar muy presente en nuevos mercados’.

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BY DANIEL CONDEMINAS, COMMUNICATIONS SPECIALIST (@DCONDEMINAS)
PHOTO CREDITS: CONXITA MIRO



Le Rendez-Vous 2016: French exportations continue growing

French audiovisual exportations grasped a new record in 2015, totaling USD 183,9 millions, 6,8% more than the previous year. Considering the pre-sales and the foreign investments in co-productions, the exportations reached USD 286,6 millions. The figure was considered 'historic' by TV France International and Centre national du cinéma et de l'image animée (CNC), organizers Le Rendez-Vous on September 4-8 at Biarritz, France.



Mathieu Béjot, executive director, TV France International, Benoît Danard, director, CNC, and Hervé Michel, president of TV France International

The ever-growing number of audiovisual productions for television and the new platforms along with the increase of new OTT platforms in the world have transformed the content marketplace forever. In a widely competitive space, producers have to bring (more than ever) fresh and original programming offers created for extremely dynamic and diverse audiences.

French content is very well prepared to succeed in this context, and the best proof of this has been *Le Rendez-Vous 2016*, the 22nd edition of this unique French audiovisual market organized by TVFI and CNC in Biarritz that has gathered 270 buyers from 54 countries.

It was an intense market in both, the launch of new programming and the arrival of new buyers from the world that had access to a catalogue of 1,081 titles, the majority of them brand new and available in HD and some of them in 4K, the new norm of TV production.

Organizers have launched a new platform, *Screenopsis*, to allow the buyers a better experience in the evaluation of the content: 180 screens were connected and showed 8,400 views during the four market days. There was a special interest in some of the most impor-

tant French fictions, such as *Sam*, and the documentary series *A world of scents*.

Le Rendez-Vous is also the space to release the study on French audiovisual exportations, which have grown 6.8% in 2015 reaching USD 183,9 millions and USD 286,6 millions if it is included the pre-sales and the foreign investments in co-productions. It is important to highlight that 10.8% of the total sales have been for VOD buyers.

Over the last decade, the French content exportations have grown 43%, positioning the international sales in the 'bigger level ever reached', according to the executive director of TVFI, **Mathieu Béjot**. 'This is a reflex of a market that grows in quality and quantity', added **Hervé Michel**, the new president of the entity.

The dominating genres are animation, fiction series and documentaries. Three genres with highlighted increases in comparison with 2014, which have contributed to the record growth in 2015. As **Frédéric Vaupré**, director, **Eurodata TV Worldwide**, commented on the inaugural panel, '54% of French productions are originated on the adaptations of foreign programs or international co-productions, which can be developed with key "traditional" players as **BBC** (*Versailles*) or "the newcomers" **Netflix** (Marseille) and **Amazon** (*The Collection*).

While fiction production has concentrated in fewer French players, the country is offering

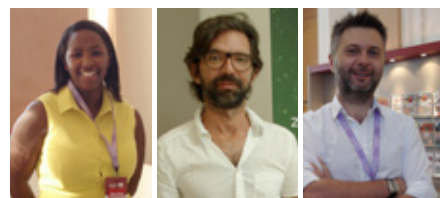
better facilities to international productions with foreign partners. This has been the main reason of the evolution and growth of fiction series since 2011 on the French TV screens. The genre has replaced other genres on prime time, specially the telefilms.

1,193 hours have been produced in 2015 (+12% vs. 2014), being 91% international co-productions. The French programming has grown up to 111 hours (9%), getting its best result since 2013.

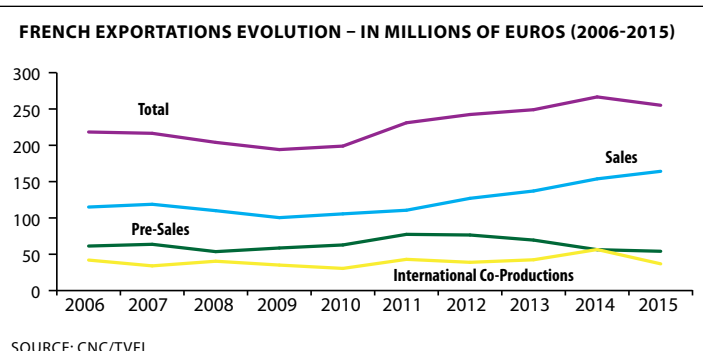
For the future, France will organize a global event for series, gathering the already existing *Séries Mania* and *Séries Séries*, and counting with the support of **Forum des Images** of Paris. The project exemplifies the ambition of the local industry to build up a renowned global event for television, as it happens with Cannes for cinematography.



Daniel Condeminas with part of Le Rendez-Vous staff during the celebration of the 70th Anniversary of Lucky Luke, offered by Mediatoon Distribution



Audrey Kamga, manager, ARTE France, Jérôme Keff, responsable Marketing & Business Development, Universal Publishing Production Music and Christophe Bochnacki, president, Balanga



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Bulgaria: two markets in one

With ad buyers constantly contesting the contradicting results and pressing prices, both Bulgarian media groups reported growth and stable encouraging results. For the first time since its foundation according the official data, Nova Broadcasting Group registered higher sales revenues in 2015 compared to bTV Media Group.

MTG prized the efficiency of its Bulgarian investment officially announcing 20% total growth and 60% growth in local digital business. Shows like *VIP Brother* and *Your face sounds familiar* engage about 10% of the active population through social media; between 1% and 3% are following *Nova's* reality soap *Sofia Day and Night* on *Vbox7*, its own video-sharing platform that only this year produced several teen series and even a summer dating reality, reaching new audiences bigger than those of most local TV stations.

Nova digital expansion underlines one main advantage to be a content producer on smaller yet well developed market – the target audiences respond enthusiastically to new provocations making it relatively easy to be attracted with minor investments and sponsored content.

On the digital front *bTV* is acting too slow in the last years: although popular and well organized the PPV service *Voyo* doesn't currently fund or produce content and the channel struggles to increase the social media influence of its productions. Now, targeting Bulgarians abroad with the recent launch of *bTV International* looks a smart move hopefully announcing

positive developments in finding new customers outside the local screen.

In front of the TV sets differences in reporting make almost all local productions successful leaders in viewership. Only *bTV's Masterchef* was concordantly more followed this spring than *Celebrity Apprentice* on *Nova*. *bTV's* schedule was not surprising with Turkish series stable at 8pm, *The Slavi's show* at 10.30pm and the regular seasons of *Bulgaria got talent*, *Citizens in excess*, *The Comedians*, with the renovation reality *Mission My Home* being the new proposal.

Nova again introduced new titles and brought some changes: new reality shows like *Undercover boss* and *Sofia Day and Night* were proposed in late slot together with a new season of *Kitchen Nightmares*, and for the first time since 2012, reality was replaced with fiction for three evenings every week – the medical drama *Stolen life* (*Dream Team*) proved to be a good choice set to continue this fall.

Both channels made changes in access primetime: local version of the format *My mom cooks better than yours* on *bTV*, and *Family Feud*, replacing after more than 12 years *Deal*

BY HRISTO HADJITANEV-MLADSHI, HEAD OF RESEARCH AND DEVELOPMENT AT OLD SCHOOL PRODUCTIONS



Celebrity host Slavi Trifonov – one of the scriptwriters of his show recently teared in pieces an official photography of Bulgarian president Rosen Plevneliev

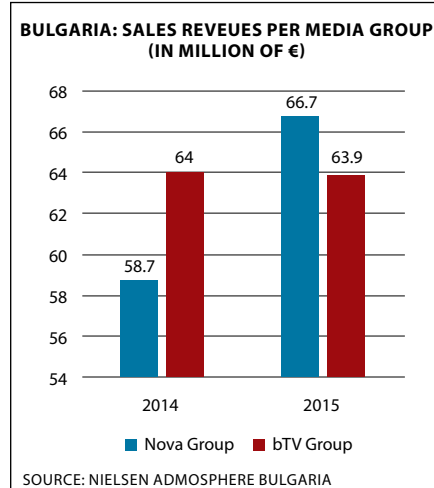


Medical drama *Stolen life*, *Nova's* first successful fiction proposal since 2012

or no deal on *Nova*. The rest was European football and Olympics on *Nova* and *BNT*.

Nova's aggressive battle for (or defense of) the leadership becomes more fierce this fall – the channel announced its schedule branded *Two seasons in one* on a big live concert in Sofia: the regular season of *VIP Brother* on the start, followed by the first editions of Korean format *I can see your voice* and British cooking reality *Bake off*, then the return on air of two popular shows *I love my country* and life swapping reality *Miss/Cinderella*, with *Sofia Day and Night* and *Lords of the air* continuing to put pressure on *bTV* veteran *The Slavi's Show*.

bTV continues to search for stable performance with the second season of *The Farm*,



but two projects could make the channel regain leadership also according the competing measurement agency – an ambitious fiction project with huge long-lasting potential was announced this summer together with a brand new Friday night celebrity-based entertainment.

But one programming issue is to be resolved: in order to keep the 1-and-a-half-hour long slot for Turkish series after the main news *bTV* is losing audience during the night as reported by both agencies. One possible reason could be that *Nova's* shows are programmed every hour, not every half. The more serious problem ap-

pears to be *The Slavi's show* itself – the longest surviving production in the daily schedule since the very start of the channel back in 2000.

Not only the ratings put pressure for alternatives, but political ambitions of host *Slavi Trifonov*, probably the most famous TV celebrity in the country, could re-establish a dangerous precedent. Last year *TV7*, funded by bankrupted **Corporate Commercial Bank**, went out of the game. But it served a purpose: the then corrupt journalist and now European MP *Nikolay Barekov* managed to lead his political party, born in the form of a travelling reality show, to the national parliament. Many saw the move as a triumph for the local oligarchy, situation-bearing similarities with *Slavi's* recent behavior, which, if translated into real action, could become critical issue for *bTV*.

For *Nielsen* the dynamic market relies mostly on the capacity to actively and successfully promote your content among audiences that are easy to engage like people, not necessarily only young or urban but reachable through different media and on various devices. Looks like this cross-promoting has positive effect on TV consumption: constantly over 50% of viewers are reported to watch TV in primetime; opposite to the general trend, TV consumption remains very high, while digital engagement is steadily growing.

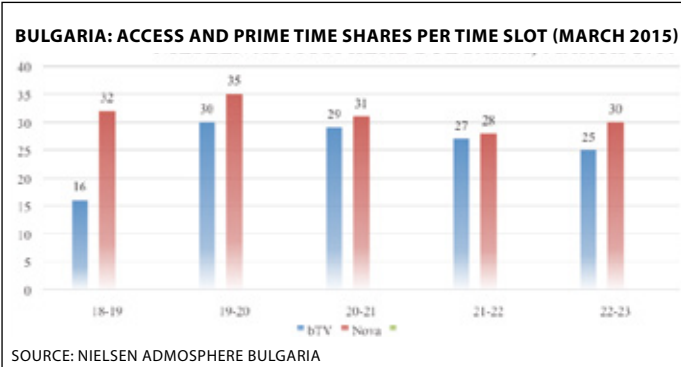
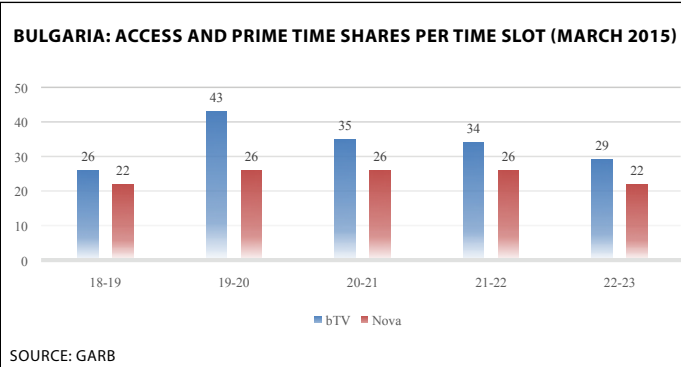


The celebration of football legend Hristo Stoichkov's 50th birthday was one of the highest rated events of years on *bTV Action*



Nova's Reality soap *Sofia Day and Night* became phenomenon not only on screen, but also in social media

For *GARB*, which has the longer history in measurement, decline in TV viewership is an actual phenomenon, which leaves mostly traditional and conservative viewers in front of the screen, thus making it difficult to introduce significant changes or switch towards alternative targets. These agencies draw the double-faced portrait of the Bulgarian TV market.



Slots from 6pm to 11pm during a regular week in spring as reported by both media agencies: *bTV* with comfort leadership according to *GARB*, while *Nova's* leadership is more fragile according to *Nielsen*; impressive differences in access primetime and during the main news hour; *bTV's* decline during the night is confirmed by both agencies, while *Nova* appears stable.

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Nova TV, Croatia: 'We work to be a creator of the future of TV'

Nova TV has been the top choice of viewers for sixth consecutive years. In spite of the greater level of market fragmentation, the group maintains its ratings in Croatia. 'Today almost every household has access not only to domestic, but also to a great number of foreign channels, so it takes an exceptional effort to draw the attention of viewers and to win their loyalty', highlights **Dražen Mavrić**, President of the management board.

'Our leadership position was further solidified in the first half of this year when the **Nova TV Group** saw significantly better results than its competitors by achieving 37% prime time audience share (AGB Nielsen, TG: 4+; 1 Jan.–30 Jun., 2016), which is more than 50% higher than our closest competitor. This is significant result considering the competition broadcast the *UEFA 2016 European*, which always generates exceptional audience results'.

For the seventh consecutive year *Nova TV Dnevnik* has been the most watched prime time news show with a viewer share of 36%. It has outstripped the competition, achieving 62% better results than the nearest competitor. 'Vijesti u 17 is another successful news program with a 35% audience share. In the first semester, the news department has produced almost 12 hours of special programming. We should also single out the investigative journalist format show *Provjereno*, the only show of its kind in Croatia'.

'Our objective is to make content that is popular, and also to encourage the development of domestic production which, thanks to the fact that it keeps pace with and implements what is trending globally, is now by

no means lagging behind the most popular international formats', he adds.

Nova continued to broadcast the second season of *No Matter What*, which achieved a 34% audience share and was the most watched domestic series and the most watched show in its slot. 'It has created a loyal audience and also saw success on the foreign market. We have sold the series in as many as thirty countries. Licensed content includes foreign formats *Got Talent* and *Celebrity MasterChef*, as well as movies from leading studios', remarks **Mavrić**.

'I see great technological changes related to the production & distribution of video, greater reach of the Internet and the various tools and channels of communication as an opportunity for TV use all of these channels to place its content. We have been successful in creating numerous portals and profiles on social medias. In 2006 we launched the first video news portal, **DNEVNIK.hr**. We have almost 2.5 million fans as a group on as many as nine platforms, people with whom we directly communicate on a daily basis'.

'We were also the firsts to introduce SVOD, **OYO**, which is complementary to classic TV, as it allows to watch series even prior to their broadcast, later review missed content, as well as specialized shows, movies and documentary. We also created an AVOD service, **Nova Plus**'.

The company has been successful in broadcasting the "making of" and "behind the scenes" content for the leading prime time domestic series. For instance, viewers of the *Farm* are able to watch the show on **OYO** (24/7).

Nova TV launched the *Supertalent Croatia* app, which integrates TV screens and digital channels, allows interaction, and it is very

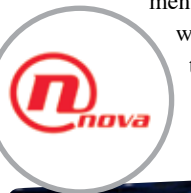
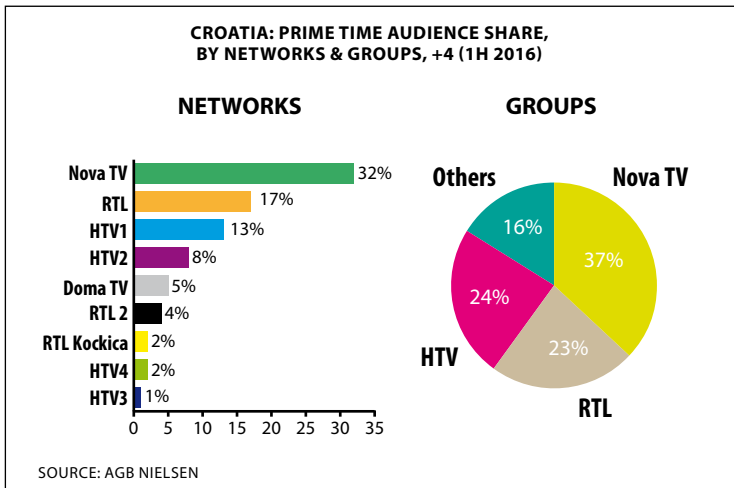


Dražen Mavrić, President of the management board Nova TV

successful for advertisers. While the show was on air, the app was the most popular free app on **Google Play** and the **iTunes** in Croatia. It was launched 765,000 times and fans interacted with the app over 4.5 million times.

Mavrić: 'We started developing these platforms because we foresaw the key trends. But as far as the monetization of digital platform is concerned we should mention the challenges with regard to measuring effectiveness; i.e. reach of target users'.

He concludes: 'TV has never been stronger, and the changes that technological development has brought to us pertain primarily to the availability of content on different platforms. This has now made TV even more accessible. This trend will grow at a rapid pace. These technologies will significantly contribute to the status of TV. We are working not only to adapt for the future, but also to be a creator of the future of TV in this broader region'.



Nova TV Dnevnik, with a viewer share of 36% is the top news program in Croatia



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Ukrainian TV insights



Sergey Sozanovsky, co-founder of FILM.UA Group



The Ukrainian TV market has changed a lot in last few years, mainly because of the ban of large portion of Russian content that came into force since summer 2015. Viewers were already indulged enough by lots of premieres, so Ukrainian TV channels started to invest more money into local production.

Moreover, September 22 was an historic for the industry, as the Parliament finally adopted a new version of the law on State support of cinema, which will radically change the relationships between the State and local and international film and TV producers. The feature film producers can apply for 80% State funding of its production budget, as opposed to the 50% max., which was all they could count on until this day. Producers of TV series are entitled to up to 50% coverage of their production expenditure as a State grant.

One revolutionary aspect is the implementation of a cash rebate system for local and foreign producers. State will provide refunds of up to 25% of the money spent for the production of films and TV series, and 10% of the costs spent

in Ukraine that can be qualified as pay to the cast and crew who are not residents of Ukraine and do not pay personal income tax.

'We are interested in coproduction perspectives with foreign partners. The high level of production quality that we Ukraine has achieved working with Russian colleagues has given us confidence that our product is internationally competitive and interesting outside our country', explains **Sergey Sozanovsky**, co-founder, **FILM.UA Group**.

'We can reassure everyone that the prices for content production here will be a shocking pleasant surprise for every foreign producer.'

In Europe, Ukraine has the lowest production-service prices, while it offers a high qualified and skillful personnel and a great variety of unique locations'.

Ukrainian TV market was punched down by economic crisis followed by local currency depreciation. Compared to 2013, TV ad revenues are now more than twice lower in USD or Euros that has forced local broadcasters to look for cheaper content, resulting in more scripted and non-scripted locally produced projects of lower quality.

'There has been a significant growth of local programming. The industry is evolving and more people are getting unique experience. But at the same time, this money shortage narrows the possibility of appearance of Ukrainian high-end iconic titles for the world, such our series *The Sniffer* or *Studio Kvartal 95's Servant of The People*. In future, such situation will influence programming policy of Ukrainian broadcasters', adds **Sozanovsky**.

In many European countries, high quality expensive shows are aired one episode per week. 'This shift from horizontal to vertical programming will occur in 1.5-2 years, when expensive locally produced scripted headliners will appear', he concludes.

By producing large quantity of middle quality contents, the industry faced with great shortage of screenwriters, directors and actors. 'This issue cannot be called the burning one, but the problem exists. We will have to attract actors and production personnel from Belarus, Baltic



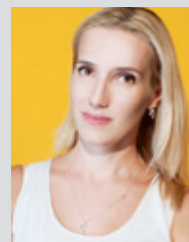
The Sniffer, one of the best sold series from FILM.UA Group

States, Moldova, may be Poland, and Bulgaria, who are not spoiled yet by high charge fees, unlike famous Russian stars', he remarks.

But tough times also mean great opportunities. 'With more than dozen national-wide broadcasters I see great prospective in Pay TV and digital ways of content monetization. New technologies changed the ways of consumption, so linear broadcasters should not only rely on traditional TV-ad and sponsorship revenues, but discover new techniques of their content delivery to viewers', concludes **Sozanovsky**.

The impact of the new law

Victoria Yarmoshchuk, executive director of the **Ukrainian Motion Picture Association**, comments about the law: 'Among other things, it introduces the system of cash rebate that is a huge step forward: now we are competitive on the global co-production market.



Victoria Yarmoshchuk, executive director of the Ukrainian Motion Picture Association

We offer unique filming locations and professional services in an adequate system of returning production costs. We expect a rapid growth in the coming years and we are ready to consult foreign producers. We have a database of key production and service companies, while we have established contacts in administrative organizations. We are also creating a database of Ukrainian filming locations (<http://location4film.com.ua/>).



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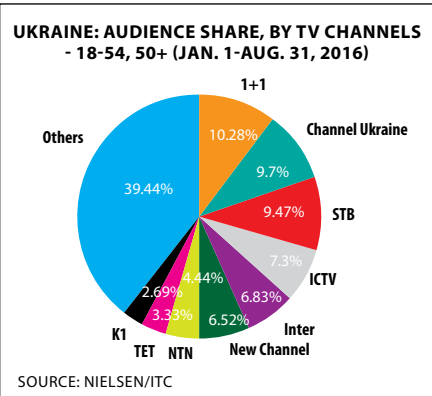
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MTG Sweden: 'Transformation is everywhere: things will never be the same again'

Modern Times Group (MTG) has a strong presence in Sweden, operating four Free TV channels, **TV3** (own productions mainly), **TV6** (humor, popular foreign series) **TV8** (women-oriented, dramas, docs) and **TV10** (male-oriented, sports, factual), as well as **Viafree**, the new play streaming service. Under the **Viasat** brand, it brings over 60 basic channels, and more premium channels, and it also offers since 2007 the premium streaming service **Viaplay** for the whole Nordic region.

In Sweden, **MTG** also owns **DreamHack**, Scandinavia's largest eSports company and organizer of the world's largest digital festivals and LAN parties; and **Splay**, the number one MCN in Scandinavia, whose content and web stars generate over 200 million monthly views on its 600 **YouTube** channels

Anders Jensen, CEO of MTG Sweden, explains: 'Our focus is entertainment and we want to bring our audiences the best programming of the market, offering a mix of sports, reality and scripted content. Major sports-events are important rating drivers: *Premier League*, *UEFA Champions League*, *La Liga*, *Serie A*, *NHL* and *Formula 1*. We broadcast over 2,000 hours of *Rio 2016 Olympics* across all our platforms, and last month the *World Cup of Hockey*'.

'Talent-driven reality shows work really well both on Free TV and on-demand. One of our biggest-ever successes is *Parneviks* —the equiva-

lent of *Keeping up with the Kardashians*— but with a guest twist, featuring one of Sweden's most famous golfers, Jesper Parnevik, his wife Mia, and their family. It has confirmed a third season. Finding personalities that your audiences will love, allow us to generate content for multiple platforms', he remarks.

'The demand for scripted original content continues to grow and we have both premiered and announced numerous original titles over the past 12 months, such as *Black Widows*, which will begin its second season next spring; *Swedish Dicks*, our first *Viaplay Original*; and the upcoming thriller series *Svartsjön*, and criminal drama *Hassel*'.

On Free TV, there has been a trend shift going from audiences wanting to watch acquired international content to locally produced titles, so the company is betting on this former genre. 'Anyway, the big names still work very well: *The X-Files* was a huge success across all our platforms, and we have great hopes for the *Lethal Weapon* series this fall. Another genre growing its importance is market-driven content, known as *Advertising Funded Programming (AFP)*. We have recently made successful series with large customers such as **McDonalds** and **Bauhaus**'.

The Group has been embracing the digitalization and have transformed from a traditional broadcaster into a digital video entertainment company. **Jensen** explains. 'We have the most comprehensive digital offering on the Swedish market. We are striving to use the full benefit of being a traditional broadcaster while not making our digital products too tightly linked to the channel brands. We try to offer something extra on digital that deepens the viewing experience'.

'**Viafree** shows exclusive material that is a little shorter than normal ('20 minutes). We also include short clips as well as exclusive short-form material around our shows. And we have several productions made together with **Splay**, targeting a younger audience. In terms of monetization, we use pre-, mid- and post-roll advertising and we have embraced programmatic buying fully to both lead and



Anders Jensen, CEO of MTG Sweden



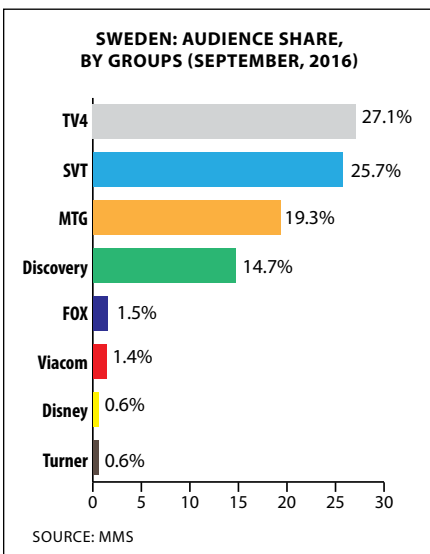
follow the market. Our web-exclusive formats are built on strong talents with an established fan base that they bring with them to **Viafree**'.

'Original programming, alliances and partnerships, and accelerated digital development, are at the core of our strategy in the future', underlines Jensen, and he adds: 'We are very well positioned in terms of audiences and as a buyer and producer. Our strength across platforms and geographies enables us to follow the eyeballs of our audiences in unique ways'.

'We are moving into an era of new and sometimes unexpected alliances. For example, we announced a co-operation with the Swedish broadcaster **SVT**, where **Viaplay** will co-produce *Our Time is Now*, one of **SVT**'s biggest-ever dramas. We've also partnered with Swedish tabloid newspaper **Aftonbladet**, which is now a major player in web TV, and we will air their morning show on our main channel, **TV3**. Transformation is everywhere, and it's clear that things will never be the same again. But one thing is for sure – there has never been a more exciting time to work in our industry'.



Swedish Dicks is the very first scripted original content from Viaplay



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MTG Baltics: original & digital

Modern Times Group (MTG) has a strong presence across the Baltics, including Free TV, Pay TV and radio. Every day, the TV offerings reach almost half of all viewers aged 15-49 years. The group commercial share of viewing (15-49, Q2 2016) is 47.9% in Pan-Baltic on average; 34.4% in Estonia; 61.5% in Latvia; and 44.8% in Lithuania.

Jette Nygaard-Andersen, EVP & CEO of MTG's Central European operations, explains: 'We launched **TV3** in Estonia in 1996, and in Latvia and Lithuania shortly afterwards. In 2002, we introduced **Viasat**, our Pay TV offering. This year we launched **Viaplay**, our video streaming service, in all three countries'.

'We have a wide program offering that is relevant to viewers across all our platforms. It includes international and local series, reality shows, films and kids' content. Some of our most popular local series are *Moterys meluoja*

geriau in Lithuania, *UgunsGrēks* in Latvia and *Kättemaksukontor* in Estonia'.

MTG Baltics also focuses on providing live sports, including the *UEFA Champions League*, *English Premier League*, *Formula 1*, *Euroleague* basketball, *KHL* ice hockey and boxing. We aired all the action from the *Rio 2016 Olympics*. We showed some 1,000 hours of sport from Rio on eight channels, seven of which were created especially for the Olympics, in Estonia, Latvia and Lithuania', she adds.

With its high Internet penetration and tech-savvy consumers, the region is an 'ideal digital market', remarks **Nygaard-Andersen**, and she adds: 'This is why we launched our first AVOD service here as far back as 2010, followed by **Viaplay** this summer. This former offers more online content than any other streaming service, and consumers now have access to their favorite series, movies and sports wherever they are'.

'We have invested in **ESL**, the world's largest eSports company, which creates events, leagues and tournaments that engage hundreds of thousands of players. Last year, 163 million hours of **ESL** content was watched on **Twitch**. In April this year, **MTG** launched **eSportsTV**, a dedicated channel that airs the best content of this kind every days of the week, around the clock. We are also the majority owner of **Zoomin.TV**, which is Europe's largest MCN with more than 2 billion monthly views and 100 million subscribers on **YouTube**'.

There are local examples in the Baltics, too. **Nygaard-Andersen**: 'In Lithuania, we are investing in live streaming of local sports and reality shows. We estimate that 15% of all streamed video in 2016 will be live content. In Estonia, we are producing three premium short-form video titles: *Laura blogi*, a vlog based on our popular drama series *Padjklubi*; the gaming show *Mānigime*; and the quiz show *51 küsimust*'.

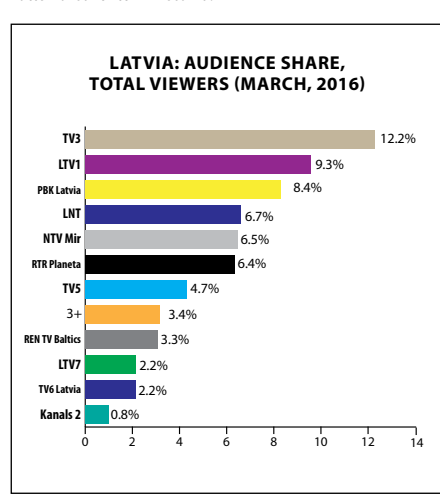
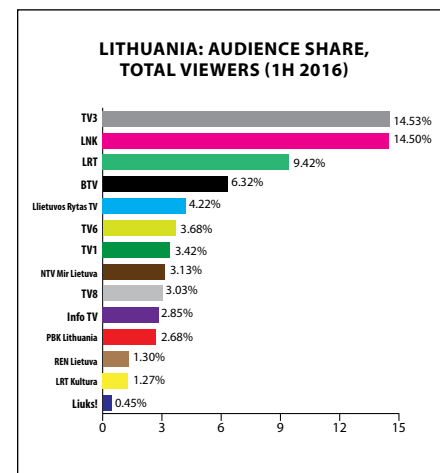
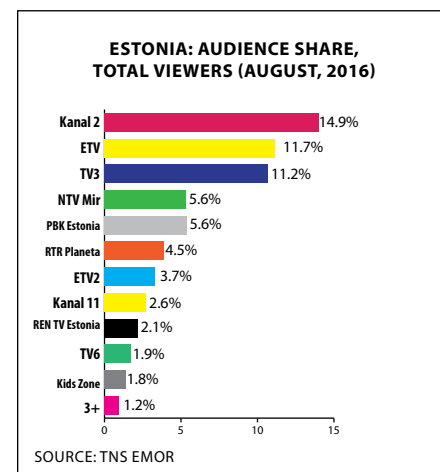
Regarding the future, she concludes: 'Today, capturing less than a minute of an average user's daily attention through premium short-form content can be the basis of a multi-billion dollar business. This is



Jette Nygaard-Andersen, EVP & CEO of MTG's Central European operations



The most popular local series of MTG Baltics are *Moterys meluoja geriau* in Lithuania, *UgunsGrēks* in Latvia, and *Kättemaksukontor* in Estonia.



just one illustration of how radical a shift we are seeing both in consumer behaviors and revenue opportunities'.



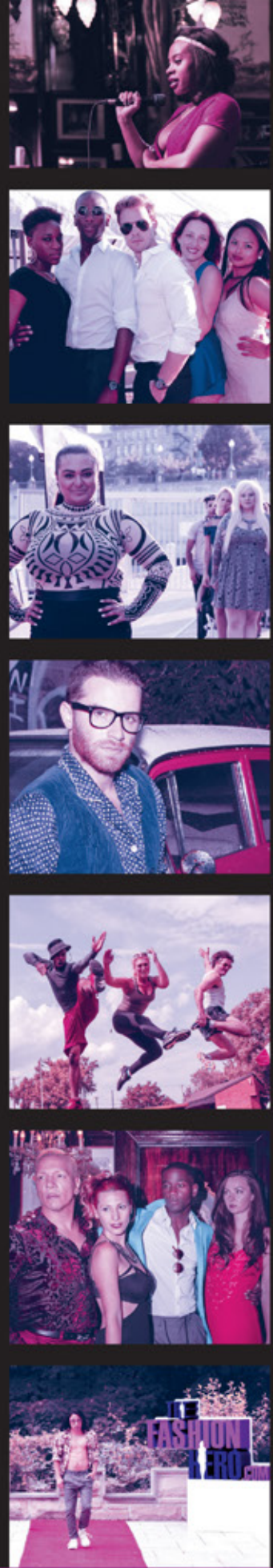
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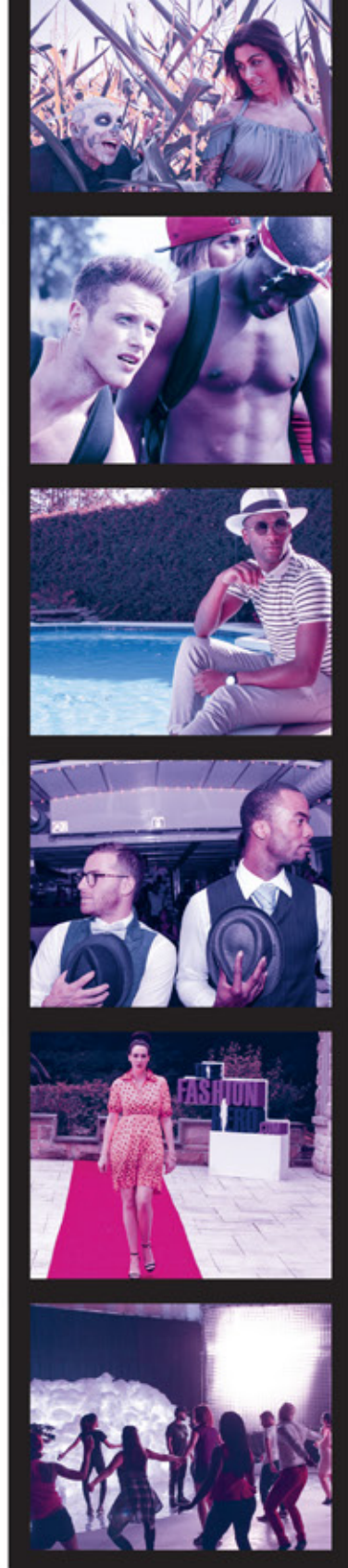
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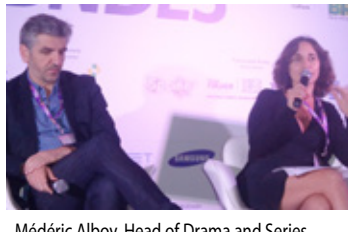
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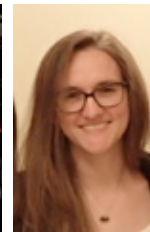
Médéric Alboy, Head of Drama and Series Coproductions, and Caroline Behar, Head of Acquisitions and International Coproductions, both from France Télévisions



Fabrice Bailly, programming director, and Sophie Leveaux, artistic director & acquisitions, TF1 France



The acquisition team of M6, France: Abigail Joliot, Sidone Garrett, senior manager of acquisitions, Berengere Teuroanne, fiction manager, Elise Caulliez and Alexandre Moussard



Katie Benbow, acquisitions director at BBC Worldwide



Mattia Cavanna, head of acquisitions, Italy and Germany, Sony



Baudouin de Vaubicourt, chairman and acquisitions at Ella Productions, with Rita Boey and Valerie Lardinois, acquisition executives from RTBF; Sylvie Jason, fiction acquisitions of RTL, all from Belgium; and Clarence Druais, manager of program acquisitions at Orange (France)



France: Charlotte Toledano-Detaille, VP content development and format acquisitions, Lagardere Studios; Alexandra Cruq, head of production and acquisitions, Newen; Mathieu Bejot, TV France International



French buyers: Virginie Padilla, acquisitions executive, drama, Arte; Monica Levy, SVP, co-productions, Cotton Wood Media; Alexandre Piel, deputy head of drama, international acquisitions and co-productions, Arte; and Lionel Uzan, director of acquisitions, Federation Entertainment



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



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



Germany: Thomas Lasarzik, VP; Lukas Kuntzsch, VP digital content, both from ProSiebenSat, Bjoern Fickel, SVP, content acquisition of Maxdome, Christiane Goldberg, media; Claudia Ruehl, senior manager, and Christian Kohler, VP US fiction series department, all from ProSiebenSat.1



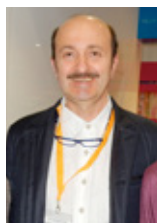
Programming and acquisitions from Sky Germany: Markus Ammon, Rainer Ingber, Elke Waltheim



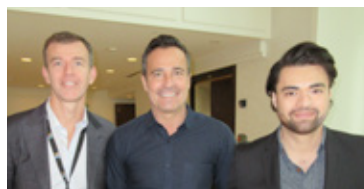
Christiane Brand, managing director, MGM Germany; Marion Rathmann, programming director, Turner Germany



Giorgi Gachechiladze, Georgian Public Broadcaster



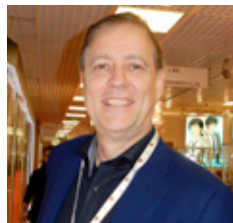
Giorgi Lominadze, Rustavi 2, Georgia



Greg Johnson, EVP, distribution, ITV Studios Global Entertainment, with Steve Patcheck and Angel Gomez, global acquisitions and programming NBCUniversal International Networks



ORF Austria: Franz Fuchs, commissioning; Andrew Solomon, head of the natural history unit, and Roman Landauer, production manager



Conrad Ceberling, DAF TV, Austria



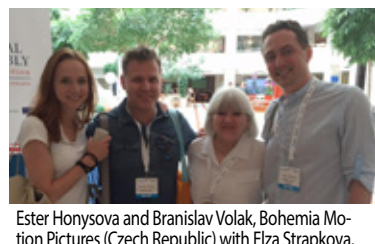
Frank Aydt, acquisition manager, and Frank Holderied, head of program strategies and acquisitions, both at Red Bull Media House, Austria (borders) with Andreas Niederdorfer, program acquisitions, ProSieben Sat.1 Puls 4, Germany



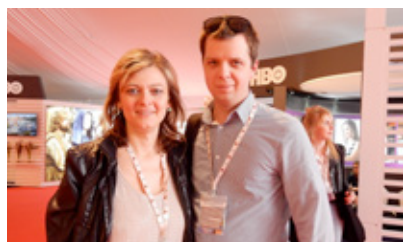
New media: Khaled Benchouche, SVP of acquisitions, and Nadim Dada, content director, both from digital platform Starz Play (borders), with Isabelle Mitsch, VP operations, from HBO Europe



Arthur Yezekyan, president Shant TV, Armenia



Ester Honysova and Branislav Volak, Bohemia Motion Pictures (Czech Republic) with Elza Strapkova, manager of acquisitions, and Peter Chalupa, head of acquisitions, Markiza (Slovakia)



Acquisitions from TV Joj, Slovakia: Erika Tothová and Peter Adamik



Ivana Kollarova, manager, and Katarina Slovákova, head of acquisitions, RTV Serbia (borders), with Ivana Suliková, programming manager, Markiza Slovakia

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Spain: Lola Molina, Antenna director, José Antonio Antón, programming director, and Mercedes Gamero Hoyos, acquisitions director, all from Atresmedia; Teresa Fernández-Valdés, from producer Bambú; Ramón Campos, producer, Javier Iriarte Moreno, programming director, both from Atresmedia, and Tamara Misert, NBCUniversal



Maite Iturbe, general director, Eitb; Cristina Muñoz, head of programming, and Oriol Sala-Patau, head of purchased programs, both at TV3 Catalunya; Jesús Higuera, head of acquisitions, and José Luis Blanco, CEO, both at eitb (TV Vasca)



Spain: Artemis Montoya, foreign programming, Mediaset; Nieves Sánchez, TNT programming manager, Turner Spain; Angel López, acquisitions manager, Mediaset; Mari-sol Reñones, VP acquisitions, Mediaset



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



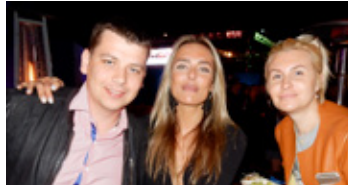
RAI, Italy: Elena Filippini, managing director, Ricardo Ricci, responsible of acquisitions, and Massimo Palmieri, commissioning manager



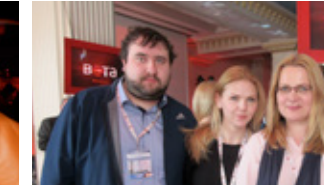
Mediaset Italia: Zeldia Stewart, head of acquisitions; Imma Petrosino, acquisitions manager; Lucia del Prete, deputy of acquisitions; and Andrea Piazza, acquisitions



Mari Koivuhovi, acquisitions YLE Finland; Mignon Huisman, acquisitions, NPO (Nederland Public TV); Emily Thompson, sales ITV EMEA



Buyers from Friday TV (Russia): Maxim Krivitskiy, programming director; Anastasia Korchagina, head of acquisitions, and Nataliya Ospiova, international director



Jaanus Noormets and Kai Gahler, acquisition executives from Kanal 2 (Estonia), with Junita Budvytienė, head of acquisitions, and Rolandas Maskoliūnas, acquisition manager, both from LRT Lithuania



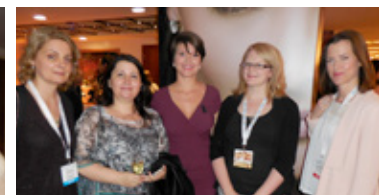
Nordic buyers: Gudrun Jonasdóttir, head of acquisitions, RUV (Iceland), Stephen Mowbray, head of acquisitions, SVT (Sweden), Johanna Salmela, acquisitions executive, and Tarmo Kivikallio, head of program acquisitions, both from YLE (Finland)



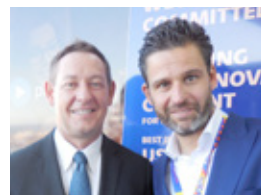
*Russian buyers: Katya Andrienko, head of production, and Diana Shishkina, head of licensing both at TV3; Lev Makarov, CEO, Elena Sukhanova, head of programming, Elena Tagirova, acquisitions, all from 2x2 TV channel; and Anna Tarada, director TV licensing at Disney Russia



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



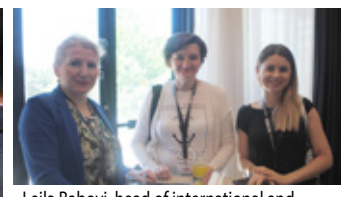
Antonella Ungureanu, acquisitions manager, Viacom International Media Network (CEE); Sorina Big, acquisitions manager, ProTV (Romania); Melissa Pillow, Telemundo Internacional; Louise Padfield-Wilkins, and Emma Jeffery, formats, BBC Worldwide (UK)



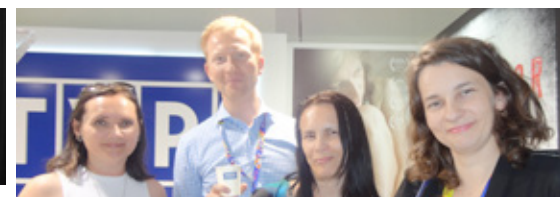
Jim Samples, president, International, Scripps Networks Interactive, and Christian Anting, TVN board member, managing director, digital & e-commerce



C.V.M.E 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)



Lejla Babovi, head of international and legal affairs, and Katica Ehlimana, head of foreign programming, Radio and Television of Bosnia Hersegovina, and Dagmara Was, acquisitions executive, TV Puls (Poland)



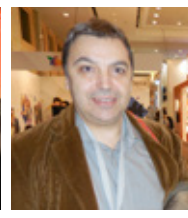
Telewizja Polska: Ewa Dąbrowska, head of programme acquisitions; Lukasz Kluskiewicz, head of film department TVP2; Magdalena Chajewska, head of film department TVP1; and Barbara Siwa, sales manager, KDR Film Studio



Programming and acquisitions managers of the two main broadcasters of Portugal, together: Pedro Boucherie, SIC; Bruno Santos, TVI; Luis Proença, SIC; Margarida Pereira, TVI; Vanessa Tierno, SIC; Nicole Correia, SIC



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



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



Hamdi Rashiti, program director, Alsat M (Macedonia)

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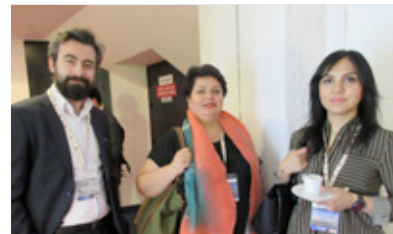




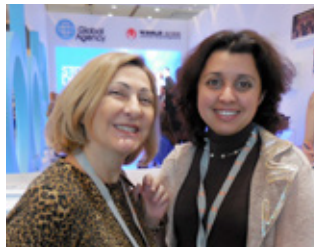
Buyers from Turkish pubcaster TRT: Kurtulus Zeydan, Bany Atay, Leyla Aydogan and Farkan Gundogan



Turkey: Pelin Dogru, acquisitions director, Star TV (second from the left) with Humeyra Dasdan, Ebru Erkal Kip, and Irem Akdere from the production company Arti Film



Movie and international drama acquisition deputy managers of ATV Turkey: Saffet Arslan, Pinar Canbaz, and Mehmet Kanyilmaz



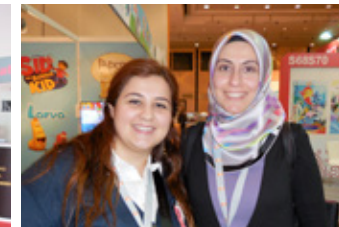
Star TV Greece: Elena Paschlidou and Gina Dimitriadis



Greece: Stamos Protopsaltis, production executive, Hellas TV, Natassa Veroni, program & acquisitions, and Grec Cokinakis, cinema channels/VOD manager, both from OTE



Turk Telecom: Elif Tatoglu, content acquisition group manager, and Mehmet Dermirhan, TV Cinema and Thematic Content Director



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



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



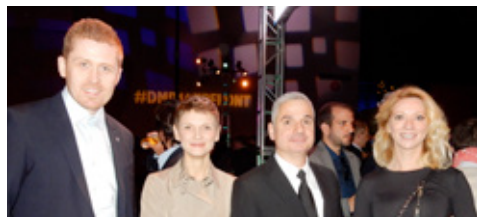
Barrandov Group, Czech Republic: Jaromir Soukup, CEO, and his wife; Josef Hehejik, director of finance and operation; Frantisek Borovsky, programming; Marcela Hrdá, MD; and Lukas Soukup, acquisition



Ivan Hronec, chairman and CEO, Film Europe (UK); with Vaclav Kvasnicka, program acquisitions; Alena Blahosova, feature films and series acquisitions, and Daniel Macho, chief editor, non-fiction acquisitions, all from Česká Televize (Czech Republic)



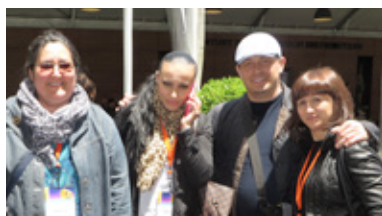
Edina Balogh, Digital Media, Hungary, Nikolett Blau, RTL Hungary and Kemenesi Timea, RTL Hungary



TV2, Hungary: Fisher Gabor, programming director of Cable portfolio; Joboru Katalin, head of acquisitions; Okros Gergely, program and creative director; Fitka Pap, TV2 Group, deputy CEO



RTL Group in Central & Eastern Europe: Andreas Fischer, SVP of the group for emergent CEE countries, with RTL Hungary: Peter Kolosi, program director, and Tibor Forizs, head of program scheduling and acquisitions



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



Nova TV, Croatia: Nina Mikola, head of acquisitions, Zrinka Jancob, director of programming



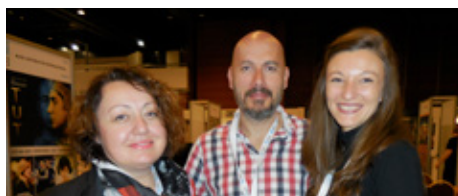
Ranka Horvat and Zvijezdana Djuranek, acquisitions from HRT Croatia



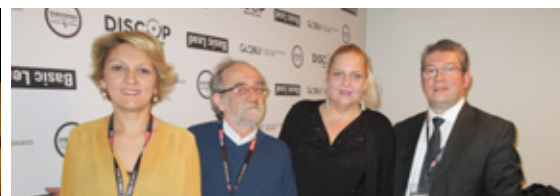
Filip Zunec, head of acquisitions, RTL Croatia



Viacom Hungary: Csilla Máslí, junior program planner, and Szilvia Kerekes, programming manager



Dragana Banjac, programming manager, Alternativna Televizija, and Dzenan Priganica, program manager, Plus, both from Bosnia Herzegovina, with Tatjana Pavlovic, acquisitions & sales, Antenna Group (Greece)



Balkans buyers: Marijana Bojanic, CEO, Televizija Vijesti (Montenegro); Rastislav Durman, head of content development, RTV (Serbia); Andreja Sertic, general manager, Media Acquisitions (Croatia), and Kleart Duraj, international director, RTSH (Albania)



Buyers from Serbia: Vladimir Gordic, acquisitions SBB Serbia, and Zejko Perkunic, director, CEO, Foxvision Serbia

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BY FABRICIO FERRARA



The big current battle: digital titans vs. traditional media going digital

OTT giants open and lead game rules but broadcasters has good advantages to strike back

In the last decade, there has been an increase in the number of platforms, as well as the quantity of shows produced for them. More TV channels, Free & Pay TV, more OTTs, more Mobile TV, streaming services. But also more production companies dedicated to generate specific digital and short-form programming for every screen.

In this fascinating context, there is an underneath combat that has become more notorious recently: the *digital battle*. All players are big contenders: the digital natives and the analogue moving into digital. Most of them produce TV-alike content. Still, digital platforms most-consumed content comes from TV shows. Still, advertisers need the power of TV to reach the mass. Still, TV takes the majority of the ad pies in most of the worldwide markets. Until when?

Free TV, which seemed to be defeated, has some advantages in this battle: first, the experience of having produced content within the last half century; second, it owns an effective content monetization model. *Pay TV & Premium Channels* have faced the biggest defy: SVOD/OTTs and other digital players, which,

as them, are chasing subscribers. Key members of the industry agree that digital players are confronting more with Pay TV rather than Free TV.

And the *OTTs* are taking the content business to the next level. Every year, every month... every minute. They have revolutionized the content distribution models. They produce original programming, short form or TV-alike shows. They are everywhere meeting the audience needs. They want to take the biggest portion of the pie, but "traditional" TV won't make it easy.

Social Media must be considered as a separate group and one of the strongest contender in this fight, especially when they are no longer platforms in which people interact or send messages only, but powerful medias that are already "broadcasting" content, allying with key programming producers and brands (sports, news, etc.). Moreover, they interact with every contender in this battle.

Consumers have, more than ever, a vast number of options to entertain. All genres, any platform. They seem to be the most benefited. They also have a voice to talk, to say what they want, to criticize a program they don't like. Social media has amplified this power.

Will any of these medias replace each other? Will "traditional" be beaten by the digital wave? Will all them live together, taking a part of the pie (advertising & audience)? Up to know, most of the executives in the industry approved the idea that all them are living together peacefully. We need to ask again... until when?

The context

Parrot Analytics' Who's Winning in the World of The New Television?, brought by MIPTV/MIPCOM, offers some key data to better understand this context. Starting with content, it stands that the number of scripted series increased by 8.8% from 2014 to 2015.

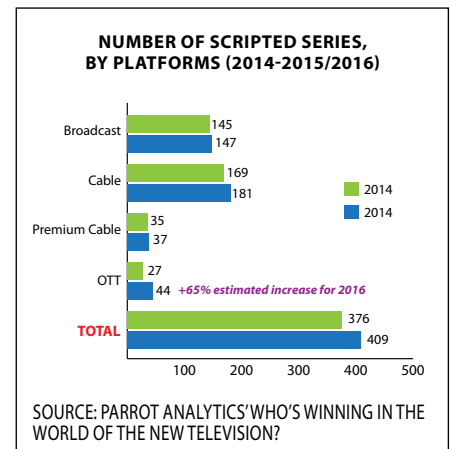
*Most of this growth can be attributed to the

number of shows on OTT platforms, increasing from 27 to 44', says the report, which estimates that in 2016 the number of scripted digital original series will increase again by about 65% to be over 70 titles. But linear TV shows no signs of slowing down: **HBO** plans to release 50% more programming this year.

The top global SVOD players are **Netflix** (83,2 million of subscribers, 1H 2016), **Amazon** (+63 millions), **Hulu** (+12 millions), which now has a new shareholder, **Time Warner** with 10% (joining **Disney**, **NBCUniversal** and **21st Century Fox**), and **HBO Now** (surpassing the million barrier and expanding). **YouTube** is also moving fast: *YouTube Red* allows subscribing to the videos without ads, while *YouTube Music* aims to compete with Spotify on the music business. In order to compete with *Snapchat* and *Facebook Live*, it launched its own social media, *Backstage*, which will allow users to share contents (video, photos, etc.).

After shutting down its VOD *Yahoo! Screen* in February, **Yahoo!** launched *Yahoo! Views*, which extends an existing agreement with **Hulu** and incorporates content from **Tumblr**. The site is one of the only ways to watch **Hulu's** TV shows and movies for free, as the company winded down its free version in favor of its subscription services.

Yahoo! View focuses only on TV, and the rest of the contents will be distributed on *Yahoo Sports* or *Yahoo Finance*. **Ben Smith**, **Hulu**



In USA, The CW's *The Flash*: superheroes stories arise on broadcast TV; CBS's *The Big Bang Theory* is the most watched comedy show, also very popular in Europe

TOP TRENDS ON THE PLATFORMS

- Broadcast: the rise of superheroes; sitcoms and procedurals still popular overall
- Pay TV: genres diversifies while they skew young
- Premium Pay TV: a clear winner emerges, based on very dramatic productions (sex and violence)
- SVOD: Netflix rules, but demand is lower than linear;
- AVOD: Star power creates some hits; short-form contents tends to have lighter genres

SOURCE: PARROT ANALYTICS'WHO'S WINNING IN THE WORLD OF THE NEW TELEVISION?

SVP and head of experience: 'With our new originals, exclusive acquisitions and movies, the free service became very limited and no longer aligned with the our strategy'.

In USA, **CBS All Access** reaches close to 1 million clients, and reinforces its programming strategy: it will produce a unique digital version of *Big Brother*, as well as the spin off *The Good Wife* and the original production *Star Trek Discovery*. To compete directly with **Netflix** and **Hulu**, it has also released a free-advertising monthly service for USD 9.99, without leaving its AVOD service for USD 5.99.

ABC-Disney digital assets are key audience drivers, and the studio owns **Maker Studios**, one of the largest global short-content creator and MCN. **Warner Bros.** acquired from **SoftBank Group** (Japan) the streaming-video subscription service specialized on Korean shows and films, **DramaFever**. There are other powerful niche players in the USA: **Crunchyroll** (animé) and **Viki** (Korean series), both also operating within Latin America.

Globally, many markets have their own local OTT platforms alongside the international players. Most of them have also followed the 'Big Four' (**Netflix**, **Amazon**, **Hulu** and **HBO Now**) and already produce original contents to provide a differentiated offer.

Another key segment of business are the media streaming devices, as **Amazon Fire TV Stick**, **Google Chromecast** or **Apple TV** are big contenders. Parrot Analytics reports remarks that 'despite this proliferation, there are hints that the industry is entering a phase of aggregation', and it adds: 'Devices such as **Apple TV** allow consumers to access a variety platforms in one location, helping to manage the often-overwhelming amount of choices available. Smaller SVODs from **Starz** or **Showtime**, are offered through **Hulu** and **Amazon** as add-on subscriptions'.

'The expansion of content means that more titles targeted at niche audiences are created, but the parallel expansion of platforms means that the risk of this content not reaching its specific audience increases. Niche SVOD providers increase the size of their potential audience, increasing the chance that their content will reach the right people. Some of these services may cease offering their standalone app and exist purely as an add-on subscription to a larger platform'.

Globalization is inherent to Pay TV, which is the window from where the local audiences have access to international programming. OTT, with **Netflix** operating in almost all the world (except China, Crimea, North Korea and

...
One of the biggest challenges for content producers is that their productions remind relevant in a world where the globalization becomes stronger
...



Premium and Basic Pay TV properties are global phenomenon: HBO's *Games of Thrones* and AMC's *The Walking Dead*

will remain non-linear and won't have both windows. Won't? Who knows!

Linear TV, especially Free TV, had to become more global on its programming offer to keep strong and competitive with non linear, whose advantage is that their content can be consumed everywhere, in every device and as many times they want.

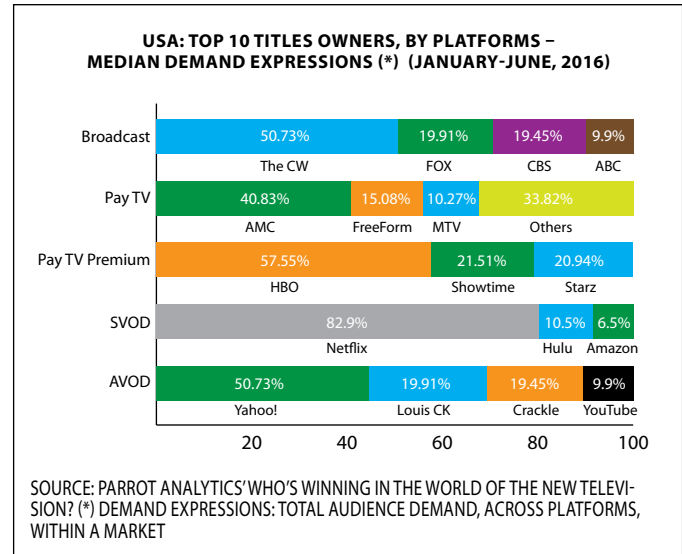
Parrot Analytics remarks that in addition to having the right content in the right market, platforms 'must ensure that content is available at the right time'. And concludes: 'Only by getting the right content, in the

right market, at the right time, will linear and OTT platforms be able to keep up with global content demand.

Free TV

Generally, the Free TV channels have begun later their digital conversion. But some of them see the future first: **TF1** (France) led the wave in Europe by creating early a New Media division whose main objective at that time was to successfully implement the content distribution in each platform: IPTV, Mobile, Web and Connect TV. **Radiotelevision Española** (Spain) was among the pioneer's broadcasters to offer Hybrid TV (HbbTV) through its "Boton Rojo", which allows the audience to have access to RTVE's programs "a la carte". **Rai** (Italy) launched in September its free-to-watch OTT *Rai Play* offering the pubcaster 14 linear channels as well as VOD content (movies, series, concerts, documentaries).

ProSiebenSat.1 Media SE SVOD platform *maxdome* is among the top 3 providers



Syria), started to play the same role. But with a big advantage: they are producing locally (through partnership with local production houses and broadcasters) but targeting international spectators.

They took advantage from Linear TV. Will these former follow OTTs? It's not in their nature, as they depend on the programming grid. But they have the linear services and their digital offerings. OTTs

The big current battle: digital titans vs. traditional media going digital

in Germany. **Studio71** is the group MCN that produces and aggregates roughly 200 channels in its network, generating nearly 300 million video views monthly. The Group is acquiring more exclusive rights from the US Studios to maximize the content exposure within its media assets (see Ruediger Boess interview in this edition). And it has also launched six new apps for each of its TV channels, putting strong emphasis on live TV, catch up, second screen interactivity and social media.

Sky TV (UK) Now TV is also among the three largest SVODs in UK, the largest market in Europe with more than 5 million homes subscribed. In France, **Canal+** is launching later this year in Europe and Latin America **Studio+**, an app for 10x'10 premium series shot in many global markets; each series has a cost of €1 million.

In Latin America, **Televisa** (Mexico) achieved great success with *Logout*, its first "second screen" series that started on linear TV (**Telehit**) and continued on mobile. The second series, *Login*, is also available on the Group's SVOD platform, **blim**.

Globo (Brazil) launched its OTTs **Globo Play** that immediately received 2 million download. The *Olympic Games Rio 2016* offered the best context to **Grupo Globo** for an ambitious multiplatform coverage (56-dedicated linear channels), OTT, Internet and social media. It partners **Snapchat** to provide users original images and videos. The social media

signed a similar deal with **NBC**.

Thanks to the interactive entertainment formats, as *Rising Star* (**Keshet**), **Telefe** (Argentina) developed in 2015 the app **MiTelefe**: the audience was part of the live program voting for the best artists, and had access to catch up. Later, it released its own MCN, **UPlay Network**: 50 channels available on **YouTube**, programmed by young creators; **Telefe** provides studios, training and marketing and aims to generate multiplatform shows to be aired in every screen.

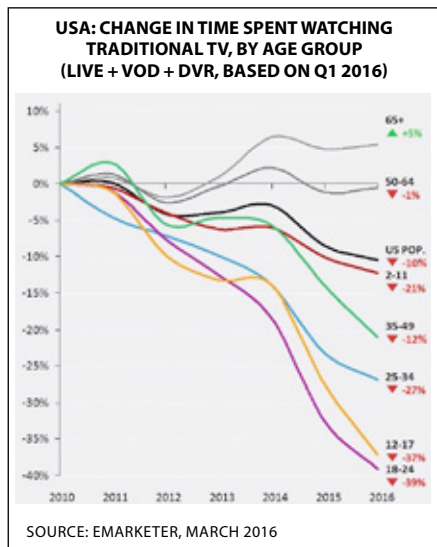
In Asia-Pacific, many interesting initiatives took shape: **Media Prima** (Malaysia) *Tonton* or **Mediacorp** (Singapore) *Toogle*, along with **NIPPON TV** (Japan) acquisition, **Hulu** (2014), among many others. **PCCW Media** (Hong Kong) operates *Viu*, a global Internet VOD platform: after Hong Kong, it was launched in Singapore and has plans to roll out across Asia and Middle East.

...
Pay TV is the best example to explain the Glocal effect: programmers are becoming more local by producing more originals in the different countries they operates
 ...

Pay TV

The whole Pay TV community, headed by programmers as **Turner**, **FOX**, **Discovery**, **Sony**, **A+E**, among others, are very successful with their "Play" versions of each of the channels they distribute globally. They operate in a global scale and have presence in almost every continent, so their strategy is wider: they need to create big media conglomerates in order to meet the audiences in as much places as possible. Along with their Pay TV channel portfolios they have initiated aggressive acquisitions of Free TV channels. Why? To enlarge its local presence.

In 2007 **News Corp** acquired **TGRT** in Turkey and launched **FOX TV Turkey** in 2008. Today, it is among the top 4 broadcasters in that key CEE market, producing local drama series and exporting worldwide. Two years later, **Turner** disembarked in Chile by acquiring the most profitable broadcaster at that time: **Chilevision**.

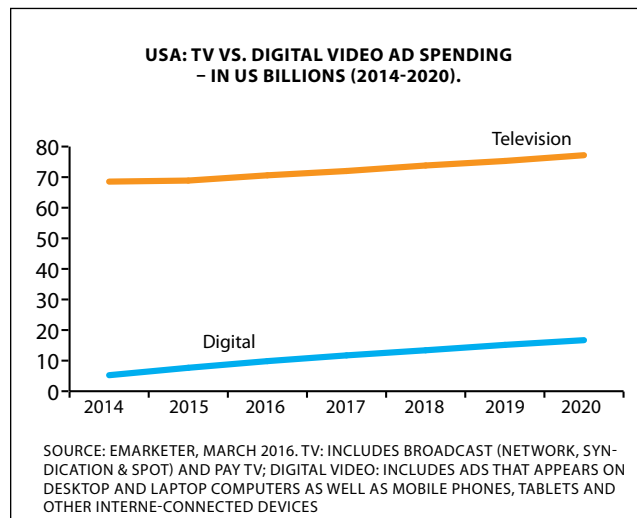


Later, it launched a local version of **CNN**, **CNN Chile**. The Group is looking forward to acquiring the leading broadcasters from Argentina: **Telefe**. It has offered USD 400 million recently, but nothing has been confirmed yet. In the meantime, it has agreed with Argentine Government to acquire the rights for the local football matches.

Discovery Communication announced in 2012 a huge acquisition: **ProSiebenSat.1 Group's SBS Nordic** operations for USD 1.7 billion, which allowed to control 12 TV networks in Norway, Sweden, Denmark and Finland, among other assets. The most recent move has been inking a deal to acquire a 27.5% stake in **Bethia Comunicaciones**, owner of Chile's leading broadcaster **Mega**. The opera-



Apart from being the leading global SVOD platform, Netflix also holds America's most popular TV series, as the comedy *Fuller House* or the drama *Orange is the New Black*



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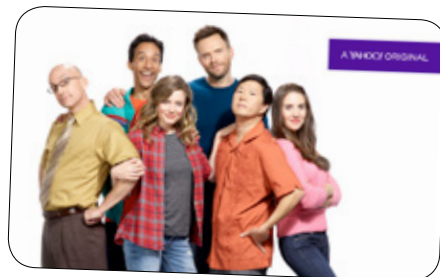
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The big current battle: digital titans vs. traditional media going digital



AVOD platforms are led by Yahoo! and LouisCK.net with series like *Community* and *Horace and Pete*, respectively

tion was of USD 40 million, according to the Chilean press, which would set Mega's total value around USD 145 million. It has been the country's most watched TV channel for the last 24 months in a row, capturing 30% of Chilean FTA ad investment.

Sony has acquired in 2015 the **Viasat3** and **Viasat6** FTA channels in Hungary from the **Modern Times Group**. The pair of entertainment channels will join **AXN**, **AXN White** and **AXN Black**. All in all, the group holds a 6.2% of audience share, according to Nielsen Audience Measurement (January-May 2016), becoming the fourth largest group in that country.

In October 2015, **ScrIPps Networks Interactive** (USA) acquired a 52.7% interest in **TVN**, Poland's leader broadcaster (22% of audience share, 33% ad share, 2014). It operates seven TV channels. SNI bought the stake from **IT1** and **Canal+ Group** for €584 million. Previously, it completed a joint-venture partnership with **BBC Worldwide** for the **UKTV** portfolio of 10 entertainment and lifestyle channels.

In a joint venture with **MCD Medya**, **A+E** launched its **Lifetime** channel in Turkey on April 26, already available as FTA in UK. Last September it launched the brand new channel **Blaze** on **Freeview** —free aerial TV platform— and on **Sky** in the UK and Ireland. It was simultaneously launched as a TV Everywhere, offering live streaming and catch up on mobile and tablet. In Asia, **A+E** and **TV18** (India) launched **FYI**, which will roll out with more than 100 hours of Hindi-language programming, including three locally produced series.

Back in 2014, **A+E** acquired for USD 250 million a 10% stake in **Vice Media**, the upstart digital news organization with a show on TW-owned **HBO**, almost 5 million subscribers to its **YouTube** channel and a much-coveted young male demographic.

Owned by **NBCUniversal**, **E! Entertainment Network** has streamed since 2012 *Live From E!*, a daily live web series that made its debut on **online.com** and moved to **Facebook** last March. Recently, it announced a plan to produce five original series for **Facebook Live**. The shows will all stream live and may eventually be distributed on **YouTube** and **Twitter's Periscope**.

TV or not TV

Sandra Lehner asked on *MIPBlog* why TV still wins the race against digital video (July 11, 2016): 'How come all these digital video producers are moving on to TV? They follow the money.... While there is vast spending on digital (+USD 7 billion, USA-2015, eMarketer) little of it is the kind of high-margin TV brand advertising that producers and platforms had hoped for. YouTube has been unable to compete with TV for premium advertisers. That's the status quo'.

Two good examples are, first, **The QYOU**, a Pay TV network focused on the curation and programming of short-form video content from the Internet. It is available in Germany, The Netherlands, MENA and Mexico. Second, **Vice Media**, the magazine turned internet-video producer, **HBO** star and, finally, Pay TV channel **Viceland** that launched in February 2016 simultaneously in US, a joint venture majority-owned by **A&E Networks** (owns a 10% stake in **Vice Media**), and in Canada, where its majority-owned by **Rogers Media**. It is also available in UK and France. **Shane Smith**, CEO, **Vice Media**, confirmed in

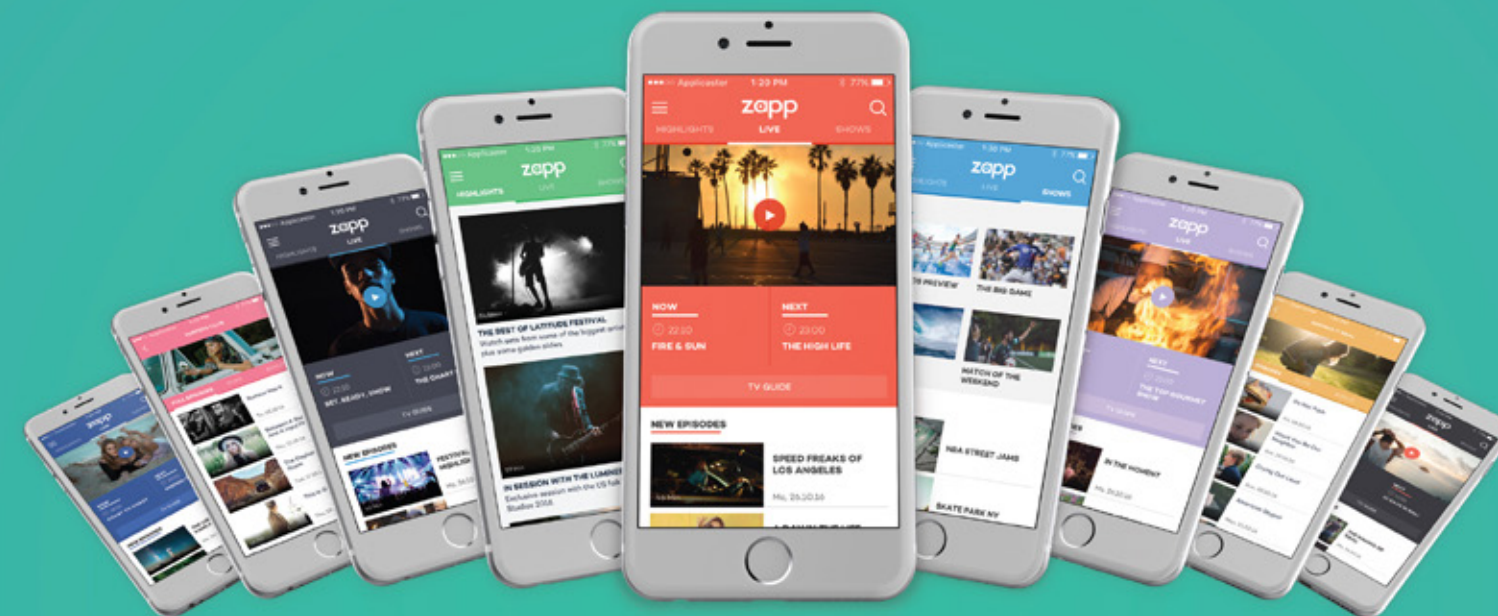
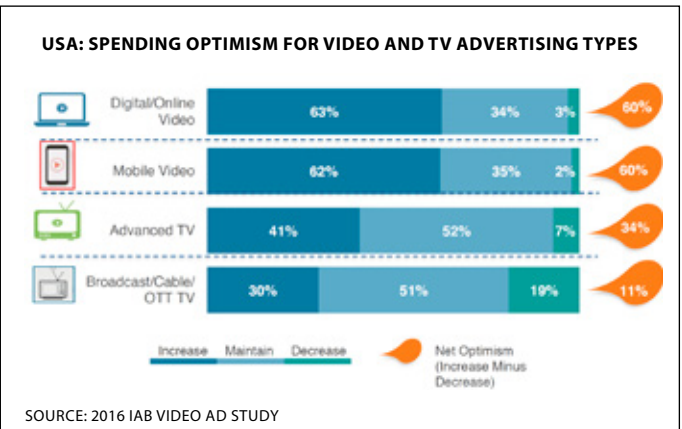
August during its upfront that it plans to launch over 20 new networks 'in the near future'.

eMarketer advice that in US time spent on traditional TV is dropping in every adult age group, and that people dedicates more time to digital video. Even TV still captures the majority of video-based ad dollars, the company expects that the share will fall from 39.2% of total media ad spending in 2016 to 36.8% by 2018. Digital video will capture 5.5% of total media spending this year, with that figure jumping to 6.7% by 2018.

IAB Video Ad Spend Study 2016 finds three main trends: 1) ad spending on original digital video programming increased by 114% since 2014; 2) marketers and advertisers are spending on average more than USD 10 million annually on digital video (+85% increase from two years ago); 3) there is robust spend optimism for both digital and mobile video, while most are expecting to maintain current TV spend levels.

Lehner concluded: 'The shift from more ad spending on digital video than TV won't happen from one day to the next. But what separates digital video outlets from linear broadcasters is that they bet on cross-platform ad spending (TV + Online Video). **Rene Rechtman**, President of International at **Maker Studios** said at *MIPDigital Fronts*: 'What we have talked about in the last 10 years, *convergence*, is finally happening. And it's accelerating... Time, place and device have no meaning any more. There's unlimited accessibility to content'.

More video outlets are moving into TV: Mashable announced a funding round to expand its storytelling to TV, and BuzzFeed wants to do TV, but in a different way



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BOOTH: #R9.A2

Entertainment, scripted and factual, *The three sides of Televisa*



Fernando Pérez-Gavilán, VP Televisa Internacional

Televisa Internacional (Mexico) promotes in Cannes a catalogue full of new titles and headed by the telenovela *The three sides of Ana* (120x60'), where, in the past, a serious accident left three women (all called Ana), marked by pain as it took away their parents' life and also separated one of them from her family, and *Waking up with you* (120x60'), about two lovers that come from different social classes: she is daughter of an important flower-grower, while he belongs to the bodyguard squad escorting her father biggest opponent.

Other big titles for this season that **Fernando Pérez-Gavilán**, VP, **Televisa Internacional**

is promoting, are *Along came Love*, a story about a woman that, after being deported and her father died, travels to the US to meet again with her mother and brother, but when she arrives to the vineyard where they work and meets the landowner, she also bumps into an unexpected thing: love. And *Dressed for Mourning* (52x60'), centered on a group of women that after leave their husbands become a trio of free women. While *Love Divina* is a new teen series coproduced with **Pol-Ka** (Argentina) and starring **Laura Esquivel** (*Patito Feo*).

In animation it stands *Cleo & Cuquin*, a series where six legendary animated characters are the best model for children; they teach them that the best way to live is with happiness, love, and kindness. And from the slate of unscripted **Pérez-Gavilán** recommends the survival reality *Domus* (90' - 120'), the talent show *My Next Me*

(90' - 120'), and the dating show *Date My Avatar* ('60), where three unlucky in love suitors compete to conquer the heart of a candidate in a battle of dates.

In entertainment, **Televisa** keeps pushing *The Wacky Old Games* ('60-'70), about funny competitions related to local games; *Little Giants* ('90-'120), *The Assembly Game*, and the scripted format *Los Gonzalez* ('30), the first TV series that jokes about real hidden cameras.



Generation GAP



The three sides of Ana, new telenovela

BOOTH: #R7.E2

CBSSI: *Macgyver*

CBS Studios International (USA) launches at MIPCOM the brand new series *Macgyver* (13x'60) a reimagining of the classic series: is an action-adventure drama about 20-something Angus "Mac" MacGyver, who creates a clandestine organization within the U.S. government where he uses his extraordinary talent for unconventional problem solving and vast scientific knowledge to save lives.

Other highlights are dramas *Star Trek: Discovery* (TBCx'60), *Bull* (13x'60), *Twin Peaks* (TBCx'60), *Incorporated* (10x'60), a futuristic thriller from **Matt Damon**, **Ben Affleck** and **Jennifer Todd's Pearl Street Films**, *Doubt* (13x'60) and *I'm dying up here* (10x'60), as well as the comedies *No Tomorrow* (13x'60), *A Man with a Plan* (13x'60), *The Great Indoors* (13x'60) and the reality *America's Next Top Model*.



MacGyver

Universal Cinergia: constantly growing

After the incorporation of **Elisa Aquino** as marketing executive, sales and new business development, focusing on the expansion and finding new customers in Africa and Asia, **Universal Cinergia** attends MIPCOM with new plans for further growth as one of the main dubbing house in the Latin Market.

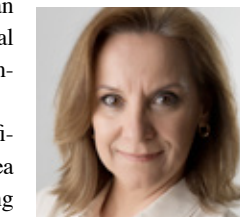
'We are delighted not only for the appointment of Elisa, but also what it represents; the expansion of the company worldwide', says **Lilian Hernandez**, CEO and she adds: 'With this announcement, along with the expansion of our dubbing studios - The company has launched 4 new studios in Mexico to satisfy the big demand of Spanish dubbing that we have-, and our customer base, adding new productions of countries such as Japan, China, Korea, India and the Philippines, we are coming to NATPE stronger than ever'.

Hernandez: 'Universal Cinergia generated a great contribution to collaboration to all distributors and Turkish producers within the Latin American market, with more than 25 titles -about 3,000 hours- to end in 2016, not only dubbed in Neutral Spanish and English, but also Portuguese, following a trend of Turkish content opening into African territories'.

Along with the appointment the company is planning to launch new offices in late October in order to keep growing. 'All the administrative area and part of the operations will be moved to continue making more recording studios to supply our customers more efficiently in terms of time', concludes Hernandez.



Lilian Hernandez, CEO, and Gemma Lopez, COO



Elisa Equino, marketing, sales and business development



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BOOTH #P4.C14

NBCUniversal: dramas, real life



Belinda Menendez, President, NBCUniversal

NBCUniversal International Studios (USA) introduces at MIPCOM its new scripted series *A Few Good Men Live* (180'), a special live event where executive producers

Craig Zadan and Neil Meron team up with Aaron Sorkin (*The Social Network*), to will adapt his own work for this TV show about military lawyers who uncover a conspiracy at the highest level.

The new drama *Aftermath* (13x60') starts when civilization comes to an apocalyptic end, and a family embarks on a cross-country exodus for survival, while *Barracuda* (4x60' or 2x120') follows a working-class Melbourne teenager who dreams of becoming an Olympic swimmer.

Other new titles are *Blood Drive* (13x60'); *Channel Zero: Candle Cove* (6x60'), a uniquely terrifying anthology series for devotees of original horror stories, and Dick Wolf's *Chicago Justice* (13x60'), a new installment to the hit Chicago franchise, among others.

From the unscripted slate, it stands the reality *The Lodge* (8x60'), about ultra-luxurious Whistler ski lodge; *Mariah's World* (8x60'), a docu-series that takes viewers backstage and into the private life of singer, songwriter, record producer and actress, Mariah Carey; *Strut*

(6x60'), executive produced by Whoopi Goldberg, and E!'s hit reality series *Wags Miami* (8x60').

Regarding feature film are *Bridget Jones's Baby* (Renee Zellweger); the thriller *The Girl on the Train*; the horror movie *Ouiji: Origin Of Evil*, and *Sing* (Matthew McConaughey).



Chicago Justice, new drama

BOOTH #P-1.N51

MISTCO takes full distribution rights of TRT library

MISTCO and Turkish pubcaster TRT have extended their distribution partnership, launched in March 2016. At that moment, the distribution company pick up some titles (dramas, movies and miniseries) for international sales, but since MIPCOM MISTCO has full distribution rights of the entire catalogue, which includes all in all 130 titles of drama series and miniseries, kids' animation, documentaries, educational programs and TV movies.

Head of TRT TV Department **Tuncay Yurekli** commented: "TRT has gained momentum through successful business in 2016. We have produced really high quality series and TV Movies. This is a fruitful partnership with MISTCO,



which will allow us to have enlarge our presence in the market throughout 2017'. MISTCO CEO, **Mahmut Ipsirli**, added: "This new and enriched collaboration will give us the opportunity to present the widest range of Turkish content to the world".

In Cannes, the company highlights *Resurrection* (179x'45), which has been top rated TV drama for two years and third

season is on TRT, alongside with *Filinta* (149x'45), produced in Hollywood standards. Another key title on the drama side is *What Happens to my Family* (41x'100), based on a Korean scripted format.

TRT is the only network that



Resurrection, one of the leading TRT drama series, and the animation series Happy Toys

A+E Networks launches at MIPCOM a lineup of talent from some of its strongest new and returning programs, and a newly designed exhibit booth to present over 650 hours of new programming.

Among the top figures are *Six* (8x'60), starring Walton Goggins (*The Hateful Eight*, *Django*) and Barry Sloane (*Revenge*, *Noah*); *Knightfall* (10x'60), which has Tom Cullen (*Downton Abbey*); *UnREAL*



Sean Cohan, President, International & Digital Media

(one hour format) headliners Shiri Appleby (*Girls*) and Constance Zimmer (*House of Cards*, *Agents of S.H.I.E.L.D.*); and *Pawn Stars* boss Rick Harrison.

The new booth, created by UK brand experience agency, **2Heads**, features an interactive central hub, a multi-functional double-sided terrace lounge, and a series of meeting hubs.

'Our top talent, along with a spectacular new booth and winning sales team will all come together in Cannes to create a presence at Mipcom that demonstrates the power of our brands and an ever-growing catalogue,' says Cohan.

Also, factual series *Born This Way* (16x60'), and *Girl In The Box* (1 x 2 hours), a dark psychological drama based on a true story. All-new TV movie, *The Night Stalker* (120'),

the story of an attorney who travels to San Quentin to clear a death row inmate she believes has been wrongly accused of murders. While *Witness for the Prosecution* (120') is a major adaptation of Agatha Christie's classic title, set in 1920s London.



Six, action drama

New Dramas from GMA

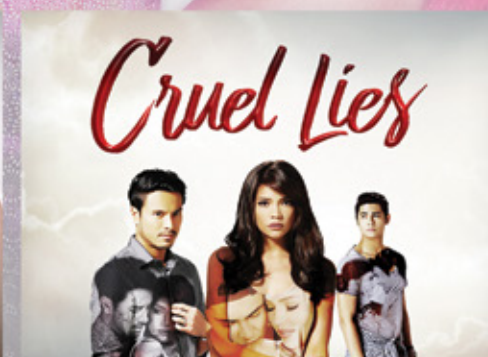
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BOOTH #R8.D11

TRX, a truly global digital marketplace



Matthew Frank, CEO

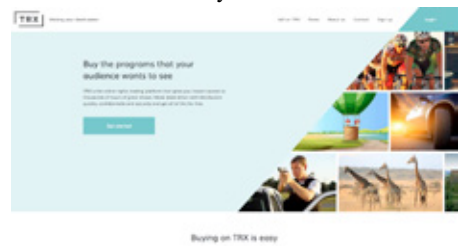
TRX (UK), an online deal-making tool that enables TV rights buyers and sellers to connect and close more deals more efficiently, is going through a fruitful moment in the market after announcing last August an investment on the platform from Sky Ventures and Channel 4's Growth Fund.

'They both recognised the opportunity we present and have backed the management team behind it. Their investment allows us to roll out and develop the system properly during this early critical launch phase. Both are minority stakeholders', underlines Matthew Frank, CEO.

The platform is engaged with nearly 200 distributors and now has over 10,000 hours of multi-genre content available on the system. 'We have over 200 buyers now signed up and numbers increase every day', he explains.

TRX is currently live in Asia, where it signed a representation deal with Vision Plus (Malaysia), and CEE. Next will be Latin America/US Hispanic, where the company has Raquel Yepes as consultant. 'Our plans are to open up the rest of the world by the end of 2016. We have a number of specialist consultants working in each continent focussed on bringing buyers to TRX and in due course local content from these regions', he adds.

'We want to become a truly global marketplace and the go to online destination for all buyers and sellers of content. Entire TV rights licensing deals can be completed securely online: from discovering and screening to negotiating a price and signing a contract', concludes Frank.



BOOTH #P1.B11

RMViSTAR: boutique content



Rose Marie Vega, president

RMViSTAR, distribution company launched and by Rose Marie Vega since 2012, is establishing itself in the international market with a boutique profile, with a varied catalogue of content, always good and covering different needs of programmers.

Highlights Vega: 'One of our flagship products is Tut, super production centered on the famous Egyptian pharaoh, from Peace Point Rights (Canada), which is already sold to most of Latin

America, but we still have some available territories. We also have two Chilean series: *El reemplazante*, produced by Palta Films and about a teacher who achieves great things during a substitution, and *Juana Brava*, a series about a strong woman, produced and broadcasted by TVN'.

From Argentina, the company added to its offer *La chica que limpia* (Germina Films), about a woman who cleans up crime scenes, and 18 movies from Dominican Republic, including the period film *María Montez*. Also are *Dos Policías en Apuros* and from Venezuela, *Hasta que la muerte nos separe*'.

'Besides, we have two documentaries from Discovery Canada: *No Limits* and *Sight*, about

how technology enables people with low vision, retrieve that sense. And from the slate of cooking shows we have *Inspire*, which follows Anna Olson during her trip in Asia, from the point of view of the culinary culture'.

'We aim to further increase the mix of titles, following this strategy, but without losing our essence of being a 'one stop' with good products for our customers. We just take what serves and enriches programmer's grids', completes Rose Marie Vega.



Tut



Insomnia, new drama

BOOTH # R9.A32

Starz: Insomnia

With units that provide premium subscription video programming on domestic U.S. Pay TV channels (Starz Networks), global content distribution (Starz Distribution), and digital media (Starz Digital), Starz (USA) one of the leading integrated global media and entertainment company.

Through Staz Distribution and Starz Digital, the company distributes STARZ Original series and entertainment programming for select media companies including The Weinstein Company and AMC Networks, and titles like *Insomnia* (8x60'), thriller where each year, strangers from around the globe are forced to play a deadly game in a major city while a secret group of billionaires and oligarchs gamble on their fates, or comedy *My Summer Prince* (90'), centered on an assistant to a PR legend, who would like more responsibility in her job but has never gotten the chance to prove herself.

Other new titles are *The White Princess* (8x60'), drama that sees England ostensibly united by the marriage of Elizabeth of York and King Henry VII, but their personal and political rift runs deep and the war that rages between them threatens to tear the kingdom apart once again, and the action & disaster movie *Destruction: LA* (90'), where family must navigate through a destroyed Los Angeles to reunite with each other as a series of volcanic eruptions demolishes the city.

Lastly, Starz introduces the new seasons of *Ash vs Evil Dead* (10x30'), comedy horror series developed by Sam Raimi, Ivan Raimi, and Tom Spezialy and set in Raimi's Evil Dead universe, with Bruce Campbell reprising his role as Ash Williams. And the fourth season of the hit series *Black Sails* (10x60'), which finds the pirates at war in the West Indies.



Gene George, EVP, Worldwide Distribution

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Keshet, pioneer in the digital era



Kelly Wright, Head of Latin America

When speaking about pioneer cultures in technology development, Israel is one of the tops, and within that, **Keshet** stands among the TV companies at the forefront.

Kelly Wright, Head of Latin America, explains: 'Most of the companies have separated areas of content and technology, but we are an integrated company, with a vertical structure, establishing synergy between the two sectors'.

A clear example of this is *Rising Star*, one of the biggest hits. 'The heart of the show is the engagement with the audience, they vote through an app if the singer goes to the next round. Technology doesn't surround the show, it's a vital part of it. Contents are created since the very beginning in the fusion of good stories with Internet + digital', she emphasizes.

Among the new products following this strategy are the multi-platform brand *#TheFeed*, which creates a culinary travel guide driven by social media photos on **Instagram** about the world's gastronomic delights. And *Touch*, created as an app game and then turned into a TV show, integrating global brands and audiences in a simple way.

According to the executive, the rapid growth of new technologies brings both, challenges

and opportunities, when developing TV content. 'Not all the shows are suitable for technology. People want to see human stories, and engagement has most of the times to be with how touching and sincere are them'.

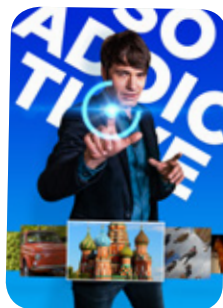
And regarding opportunities, **Wright** highlights 'more and more immediate effect, more conversation around a show and the possibility to learn more about our audience and the performance of the show, but also to change according to those variables'.

Along with *Touch* and *#TheFeed*, the company introduces at MIPCOM its largest and most diverse slate of programming, with over 20 new titles led by the new adventure reality format, *Welcome to the Wild: Amazon*.

Other non-scripted shows are *Holloway: Women Behind Bars*; the docu-dramas, *Residents* and *Blue*, about the internal running of a hospital and a police force, and *Man-Birth*, which follows men who get the chance to feel pregnancy.

On scripted are the dark crime drama set at a busy news desk in *The Paper* and the fantasy thriller set inside a Brazilian taxi cab, *The Fare to Adir Miller's*.

Among the latest news the company confirmed a global deal with **HBO** to develop a drama about the disappearance of three teens in Israel, two years ago.



Touch, interactive show



Welcome to the Wild: Amazon

BOOTH: #C15-A10

Federation Ent.

Federation Entertainment (France) exhibits in Cannes the spy thriller *The Bureau* (30x'60), produced with **The Oligarchs Productions** for **Canal+**; *Bordertown* (11x'52), with **Fisher King Production**; *The Break* (20x'60), developed with **Helicotronic** in co-production with **RTBF** (Belgium); *Hoshtages* (2 seasons, 22x'45); and *Replacements* (12x'60). It is the producer and distributor of **Netflix** first French original series *Marseille* (8x'40), starred by **Gerard Depardieu**. It also offers kids productions, such as the daily teen drama series *Paris Opera* (26x'30), with **Cottonwood Media**, **ZDF** and **ZDF Enterprises**; *Love, Divina* (60x'45), first teen novela produced in Latin America with **Televisa** (México)

and **Pol-ka** (Argentina); the upper preschool series *The Ollie & Moon Show* (52x'11) and the digital 2D animation *Squish* (52x'11).



The Bureau

DINT: aggressive global expansion



Patricia Menz, president, surrounded by Paola Barzellato, VP operations, and Christian Barzellato, VP de Marketing

Led by **Patricia Menz**, president, and their sons **Paola Barzellato**, VP operations, and **Christian Barzellato**, VP de Marketing, **DINT** (Chile) has begun an aggressive campaign to attend the top international markets offering its high tech studios and experience on the dubbing business. All in all, it has in Santiago de Chile 17 recording studios & 5 professional mixing rooms.

'We have 400+ working voice actors and singers, including children and a dubbing school for 10 years now. We give our clients the best quality with impeccable timing and with the quickest turnaround available in the market', they explain.

Within the last 10 years, it has dubbed series like *Deadliest Catch*, *Master Chef*, *Bear Grylls* and *Hi -5* from **Discovery**. **DINT** has also been approved by **Marvel** to be one of their selected studios to work within Latin America: *Jessica Jones*, *DareDevil* and *Luke Cage*. 'We are also doing important projects with **Netflix**: *Orange is the New Black*, *Chef's Table*, *Fargo*, *Easy*, *Unbreakable Kimmy Schmit*, *Marco Polo*, *Scream*, *Shadow Hunters*, etc.'

The studio has dubbed several movies this year: *Internet Famous*, *Pee Wee's Big Holiday* and *Ridiculous 6* as well as **Warner Bros.** animated series *Super Hero Girls*, the new season of *Made*, all seasons from *Geordie Shore* and *Ex on the Beach*, from **MTV**; *Paw Patrol*, *Bubble Guppies* and *Dig-by Dragon*, from **Nickelodeon**; and *Race for the White House* and all **CNN** other special projects'.

The dubbing house continues working with Turkish companies for *Broken pieces*, *Medcezir*, *Queen of the Night*, *Never ending Song*, among others. 'We look forward to 2017, which promises to be a huge year in the market, as we continue to pursue our objective: to give our clients the best experience possible', conclude the executives.



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Disney Media: Hasta que te Conocí y El César



Fernando Barbosa, SVP, Latin America

Disney Media Distribution Latin America destaca en MIPCOM dos nuevas *biopics*. Por un lado, presenta *Hasta que te Conocí*, la serie biográfica basada en la vida del músico Juan Gabriel, y producida por **The Walt Disney Company Latin America, Somos Productions** y el propio **Juan Gabriel**, con **BTF Media** como casa productora.

El rol protagónico estará a cargo de seis actores que interpretarán al cantautor a lo largo de su vida: Nohek Yoali, de 2 a 4 años de edad; Ricardo Zertuche, de 4 a 6 años; Matías del Castillo (7 a 12 años), Carlos Yorvick (17 a 20 años), y Julián Román (20 y 40 años), quienes irán mostrando el arduo camino desde la pobreza, el abandono y las tentaciones hasta convertirse en *El Divo de Juárez*.

A nivel panregional en América Latina, la serie se estrenó en TNT, mientras que **Telemundo** hizo lo propio en EEUU, Azteca y **TV Azteca** en México.

La segunda de las *biopics* es *El César*, centrada en la vida de uno de los mejores boxeadores mexicanos de todos los tiempos. La serie, que sigue con la estrategia de proporcionar programación cautivante y de interés para los hispanos, será exhibida a través de **Space** para América Latina, **Telemundo** para el US Hispanic, **TV Azteca** en México, **Chilevisión** (Chile), **RCN Televisión** (Colombia), **Venevisión** (Venezuela) y **Latina** (Perú).



Hasta que te Conocí, serie basada en la vida de Juan Gabriel

A lo largo de sus 26x'60, busca retratar la vida de aquel deportista que logro mantenerse en la cima del boxeo mundial por casi 14 años, su familia, dinero y seguidores; y también el lado más tormentoso de su vida.

El rol protagónico estará a cargo de seis actores que interpretarán al cantautor a lo largo de su vida: Nohek Yoali, de 2 a 4 años de edad; Ricardo Zertuche, de 4 a 6 años; Matías del Castillo (7 a 12 años), Carlos Yorvick (17 a 20 años), y Julián Román (20 y 40 años), quienes irán mostrando el arduo camino desde la pobreza, el abandono y las tentaciones hasta convertirse en *El Divo de Juárez*.

Cezame Music: 'Quality, Accurate and Fast'



Chloe Maya, music consultant Latin America

Cezame Music Agency (France) brings together a host of labels from across all musical borders and produces constantly original music with the conviction that music for image is a vital creative field in its own right.

The company arrives at MIPCOM after the launch of a new department dedicated to South America and run by **Chloe Maya**, with a website that will be available in Spanish before the end of the year.

BOOTH: C11

FremantleMedia Productions: Renaissance

FremantleMedia Productions puts special focus on game shows. **Coty Cagliolo**, VP of development, **FremantleMedia** US Hispanic, Mexico and Pan-Regional: 'This is the most powerful entertainment pipeline we've had in years because game shows are experiencing a real renaissance'.

Among the new titles are *100% Hotter* (10x60'), a cheeky reinvention of a makeover show; *Hear Me. Love Me. See Me* takes one singleton and sets them up with three dates in one day; and *The Lie Detective* where a human "lie detector" will put couples in the hot seat for conversations they thought they would never have.

La Banda is a talent show, while *Match Game* is a quiz game show, and *To Tell The Truth*, a remake of the 1960's classic hit game show. 'Clever game show scheduling has been pivotal in driving new audiences to classic formats, reinventing them for the modern viewer, and making them very attractive for the international markets', she ensures.

The company signed co-development deals in Argentina with **Telefe** and **Ideas del Sur**, and will move into drama for first time in the country with a successful format: *Web Therapy*. In Mexico, it signed a deal **Azteca** to produce *Cocineros Mexicanos*, local adaptation of **Kapow's** cooking show *Cocineros Argentinos*, which has also a localized version in Chile. 'We will also implement a digital strategy for this show: digital recipes, social media and live streaming'.

'2017 for us is all about talent. We'll be partnering with talent from across Latin America and across traditional and digital platforms'.



Coty Cagliolo, VP of development, FM US Hispanic, México and Pan-Regional



100% Hotter

'There are 3 reasons why people in the media industry should try the Cezame music search engine', emphasizes Maya and enumerates: 'Sync Quality -the emotion of scene also relies on a top quality music score-; Sync Accurate, because conceived by music experts Results are sorted by order of relevance, and Sync Fast, because time is essential, people need to search, listen and download the music they need, fast, with an automated music recommendation tool'.

'Cezame artists include Latin Grammy nominated, and some of our other productions were used in adverts for **Nespresso**, **Quantas**, **American Airlines**, and **Guinness**, among others'.

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BOOTH: #P-1.C2

Telefilms se prepara para la industria del futuro



Tomás Darcyl, presidente, Grupo Telefilms

En su 55° Aniversario, **Grupo Telefilms** encara la segunda mitad del año con importantes novedades en sus películas de gran valor comercial y prestigiosos directores, al tiempo que ha fortalecido la estrategia hacia la producción original, tanto de cine como televisión, donde también viene cosechando éxitos. Muestra de este crecimiento es que la compañía estrena un stand doble este MIPCOM para albergar a todas sus unidades de negocio.

Tomás Darcyl, presidente, explica: 'Nuestro core business sigue siendo el estreno de 40 películas majors anuales de altísimo nivel comercial, para las cuales controlamos todas las plataformas y derechos. Tenemos desde hace décadas relación con los operadores líderes de este segmento, pero cambia rápidamente y hay que estar preparados'.

'El mundo digital está recién tomando forma, y creemos que más players en América Latina tomarán ese camino en los próximos



Valerian y la ciudad de los mil planetas, la nueva película de Luc Besson, la producción independiente más cara de la historia



A Monster Calls, de Juan Antonio Bayona

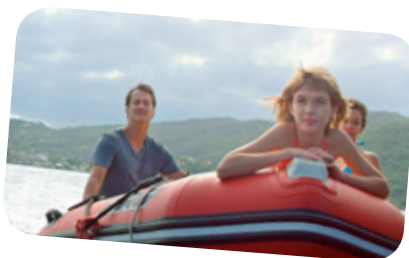
años. Estamos además muy entusiasmados con las nuevas líneas de negocio de producción original, y apuntamos a continuar creciendo en ese sentido'.

De este año, resalta los excelentes resultados de *London Has Fallen*, *Dirty Grandpa*, *The Boy*, de terror, que congregó 2,3 millones de espectadores en México, *Bad Moms* y *Nine Lives*. Desde el Toronto International Film Festival, llega *Lion*, un drama australiano-estadounidense dirigido por **Garth Davis**, basado en el libro *A Long Way Home* (Saroo Brierley). Protagonizada por Dev Patel y Rooney Mara, **The Weinstein Company** la estrena el 25 de noviembre en USA.

Para 2017 le siguen *A Monster Calls*, de **Juan Antonio Bayona**, una película que entusiasma especialmente a Darcyl; *Gold* donde **Matthew McConaughey** buscará oro en una jungla en Indonesia; *American Pastoral*, dirigida por **Ewan McGregor** y protagonizada por **Dakota Fanning**; y la comedia juvenil *Middle School: The Worst Years of My Life*.

También *Valerian and the City of a Thousand Planets*, la nueva producción de **Luc Besson** que costó USD 180 millones y es la película independiente más cara de la historia: **EuropaCorp** la estrena en julio del año próximo; *The Foreigner*, con **Jackie Chan** y **Pierce Brosnan**; *The Lake* (USD 70 millones), también con **EuropaCorp**; *The Bye Bye Man*, de terror; y *American Express*, de **Nash Edgerton**, que cuenta con financiamiento, producción y distribución de **Amazon Studios**.

Hacksaw Ridge, protagonizada por **Andrew Garfield**, marca el regreso de **Mel Gibson** como director; *The Space Between Us*, de ciencia ficción con **Asa Butterfield**; *The Founder* con **Michael Keaton**, sobre la fundación de McDonald's; y *I, Daniel Blake*, que recibió la **Palma de Oro** en Cannes. Además, *Felt*, el thriller con **Liam Neeson**; y *Jackie* (FOX) con **Natalie Portman** interpretando a esposa de John Fitzgerald Kennedy.



Pequeno Segredo, seleccionada por Brasil para competir en los Premios Oscar 2017



¿Qué culpa tiene el niño?, tercera película más exitosa de la historia en México con 5,9 millones de espectadores.



Lion, un drama australiano-estadounidense dirigido por Garth Davis

son; y *Jackie* (FOX) con **Natalie Portman** interpretando a esposa de John Fitzgerald Kennedy.

Grupo Telefilms también consolidó la operación de distribución de cine **Diamond España**, y ya tiene ocho oficinas en total, incluyendo Argentina, Chile, Perú, Colombia, Brasil, México, Bolivia. 'Contamos con un grupo de 150 personas, algo inédito para cualquier distribuidora independiente en la historia de este negocio', resume **Darcyl**.

Sobre producción original de cine, resalta dos grandes noticias: '¿Qué Culpa Tiene el Niño se convirtió en la tercera película más exitosa de la historia en México con 5,9 millones de espectadores, y *Pequeno Segredo* fue elegida por Brasil para representar al país en los Premios Oscar'.

The Magic Eye, liderada por **Juan Parodi**, está trabajando en el proyecto *Sandro de América*, que entró en etapa de preproducción junto a **Telefe** y se estrenará en 2017. Y también produce el programa diario *Desordenados* para la **Televisión Pública Argentina**.

Darcyl concluye: 'Los cambios en la industria nos obligan a revisar permanentemente estrategias de adquisición, alianzas y coproducciones. Es una tarea en constante mutación y debemos estar atentos. Más allá de nuestro line up y crecimiento, el gran secreto será siempre el trabajo en equipo y la pasión por este negocio'.

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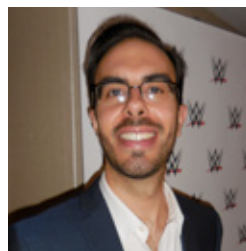
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WWE, sports & drama



Emilio Revelo, director, Content Media Distribution

With its 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). With over 20 years of action and excitement, *Monday Night RAW* is being the longest running episodic TV show in U.S. history, featuring the best Superstars in sports entertainment, while *SmackDown* (52x'60 or 52x'120), a weekly, live-event program that mix blend of athleticism, drama, and entertainment.

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



SuperStars, weekly, live-event

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*.

Metro TV, universal stories



Salim and Carolina Sefair

Metro TV (Colombia) offers at MIPCOM a slate of titles across all genres, including movies, series, telenovelas, animation and documentaries, among others. 'We continue to expand our library of Latin American independent cinema, which include titles with universal themes like music (*La Caravana de Gardel*), sports (*Bola e Trapo*) and love (*Souvenir*), which is being broadcasted in Pay TV in USA', explain **Salim** and **Carolina Sefair**.

Also, the company introduces documentary series like *Visceral Brasil*, which explores the Brazilian music from its most remote regions, and *Sesiones con Alejandro Franco* in its eight season. The original series *Modo Selfie con Agustín Neglia*, shows the best destinies of the world through the look of a young but expertise traveler, and *All Inclusive* the best places for couples.

Desire and Revenge on Kanal D



Ozge Bulut Marasli, EVP, International and Corporate Strategy

Kanal D is one of the leading broadcasters of Turkey, but is also among the main exponents of the Turkish series global success, managing to reach almost every corner of Latin America, including the US Hispanic (**Telemundo**), as well as MENA, Central Asia, CEE, CIS and other territories in Asia, with titles like *Fatmagül*, *Times Goes By* and *Forbidden Love*.

In ten years, the company reached over 130 territories, but it was in 2015 one of its most important years in terms of distribution, reaching new territories like India, Pakistan, Estonia, Latvia, Chile, Uruguay and Argentina. Nowadays, **Kanal D** has sold near 12 dramas in Chile in less than one year, working closely with **Mega**, **Canal 13 y Chilevisión**.

All this impressive track record has been commanded by **Ozlem Ozsumbul**, former head of sales and acquisitions. She is now dedicated to another area in Kanal D, and has been replaced by **Ozge Bulut Marasli**, EVP, International and Corporate Strategy, who is debuting this MIPCOM.

During 2014 and 2015, **Kanal D** reached the Latin world with good success and it wants to keep that for a long time, but focusing in other business, too: international co-productions, strategic development alliances, partnership with companies to produce in Turkey, etc. 'The most important thing is not being a fashion for a short period', they say.

At MIPCOM, the distributor recommends a slate of drama series headed by the brand new *Flames of Desire* (20x130'), a story about desire, love of repeatedly blown heroes, and their Reunion, farewell and struggle, and *Sweet Revenge* (24x140'), about the hunt of the faith of a woman left at her wedding day. Other highlights are *War of the Roses*; *For My Son* and *Waiting for the Sun*.



Flames of Desire



Modo Selfie con Agustín Neglia



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BOOTH #P-1.K22

DW, what matters most



Petra Schneider, director of sales and distribution

Deutsche Welle (Germany) arrives MIPCOM through its international arm **DW Transtel** with hundreds of hours of programming with a wide range of documentaries and infotainment covering everything from automobiles to arts and culture and from science to sports.

'DW delivers the latest insights and analysis of the issues that are moving the world with regional television lineups and radio and online content available in 30 different languages. With news, features and documentaries covering everything from business, science and politics to arts, culture and sports, we bring people closer to what matters most', says **Petra Schneider**, director of sales and distribution.

In Cannes, the company features the new documentaries *Need to Compete* (5x30'), a rare glimpse at the spirit of competition celebrated in communities and cultures around the world, and *Composers of Genius* (5x52'), a series that shows the lives of musical masters through the cities, people and places that touched their lives and helped them shape their genius.

Available in Arabic, English, German and Spanish, *Greed* (90', 52' or 2x45'), asks questions about human nature in an age of consumption and competition, while *Inside Economic\$* (5x30'), explains economic ideas that people should pay attention to.



Composers of Genius, new documentary series

Lastly, **Schneider** recommends the new documentary *Beethoven Hair Mystery* (52'), an intriguing forensic examination of a lock of Beethoven's hair that survived centuries.

BOOTH #P0.A1

Globo evolves



Raphael Corrêa Netto, international sales director

TV Globo International (Brazil) shows in Cannes the evolution of its programming catalogue by presenting more titles and diversified content. On telenovelas it highlights *Total Dreamer* and *Forever And Ever* (120x'60), *Time After Time* (100x'60), *Ambitious Women* (110x'60), *Boogie Oogie* (90x'60) and *Rules Of The Game* (150x'60), as well as the short telenovelas *Hidden Truths* (50x'60) and *Parts of Me* (75x'60). Also, the series *Supermax - The Hell In Their Minds* (10 eps), miniseries *Alemão - Both Sides Of The Operation* (3x'60), *Dangerous Liaisons* and *Happily Ever After?* (8x'60) and *Dear Death* (4x'60), and many feature films.



Alemão, miniseries

BOOTH #P-1.J61

ATV, love and 'dirty business'

The Turkish broadcaster **ATV** attends MIPCOM through its distribution arm with a strong drama slate, including five high-end drama series.

After the global success of series like *Sila* and *Price of Love*, the company launches a new slate headed by *Wedlock*, a drama centered in a woman married with a famous but obsessed brain surgeon. Her life turns out to be a nightmare when she finds out his true face and when their first child turns out to be violent person day by day like his father. When she figures that she is pregnant with a second child, she decides to fake its death during the delivery, giving the baby to her brother.

At *The Return* the son of one of the most important families in Gemlik decides to run away with his childhood love. After several problems, two families decide not to start a vendetta on condition that he would never come back.

Other highlights in Cannes are *Torn Apart*, where the daughter and the only heir of a famous businessman decides to file for divorce secretly when she finds out that her husband is doing dirty business with the mafia; and *Bandits*, about a man that climbs to the top of the mafia world to which he entered in an age that can be considered a child. Each man who enters the underground world vows to revolt against injustice, but as he becomes more powerful and rich, he becomes the source of this injustice himself.

Lastly, **ATV** recommends *Orphan Flowers*, in which a girl, tired of her stepfather's abuse, decides to tell this situation to her mother and her life changes: her mother prefers giving her to an orphanage instead of leaving her husband.



Muhammed Ziyad Varol, head of sales



Bandits, drama series

BOOTH # C16.B

Talpa: new deals in Europe and Latin America

Talpa (Netherlands) shares some big news related to some of its latest formats. Since its premiere, *Dance Dance Dance* on **RTL** in Germany was seen by over 2 million viewers in each week. The second season in the Netherlands is consistently ranking number one in its timeslot. The celebrity dance competition was sold to the UK, China, and Italy. While *The Wishing Tree*, launched at MIPCOM 2015 has been acquired by eight territories, with Brazil most recently being announced. *The Wishing Tree* is a feel-good family show in which big wishes of small children come true.

Other news includes *Cannonball*, the water spectacle featuring multiple rounds, which will go on air in Australia later this year, after three successful seasons in the Netherlands for three, and the sale of the celebrity singing show *It Takes 2* to multiple territories including Germany (**RTL**), with a second season confirmed in the Netherlands.



Dance Dance Dance, sold to RTL Germany

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BOOTH: #P1.A 1

Studiocanal: event TV series



Katrina Neylon, EVP Sales & Marketing Studiocanal

2016 has been a crucial year for **Studiocanal**, the global distribution arm from **Canal +/Vivendi** that has enlarged its production network in Europe after acquiring a 33% stake on Spanish **Bambu Producciones** and a 20% stake on British **Bambos Urban Myth Films** and **Sunny March**.

The company is targeting new territories, especially Latin America: it has named former **Endemol Shine** executive **Daniel Rodriguez**, who is assisting **Beatriz Campos**, VP Sales, based in

Miami. 'The Hispanic market is an important one for us and we are eager to show broadcasters of all kinds that our content would be a great addition to their line-ups', explains **Katrina Neylon**, EVP Sales & Marketing.

'Our series are extremely well made, with complex and innovative storylines and strong performances by leading award winning talent', she highlights, and recommends for MIPCOM *Midnight Sun* (8x'60), from creators **Mårild & Stein (Bron/Broen)**. Produced by **Atlantique Productions** and **Nice Drama** for **CANAL+** and **SVT**, it is a high concept thriller set in a small mining community in remote northern Sweden where a series of brutal murders conceal a secret conspiracy.

Other top series are *Section Zéro* (8x'60), a dark, edgy and powerful political sci-fi thriller produced by **EuropaCorp TV**, **Bad Company** and **Umedia** for **CANAL+**; **Harlan Coben's The Five** (10x'60), from **RED Production Company**, was launched on **Sky 1** (UK) and its an electrifying and gripping thriller. For young viewers, the animated, 3D educational, adventure/comedy children's series *Sammy & Co* (52x'13).



Midnight Sun, high concept thriller

'We are extending relationships with new broadcasters and streaming services, and we hope they can discover our strong line up of series, which also includes *Below The Surface* (8x'60), crime thriller for Denmark's **Kanal 5**; *Paranoid* (8x'60), from **RED** for **ITV** and **Netflix**; and *Crazyhead* (6x'60), a bold comedy horror series from **Urban Myth Films** for **Channel 4** in association with **Netflix**', concludes **Neylon**.

BOOTH: #R8.D11

Itoydan Corporation



Daniel Rodríguez, SVP

Liderada por el experimentado ejecutivo **Daniel Rodríguez**, **Itoydan Corporation** (USA) ofrece servicios de distribución de contenidos en América Latina y el mercado Hispano de USA. Para MIPCOM, selló un acuerdo con los distribuidores europeos **Studiocanal** (Francia) y **Parade Media** (UK). Desde sus headquarters en Miami, es además distribuidor mundial del catálogo y servicios de la agencia **Literaria Injaus** (México).

BOOTH: C16.E

ITV-Inter Medya: more than content



Can Okan, president & CEO

Started out as a film distribution company serving the Turkish film sector solely within the domestic market, **ITV-Inter Medya** has been evolving adapting itself according to industry changes. 'In 2001, we expanded our range to cover Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States, and from 2007 the nature of the content we provide also radically changed: telenovelas "made in Turkey", TV series, and to a lesser extent, Turkish feature films, started to draw broad interest from all markets as well as the Middle East and North Africa', explains **Can Okan**, president & CEO.

At the beginning of 2014 the company sold Turkish drama series within the US Hispanic market and to 21 South American countries, and in 2015 it started producing entertainment and game show formats. 'Today ITV-Inter Medya, is not just a content and format distributor but also a powerful business developer and a consultant with significant experience in the market with very strong business relationships', remarks **Okan**.

Among the top titles for this season, the executive recommends *Hayat*, about a clumsy, irritable but joyful beautiful young girl who knows how to enjoy life; *Endless Love* (114x45'), where two separate worlds, both close and distant to each other, lie in a seaside neighborhood of Istanbul, and *In Between - Fatih Harbiye* (126x45'), which follows a young and traditional woman who lives with her father and her aunt in the suburbs.

From the game show slate the company launches *Join Instant*, an online interactive quiz elimination game show with a second screen technology enabling viewers at home to participate live to the show, and *Oasis*, a brand new endurance-reality show with a buddy system.

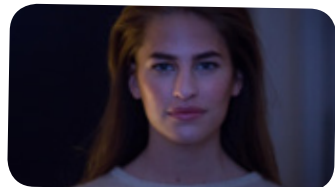


Endless Love, drama

BOOTH: #R7.L26

TF1 Studio: drama & kids

TF1 Studio (France) launches at MIPCOM the new **TF1** prime time procedural series *Emma* (10x'52) with a fascinating perspective on Artificial Intelligence. Produced by **Mandarin Television**, the series is about a new trainee, whose intellect and strength amaze an outstanding detective; and the comedy miniseries *Sam* (6x'52), from **Authentic Production** in coproduction with **TF1**. It also launches two kids series, from **Magoproductio** (Spain): the preschool edutaining series *Tin & Tan* (52x'7) and the adventure series *The Flying Squirrels* (26x'13).



Emma

Czech Television at MIPCOM 2016

Location: Palais-1
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BOOTH: #R8.A 6

TM International: content with *twists*



Giannina Antola, head of world sales

Founded in 2008, **TM International** is the global distribution arm of **Tele München Group** (Germany), led by **Giannina Antola**, sales manager with responsibility for all the world with the exception of CEE, CIS, Greece, Turkey and Cyprus, in charge of **Angelika Koch**.

Alongside **TMG** own TV productions, such as *Rosamunde Pilcher* adaptations (**ZDF**) or the internationally acclaimed miniseries *The Seewolf* and *Moby Dick*, distributor also handles worldwide distribution of the group own-produced feature films, series, miniseries and TV formats.

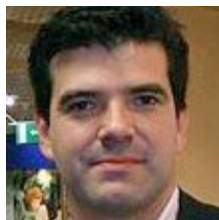
It highlights two new miniseries: *Bellevue* (8x'60), which will premier in winter 2017 on **CBC** (Canada), starring Academy and Golden Globe award-winning actress **Anna Paquin** (*True Blood*), **Allen Leech** and **Shawn Doyle**. It is a mystery set in a small blue-collar town with a lot of "good people" who "live right" and take it upon themselves to make sure the neighbors do too. And *Neanderthals* (4x'60), sold to **Mediaset** (Spain), where a brutal mass murder is just the beginning as mankind faces its greatest challenge, a scientist's successful cloned Neanderthal on the run.

It also promotes the feature film *Emerald Green*, which has enjoyed wide success in Germany, Spain, Italy, France and Russia, particularly among girls 10-15 and women 40-49. And the format *Date the Chef*, where five bar owners look for true love. It premiered on February 10th and tripled **ATV** market share: 10% of 12-49-year-olds and 14.5% of 12-29-year-olds, which resulted in season 2 last on August 31 with great results. The German release will be on **RTL II** with host **Brigitte Nielsen** next January.



Date the Chef, dating & cooking

Sonuma: lifestyle + concerts + web series



Sebastián Lami Dozo, head of sales

Created in 2009, **Sonuma** is the distribution's arm of **RTBF**, the Belgian Public Television. The company handles a wide range of current programs and footage collection produced by the public broadcasters.

'The first half of 2016 has been an expansion period where our programs reached new customers as **Nat Geo**, **TVE** (Spain), **TVN Poland** or **CanalPlay**, thanks to our wildlife and current affairs documentaries, as well as our webseries', explains **Sebastián Lami Dozo**, head of sales.

'We are planning to extend our presence and activities to North and Eastern Europe with our documentaries, concerts and web series. For Latin America, we have exclusive concerts, and we expect to reach Asia with our lifestyle programs as *A Brick in the Belly* or *Unusual Houses*. Next step is fiction series', he adds.

TV Azteca reinvents itself



Fidela Navarro, international director

Azteca (Mexico) highlights this MIPCOM its brand new international structure in charge of the sales of programming and Pay TV networks, headed by **Fidela Navarro**, international director, along with four new TV series.

Among the new titles for this season stands *Iron Lady*. 'It is a great story based on real facts. A great drama full of action where intrigue, love, and betrayal, with strong characters and an incredible casting. A TV series with open windows to the world', explains **Navarro**.

Other news is *Living to race*, series that will be premiered on **Televisa's OTT blim** in October in Mexico, *Nothing Personal* and *Missing Bride*, which will be airing in the next few months, under **Joshua Mintz's** executive production. 'They are great stories with unprecedented production and acting quality standards, which already represent the company's new era in terms of fiction, and they also offer us the opportunity to air and distribute them through an endless number of convenient formulas', she adds.

Another of the novelties that the company will be showing at this fair is its international division's restructuring and presentation. Content distribution (**AZ Content**), pay-TV signal distribution (**AZ TV de Paga**) and acquisitions and alliances have already been integrated into TV Azteca's International Division, headed by Navarro: 'Platforms and business models are increasingly convergent and as a part of the reinvention of our company that is taking place under the leadership of **Benjamín Salinas**, CEO, we have decided to inject a new dynamics into our teamwork, with common strategies and goals that will allow us to maximize our results in the international arena, both for us and for our partners'.



Living to race, new series

BOOTH: #R8.B10



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MarVista, romance and suspense



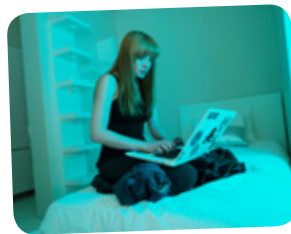
Vanessa Shapiro, EVP, Distribution

MarVista Entertainment (USA), independent entertainment studio focused on production, acquisition, and distribution of premium film and TV programming worldwide, returns to MIPCOM with a robust slate of nearly 20 new movies to debut to international buyers.

Highlights from the **MarVista** slate include the action disaster movie, *Cold Zone*, starring Martin Cummins (*UnREAL*), Kirsten Robek (*Jingle All the Way 2*) and Steve Bacic (*X-Men 2*), where a scientist teams with a retired environmentalist to save the world from an impending flash-freezing storm, *To Have and To Kill*, a thriller starring Nikki Leigh (*The Wedding Ringer*), Tilky Jones (*Never Back Down*), Kelly Dowdle (*American Crime Story*) and Jason Tobias (*Most Likely to Die*), about passion returns, jealousy and betrayal.

Other new thrillers are *One of Us*, about an investigative journalist that learns about her friend disappearance at a commune, and goes undercover to find and rescue her, and at *Taken Heart* one woman's daughter is kidnapped in Belize to be used for human organ trafficking.

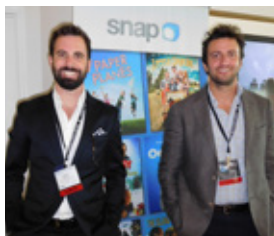
When users of her app start mysteriously dying and she's the police's top suspect, a woman must hack into the code to find the real culprit in *Killer App*; while in the **Hallmark Channel** original romance movie, *Summer Villa*, sparks fly when a single mother struggling to finish her latest romance novel discovers a famous chef already living in her vacation villa.



Killer App, thriller

Lastly are *Girlfriends of Christmas Past*, about holiday romances, *A Midsummer's Hawaiian Dream*; a reimagining of Shakespeare's 'A Midsummer Night's Dream'; the romance comedy *Stop the Wedding*; and *Bridal Bootcamp*, romance starring Spencer Locke and Cameron Richardson (*Alvin and the Chipmunks*).

Snap TV, content for all windows



Ezequiel Olzanski, sales director and international distribution, & Ariel Tobi, president

Snap TV (Argentina), from **Ariel Tobi**, president, and **Ezequiel Olzanski**, sales director and international distribution, brings to MIPCOM a new slate MarVista for Latin America, along with the recently launched *Pack Action*, which includes movies starring **Steven Seagal** (*Asian Connection*, *Perfect Weapon*), **Danny Trejo** (*Bullet*) and **Dolph Lundgren** (*Sharklake*), the second coproduction with **Caracol**, *Cup of Love*, and new family launches with **Premiere Disney Channel**.

Comarex: compelling stories



Marcel Vinay Jr. CEO

Led by **Marcel Vinay Jr.**, **Comarex (Mexico)** is announcing at MIPCOM two deals that involve Malaysian producer **Global Station**: first, with **Canal 13 (Chile)**, on Monday; second, with **Mediaset (Italy)**, on Tuesday.

Comarex is the exclusive global sales agent for **Canal 13** and **Canal 11-Mexico**, as well as **Studio 100 Media** and **Dicon Media** for Latin America and US Hispanic, and **Mediaset Distribution (Italy)** for Asia, Africa and Latin America.

Heading the slate in Cannes is *Runaways* (100x60'), from Canal 13, and the story of four women who share a deep friendship, four women that happen to meet while serving time and the adventures they live after they successfully escape from jail.

Each day in the lives of the *Precious Women* will be an adventure, trapped in intense and complex love affairs, not forgetting their goals and having the law on their heels.

For kids and teens it stands *I Am Franky* (60x60'), centered on a robot with the appearance of a teenage girl, with brain functions like a cutting-edge super computer with unlimited access to the internet and a vast data storage but without the possibility to understand feelings. While **Mediaset's** *Call me Francesco* relates to the journey that brought Jorge Bergoglio, the son of Italian immigrants in Buenos Aires, to become Head of the Catholic Church.

Also from **Mediaset** is *A Sicilian Story* (80x50'), which follows a special task force operating in the heart of Sicily's most striking landscape, and *TF45* (16x45'), a drama full of action and love, centered on the leader of an elite Italian unit, the Task Force 45, and a young and beautiful Afghan woman.



Runaways, drama series from Canal 13 Chile



Cup of Love, coproduced with Caracol and MarVista

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POR RODRIGO CANTISANO



TV Paga: contenido original + OTT para seguir creciendo

Durante el último año, la TV paga en América Latina ha visto un desaceleramiento en suscriptores y, en algunos casos como Brasil, una pequeña caída. Sin embargo, este contexto no ha impactado en la industria en general, que se muestra muy dinámica y apostando a dos pilares para seguir creciendo: programación original y agresivas estrategias OTT.

Según **Carlos Martínez**, presidente de **Fox Networks Group Latin America**, la desaceleración puede deberse en primer lugar a una 'recesión económica e inestabilidad en la mayoría de los países', y por otro a que la gente 'está evaluando nuevas maneras de consumir contenido', sumando a TV Abierta y Paga otras opciones OTTs, contenido gratuitos online (**YouTube** o plataformas AVOD), o mismo contenido piratas'.

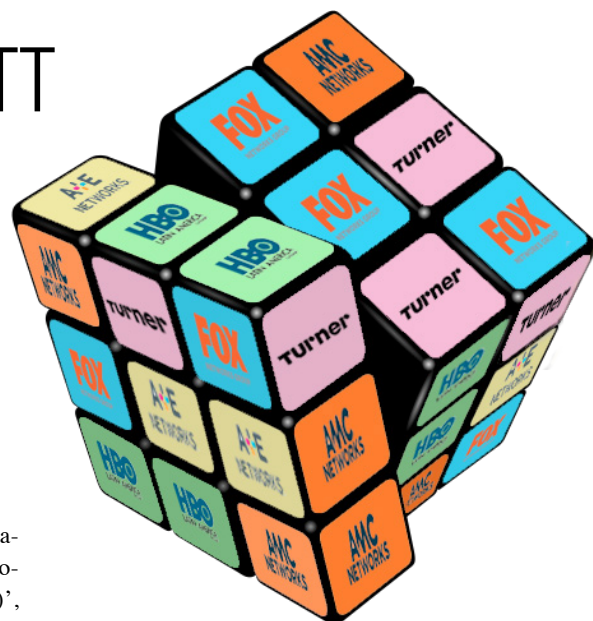
Pese a este contexto, **Gustavo López**, VP, Head of Distribution de **AMC Networks Latin America** es positivo. 'Vamos a seguir creciendo en buenos

números. Según algunos estudios, en cuatro años alcanzaremos 84 millones de hogares (casi 20 millones de incremento)', asevera.

Por su parte, **Frank Smith**, EVP, Distribución y Desarrollo de Medios de **HBO Latin America** confía en que 'la TV lineal sigue siendo un elemento central en el entretenimiento del consumidor y, en el caso de la TV paga, todavía tiene espacio para crecer en la región'.

Frente a los nuevos competidores y la realidad socio-económica, se han incrementado los contenidos originales y locales, y se incorporaron nuevos géneros. Por ejemplo **HBO**, que ha duplicado las horas de contenido original frente a 2015, sumando nuevos formatos como el programa de opinión *Chumel con Chumel Torres*, la comedia *Insecure*, escrita y protagonizada por la youtuber **Issa Rae** o *High Maintenance*, basada en la serie web homónima.

Ángel Zambrano, SVP de Adquisición y Sindicación de Contenidos de **Turner Latin America**: 'Nuestra apuesta a la producción original local ha sido cada año más



relevante, dándonos grandes resultados en nuestros canales. En 1H 2016 crecieron un 6% en rating y un 5% en share de audiencia en el total del universo'.

El ejecutivo destaca además las alianzas con los principales broadcasters de Argentina de manera simultánea: **Telefe**, por *Historia de un Clan*, y **eltrece**, por *Signos*. 'Nos enseñaron que podemos experimentar con TV abierta y buscar colaboraciones de mutuo beneficio'.

Eduardo Ruiz, presidente & general manager, **A+E Networks Latin America**: 'Estamos analizando shows de mediana y corta duración, también. Los formatos cortos que se asocian dentro de nuestra área de *User Creative Solutions* permiten crear una historia de manera innovadora, y al mismo tiempo una mejor asociación de marcas y productos, como es el caso de *History Celebra*, con **Nissan**, y *Estrenos y Estrellas*, con **L'Oreal**'.

'Con el crecimiento de las plataformas, la disponibilidad del contenido on demand en las diversas pantallas se ha vuelto fundamental en esta evolución del negocio de la TV paga, ya que la audiencia elige dónde y cuán-



Carlos Martínez, presidente, FNG Latin America



Frank Smith, EVP, Distribución y Desarrollo de Medios, HBO Latin America



Gustavo López, VP, Head of Distribution, AMC Networks Latin America



Eduardo Ruiz, presidente & general manager A+E Networks Latin America



Ángel Zambrano, SVP de Adquisición y Sindicación de Contenidos, Turner Latin America

do ver su programación. Hace varios años que adquirimos derechos no lineales, con productos *GO* disponibles en PC, mobile, y ahora también integrados a **Chromecast**, junto con contenidos VOD para nuestros clientes y operadores de TV Paga', comenta **Zambrano**.

Ruiz coincide: 'Para mantenernos líderes estamos obligados a atender y entender las necesidades de nuestros usuarios a nivel lineal y no lineal, simultáneamente. Los OTTs no son ni competencia ni complemento, sino amplificación. La "multipantalla" es resultado de la experiencia de contenido y de marca para nuestros usuarios'.

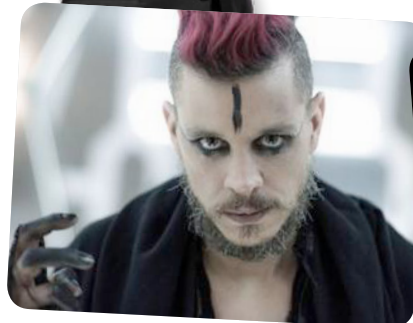
HBO ha desarrollado su servicio VOD en Latinoamérica, que en USA se conoce como *HBO Now*. *HBO Go*, como se lo conoce en Latinoamérica, está disponible para suscriptores de Internet en Colombia (**ETB**), México (**Dish**) y en breve en Argentina y Uruguay, anunció recientemente. **Frank**: 'Nuestras producciones originales están pensadas para ofrecer algo distinto. Algunos contenidos tienen mejor adaptabilidad a pantallas pequeñas como la comedia animada *Animals*, *After the Thrones*, recap de cada episodio de *Game of Thrones* o el documental *Guerras Ajenas*. IncurSIONamos además en nuevos formatos del mundo digital'.

'En **Fox** estamos enfocados en la transición TV lineal-no lineal, en todas las plataformas y maneras. Generamos desde el inicio contenidos que puedan ser consumidos en cualquier pantalla, tanto desde su concepción como en su promoción y transmisión', asevera **Carlos Martínez**, y concluye: 'Aún queda mucho espacio por crecer, la clave es estar seguros de tener el producto listo para que sea compatible con esta realidad y las nuevas tecnologías'.

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HBO trae nuevos formatos como el programa de opinión *Chumel con Chumel Torres*



2091, nueva serie de ciencia ficción de FNG Latin America



Signos, producción de Turner & Pol-ka/El Trece emitida en simultáneo



History Celebra, A+E producido junto a Nissan



Record TV, Brasil: 'Las crisis son oportunidades que permiten repensar los negocios'

TV Record tiene la segunda mayor audiencia de Brasil, alcanzando en el mercado nacional cerca de 182 millones de personas, según Kantar Ibope Media. Es la emisora de TV abierta más antigua de Brasil con una cobertura del 98% del territorio.

Ofrece programación diversificada, incluyendo entretenimiento y periodismo, además de telenovelas y series. Record juega un destacado rol en el sector, tanto en relación a la audiencia como en el mercado publicitario.

Marcelo Silva, VP Artístico y de Producción, explica a PRENSARIO: 'Los momentos de crisis son oportunidades únicas para repensar los negocios. Es claro que, cuando hay inestabilidad, el mercado publicitario tiende a retraerse, pero Record estaba preparada para mantener sus anunciantes y la calidad de su programación. Estamos cosechando buenos resultados de cambios estratégicos que hemos realizado en los últimos años, y eso nos trajo tranquilidad para atravesar ese periodo'.



Artistas consagrados nacionales, como Xuxa, o internacionales, como Buddy Valastro-Cake Boss, desembarcaron en el último tiempo en Record

'Uno de nuestros objetivos, a contramano de las expectativas del mercado, fue invertir aún más en nuevos programas y en la contratación de grandes nombres de la TV nacional e internacional. Hemos traído artistas como Gugu Liberato, Fabio Porchat, Xuxa y Buddy Valastro-Cake Boss, que por la primera vez en su carrera, aceptó grabar un programa fuera de USA: Batalla de los Cocineros'.

'Hicimos historia al producir la primera novela bíblica del mundo Moisés y los Diez Mandamientos, una iniciativa inspirada en el éxito de las miniseries que ya habíamos realizado con esa temática. El suceso fue tan grande que ya estamos en la tercera novela de este segmento al aire, La Tierra Prometida'.

'Invertimos en nuevos modelos de producción, priorizando alianzas, incluso en la realización de telenovelas. Siempre mantenemos la creación, dirección y casting sobre nuestra responsabilidad', explica Silva, quien añadió que el canal se 'inspira' en el modelo estadounidense y está apostando cada vez más en alianzas con productoras, y también en la compra de formatos.

'Ya trabajamos con socios reconocidos como FremantleMedia, Floresta, Sony, Casablanca, Eyeworks y Endemol Shine. En algunos casos, hicimos asociaciones con canales pagos que exhiben el contenido en sus pantalla después de nosotros. Los que hicimos con Buddy Valastro, Batalha dos Confeiteiros (2015) y Batalha dos Cocinheiros (2016) fueron en alianza con Discovery Home & Health'.

En relación a la audiencia brasileña, el ejecutivo señala: 'El televidente siempre quiere novedades, calidad e información. Por eso, apostamos mucho en nuestro periodismo, que es una de las marcas de la emisora con cerca de 11 horas de programación diaria. Contamos con profesionales y recursos para realizar coberturas de alto nivel, que se tradujo en la conquista de diversos premios el Rey de Es-



Marcelo Silva, VP Artístico y de Producción

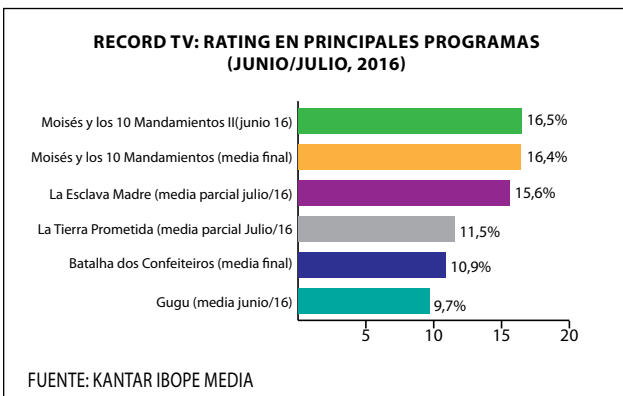


paña, que recibimos en junio de este año'. 'Estamos abiertos a la creación de nuevos programas o formatos que puedan insertarse en shows ya consolidados de nuestra grilla. Son innovaciones sugeridas por nuestros equipos o formatos buscados fuera del país. Lo importante es siempre estar abierto y atender diferentes perfiles y culturas. En 2016, nuestras punta de lanza son Batalha dos Confeiteiros, el talk show con Fabio Porchat y las novelas La Tierra Prometida y La Esclava Madre.

En relación a los negocios digitales, Silva concluyó: 'Hace siete años creamos R7.com, un portal de noticias que también hospeda la página oficial de Record. Permitted un avance enorme de acciones crossmedia, aproximándonos aún más del público que ve a la TV en múltiples pantallas. R7.com mostró el más grande crecimiento de Internet en los últimos años, superando la audiencia de players más antiguos. El año pasado lanzamos R7 Play, canal de streaming que, por suscripción mensual, el televidente puede ver a toda la programación cuándo y cómo desee'.



De Moisés y los Diez Mandamientos a La Tierra Prometida, las producciones bíblicas de Record son el gran diferencial dentro y fuera de Brasil



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Televisa: cómo ser más eficiente en monetizar el contenido

Como todos los grupos en América Latina, **Televisa** está repensando su negocio de medios permanentemente ante los cambios impuestos por el paradigma digital. Este año ha sido particularmente intenso con varios anuncios, como su nuevo OTT blim, programas de segunda pantalla como Login y Logout, e incluso el rebranding del canal abierto insignia del grupo, Canal de las Estrellas, que desde agosto pasó a llamarse Las Estrellas.

Al frente de estos cambios está **Emilio Azcárraga Jean**, CEO de **Grupo Televisa**, el más importante de América Latina y el principal de habla hispana en el mundo. Produce 93.000 horas de contenido, exporta programación con Televisa Internacional, y señales con Televisa Networks y, con la llegada de blim (evolución de VEO) en enero de este año, planea posicionar la propuesta OTT como punta de lanza para su nueva programación.



Así lo ha hecho con sus principales telenovelas, como *El Hotel de los Secretos* o *Yago* —adaptación mexicana de la serie de Turquía *Ezel*—, además de sus producciones infantiles como la nueva temporada de *El Chapulín Colorado*, entre otros.



Cuando **Televisa Networks** lanzó en julio 2016 *Login*, segunda temporada de la serie interactiva y digital *Logout*, no solamente presentó un programa que puede verse en distintas



Yago, adaptación mexicana de la serie de Turquía *Ezel*, se estrenó primero en blim y luego fue central en el renovado prime time de Las Estrellas

plataformas, sino principalmente una estrategia de cómo el **Grupo Televisa** piensa ser más eficiente en monetizar contenidos apostando a una mejor distribución en sus diversas plataformas.

La serie estrenó en paralelo en **Telehit**, canal de TV paga con 21 millones de abonados, y **blim**. Su primera versión, *Logout*, había obtenido varios premios internacionales. **Bruce Boren**, VP, **Televisa Networks**: 'Este es un producto experimental. Es vanguardista, fresco e irreverente. El usuario interactúa y decide, tiene el control'.

'Decidimos hacer algo *reloated* amplificarlo y hacerlo más profundo. Nos dimos cuenta de que la gente quería interactuar pero quería interacciones más intensas y más dramáticas porque estas interacciones digitales tienen que ver con la historia', añadió **Manuel Gilardi**, VP Digital y New Media. La producción desarrolló una *app* y una forma de interactuar el contenido entre las redes sociales que, al combinarlo con la pantalla de TV, acercan la producción a un videojuego.

'El reto más grande era cómo hacer que la interactividad no sea pasiva, sino que emule ese videojuego', resaltó **Carlos Murguía**, productor. Desde la perspectiva de **Televisa**, el mayor acierto 'es desarrollar un formato atractivo para su exportación a otros mercados', coincidieron los ejecutivos. **Boren**: 'Los contenidos que producimos hoy, dentro y fuera de **Televisa**, pero con recursos propios es parte de un proceso que se ha venido dando hace unos años. Iremos haciendo ajustes dependiendo de los recursos y de lo que la gente quiere ver. No todo es un éxito'.

Carlos Sandoval, CEO de blim: 'En los próximos 8 o 9 meses estaremos lanzando 6 o 7 nuevas producciones en diferentes géneros. Sin embargo, en materia de producción de contenido estamos buscando nuevas propuestas de este estilo'. **Televisa** selló un acuerdo con **Pol-ka** (Argentina) para la generación de 3 series para **blim**. Y está buscando además acuerdos en Colombia.

'Como grupo, tenemos muchas pantallas. Tener control sobre la producción de contenidos nos permite maximizar la monetización en esos diferentes medios. Somos conscientes que en este segmento digital no hay nada escrito,



Emilio Azcárraga Jean, CEO, Grupo Televisa



no hay reglas. Al ser un nuevo modo de consumo, debemos probar hasta encontrar el modelo que sea más efectivo. No hay una receta mágica: las series varían en formatos y debemos hacer pruebas con la mentalidad de maximizar la exposición en las diferentes ventanas y darle el valor a cada una de las plataformas', completó.

Televisa renovó el 22 de agosto la imagen y nombre de su principal canal abierto de México, y emblema de la compañía: **Las Estrellas** tiene nuevo logo y paquete gráfico en pantalla, que acompaña un reposicionamiento del canal a partir de la nueva programación, que se reorganizó en su grilla prime time: *Tres Veces Ana* (8pm) y *Mujeres de Negro* (9pm), seguido de *10 en punto con Denisse Maerker* (10pm) y el late night show *Esta Noche con Arath* (10.30pm), y la telenovela *Yago*, de martes a viernes 10.30pm.

Azcárraga Jean resumió la transformación en pocas palabras, durante la última emisión del noticiero nocturno de **Joaquín López Dóriga**: 'Canal 2 ya no es un canal sino una plataforma. Debemos ser creadores de formatos y contenidos. Desde ya estos cambios constituyen un riesgo. Pero si no arriesgamos no vamos a cambiar'.



Carlos Sandoval, CEO de blim, Guillermo del Bosque, director y productor general de Telehit, Carlos Murguía, productor de Login, Manuel Gilardi, VP Digital y New Media, y Bruce Boren, VP de Televisa Networks en la presentación de *Login*



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Telefe evoluciona con la industria

Grupo Telefe (Argentina), canal abierto en Buenos Aires más ocho canales en el interior del país y la señal de TV paga **Telefe Internacional**, dejó hace tiempo de ser una empresa de televisión.

El camino que eligió desde la llegada de **Juan Waehner**, fungido en 2012 como CEO, dista de ser el de una tradicional empresa de medios. Ingeniero de profesión y con experiencia en el mundo industrial (**Siemens**), tecnológico (**BGH**) y las telecomunicaciones (**Telefonica**), ha desarrollado diversas líneas de negocio para sostener el crecimiento en el mercado argentino e internacional.

Canal líder de Argentina, **Telefe** no ha estado ajeno a los cambios que el mundo digital impone sobre las empresas de medios tradicionales. Es difícil elegir una fecha en la que comenzó la transformación (¿mutación?), pero con **Waehner** el broadcaster ha implementado una serie de cambios para no perder pisada en el "nuevo mundo": desarrolló apps y programas interactivos, una MCN en **YouTube** y más recientemente lanzó una tienda virtual de e-Commerce.

'Atravesamos un momento sumamente desafiante en la industria y como medios debemos innovar para seguir adelante. Hemos encarado un cambio cultural determinante hacia interior, y esa transformación significa reinventarse tecnológicamente y reorientar nuestra producción hacia el mercado global', explica.

En el *Plan 2020*, desarrollado cuando llegó a la compañía, ya estaba contemplado: 'Hace cuatro años descubrimos que había problemas con una inversión publicitaria, donde 50 anunciantes generaban 70% de la facturación de **Telefe**. Eso nos hacía vulnerables. Elegimos ser una productora de contenidos, que tiene

una licencia de TV abierta, pero que siempre buscó una fuente de ingresos en lo digital, que debe ser parte de nuestro negocio global'.

El broadcaster apuesta en dos vías: a nivel local, ser una gran productora multiplataforma, y a nivel internacional expandir su huella. Este año abrió una oficina en Los Ángeles, a cargo de **Diego Piasek**, para tener un pie en Hollywood. 'En el mercado argentino nos enfocamos directamente al cliente, recomendando TV + digital. Y hacia afuera, en lugar de comprar grandes formatos, desarrollamos contenidos y nos asociamos en *joint ventures*. Queremos que en 2020 el *Gran Hermano* no venga de Holanda, salga de la Argentina', completa.

Además de productor, tiene una distribuidora global, **Telefe Internacional**, que llega a 100 mercados en 35 lenguajes. Y es además líder en cine con más de 200 nominaciones y 60 premios, entre ellos el Óscar por *El Secreto de sus Ojos* (**Juan José Campanella**).

Fue pionero en el lanzamiento de contenido Web + TV con la serie *Aliados*, creada por **Cris Morena** (*Chiquititas*); y adaptó el primer formato de entretenimiento interactivo, *Elegidos* (*Rising Star*, **Keshet**), para el cual lanzó la app **MiTelefe** que en su primer mes recibió 2 millones de descargas, y hoy es una importante plataforma consumo de contenido catch up y en vivo.

Fue además el primer canal en producir en 4K, *Entre Cantibales*, dirigida por el ganador del Óscar, **Juan José Campanella**. En septiembre estrenó la sitcom *Loco x Vos*, basada en el formato de **Sony Mad about You**, y para 2017 lanzará la nueva serie *ADDA, Amar después de Amar* (60 episodios). Ambas rodadas en 4K. Otro hito ha

sido su propia MCN en **YouTube**: *UPlay Network*, compuesta por 50 canales creados por nuevos talentos, a los que canal les aporta conocimientos en producción, marketing y programación.

Y el mes pasado dio un paso que pone a la empresa en otro escalafón: lanzó **Tienda Telefe**, una plataforma de venta online de los productos que se exhiban en pantalla. Es el primer y único canal de TV en Latinoamérica en hacerlo. 'Nos asociamos con



Juan Waehner, CEO

el sitio #1 de comercio online de América Latina, **Mercado Libre** (4.000 búsquedas de producto y 6 ventas por segundo), y con el principal distribuidor de comercio online, **Emporio**', explica **Waehner**.

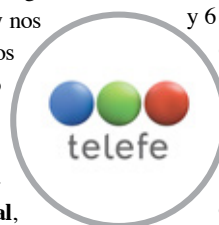
La experiencia comenzó con *Morfi, todos a la mesa*, y se espera que se active fuertemente desde este mes. Ofrece los productos que se

muestran en ese programa matutino de cocina, que es líder en su franja alcanzando a hombres y mujeres de 29-40 años, el segmento etario que más compra online. **Waehner** concluye: 'La opinión de expertos más la buena utilización de la *Big Data* nos permiten aumentar la eficiencia. El Excel no va más, lo reemplazamos por algoritmos. Y en dos años queremos ser una empresa *paperless*'.

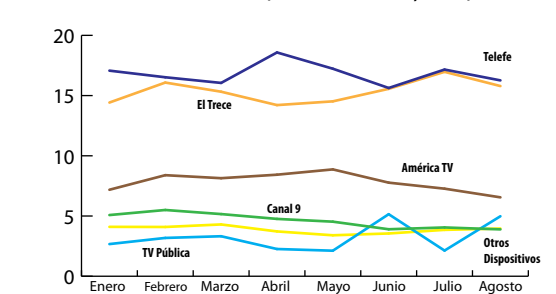
Más allá de las transformaciones, 2016 ha sido además un año particular para **Telefe**. Después de mucho tiempo, **Turner Latin America** oficializó a comienzos de año interés por adquirir el canal, aunque al cierre de esta edición no se había confirmado la operación.



En septiembre, Telefe estrenó la sitcom *Loco x Vos*, basada en el formato de **Sony Mad about You**, y para 2017 lanzará la nueva serie *ADDA, Amar después de Amar*, ambas rodadas en 4K



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POR MIGUEL ÁNGEL HURTADO, DESDE LIMA, PERÚ



Estudios América, a la vanguardia regional

Una infraestructura de más de 53.000mt² alberga los nuevos **Estudios América**, en Pachacámac, Lima. Este Centro de Contenidos de Entretenimiento, como lo bautiza **Eric Jürgensen**, CEO y gerente general de **América TV**, es único en Perú y uno de los cinco más grandes de América Latina. La obra se concluyó en 14 meses con una inversión de USD 45 millones.

Inaugurado el 23 de junio, alberga cinco estudios en HD y uno 4K, tres de 1,000mt² y dos de 500mt². Permite realizar hasta cinco producciones en exteriores, con calidad y a menor costo.

‘Ha sido concebido para convertirse en un megacentro multiplataforma de producciones de categoría internacional para el mundo. La

generación de contenidos va a seguir siendo lo más importante en un canal. Si bien los medios digitales crecen, ellos también requerirán contenidos. Si uno



Eric Jürgensen, CEO y gerente general, América TV

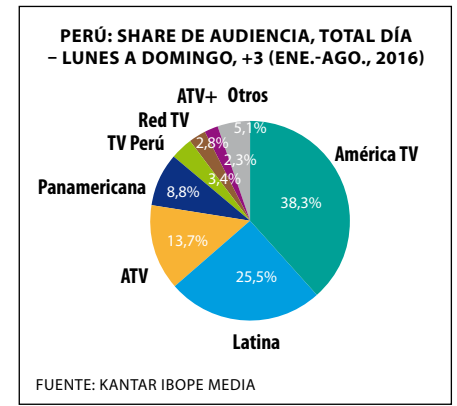
produce un contenido relevante para su país, seguirá manteniendo liderazgo. Hay que tener en cuenta que las audiencias van creciendo. Si hoy un programa es visto por 10 millones de personas, mañana podrían ser 11 o 12 millones, porque se van sumando las nuevas pantallas’, dice.

‘Queremos convertirnos en un “hub” para la región. Perú cuenta con gran talento y a un buen costo, y eso es muy atractivo para países vecinos y Centroamérica, que podrán enviar a su gente y producir aquí. Con el 65% de utilización del Centro, se cubre el 100% de las necesidades de nuestro canal. El 35% restante puede ser utilizado o alquilado a otras productoras’.

La primera coproducción ha sido con **Telefe** (Argentina): *El regreso de Lucas* (60 horas), que se ha pre-vendido en USA, Puerto Rico, Panamá, Chile y Ecuador. La siguiente será con **Sony**, *Los Jefferson*, y luego *Colorina*, con **Televisa** (México). ‘Nos aliamos con el **Grupo ATV/Albavisión** (40 canales en 12 países de Latinoamérica). Lo que se produzca aquí saldrá por esas estaciones’, completa **Jürgensen**.



La fiesta de inauguración contó con la asistencia de 1350 figuras locales e internacionales



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Caracol se prepara para el futuro con Caracol Next



Marcelo Liberini, VP Digital de Caracol Televisión

Con la designación en marzo de 2015 de **Marcelo Liberini** al frente de la vicepresidencia Digital de en **Caracol Televisión**, el broadcaster líder de Colombia apuesta a fortalecer la estrategia de la compañía en esta área estratégica, buscando dar un salto significativo no sólo en el mercado local, sino también internacional.

Marcelo Liberini, que tiene una experiencia de 15 años en el mercado de Internet y nuevos medios en Argentina, conversa con PENSARIO sobre **Caracol Next**, la unidad de negocios digitales nombrada así a principios de este año, una vez que **ICCK** se había fusionado a Caracol.

Esta compañía condensa todas unidades de negocio del **Grupo Valórem**, bajo el liderazgo de Liberini: **Caracol TV** (caracoltv.com, noticiasacaracol.com, golacaracol.com), **El Espectador** (elespectador.com), **Blu Radio** (bluradio.com), **Shock** (shock.co), y **Cromos** (cromos.com.co). Todas ellas han venido incrementando sus audiencias, llevando a Caracol Next al primer lugar en Colombia, según la última medición de comScore. Móvil y video digital están entre sus principales drivers, señala el reporte de mayo.

Liberini: 'La predilección de nuestras audiencias, la empatía generada por nuestras marcas y las exitosas estrategias de marketing para eventos especiales como la *Copa América*, el Proceso de Paz Colombiano o contenido propio como *A Otro Nivel*, *La Niña*, entre otros, han pavimentado el camino de nuestro liderazgo digital'.

'Todo esto se da en un contexto de cambios y alta competencia, que nos han obligado a apostar a contenidos digitales cortos,

que siguen atrayendo a millones de personas', completa. Con esta unidad, Caracol TV ofrece todos sus contenidos, entretenimiento, noticias y deportes en una plataforma líder del mercado.



La telenovela *La Niña* y el reality *A Otro Nivel*, son dos ejemplos de programación que han funcionado muy bien en Caracol Next

RCN: 'El nombre del "juego" es exclusivo y original'



Tras su designación al frente de la vicepresidencia de negocios estratégicos, **María del Rosario Iregui** conversó con PENSARIO sobre el rol y desafíos de este nuevo departamento, como así también las tendencias en el competitivo mercado colombiano.

A fines de julio, el canal colombiano nombró a Iregui como VP de negocios estratégicos, con el objetivo es identificar y desarrollar oportunidades a través de alianzas o desarrollos propios hechos a la medida de cada medio, señalaron entonces desde RCN.

La ejecutiva, quien viene de ser SVP Programación, Producción & Brand Manager de Viacom International Media Networks, ingresó en la industria de TV en 1998, cuando fue productora y luego VP de Programación en Caracol Televisión, principal competidor en Colombia.

Iregui señaló a Prensario: 'En este nuevo rol buscamos apoyar a la presidencia (NdR: **Gabriel Reyes**, presidente de RCN) en la definición e implementación de la estrategia de negocio en la creación y distribución de contenido de las diferentes plataformas'.

Según la ejecutiva, los desafíos principales 'se centran en consolidar las posiciones al mismo tiempo que se desarrollan, siempre en línea con las exigencias y necesidades de las audiencias'.

En relación al mercado colombiano, dijo que se ha caracterizado por su 'alto nivel de competencia y agilidad' en la adopción de nuevas tecnologías y tendencias. Y subrayó: 'Se prevén nuevos jugadores y el nombre del juego es exclusivo y original'

Actualmente, Iregui está trabajando en el diseño y rediseño de la oferta OTT y de TV paga del grupo. 'De la mano de la VP de Producción, Cristina Palacio, y de Ventas Internacionales, María Lucia Hernández, estamos diseñando una estrategia de coproducciones que nos retribuya en sinergias y exposición', concluyó la ejecutiva.



María del Rosario Iregui, VP de Negocios Estratégicos



Rodrigo Triana, nuevo director de Ficción

Rodrigo Triana, quien tiene una amplia y reconocida trayectoria en cine y televisión y quien ha estado al frente de exitosas producciones de **RCN** como *Sala de Urgencias*, *El Estilista*, *Comando Élite*, *¿Dónde está Elisa?* y *Amor Sincero*, entre otras, asumió en agosto pasado como nuevo director de Ficción de RCN, donde estará involucrado en la producción de las nuevas apuestas televisivas.



Rodrigo Triana, director de ficción





DirecTV Latin America: más original que nunca



Willard Tressel, gerente general de OnDirecTV y OnDirecTV HD

DirecTV Latin America, uno de los principales operadores de TV Paga en América Latina, sigue apostando a la producción original como factor diferencial para sus canales exclusivos OnDirecTV y OnDirecTV HD.

‘La producción original y las series aclamadas van alineadas con nuestro enfoque que no es otro que brindar una experiencia única en entretenimiento. Hemos dado un paso natural al ofrecer originales como *La Casa del Mar* y *Kingdom*, y sentimos que ha sido momento correcto para hacerlo’, dice Willard Tressel, gerente general de OnDirecTV y OnDirecTV HD.



Sobre la segunda temporada de *Kingdom*, que estrenó 20 nuevos episodios, añade: ‘Hemos cuidado cada detalle para garantizar que la historia siga con la misma fuerza de siempre, esa que le otorgó un rating de 0,540 puntos en su primer mes de estreno, y lo colocó como el tercer programa más visto en OnDirecTV’.

‘Con *La Casa del Mar*, que ha sido nominada al Emmy en la categoría “Mejor Serie Dramática” y cuya segunda temporada se estrenó en mayo, nos unimos a los productores Cisne Films y Story Lab. En el caso de *Kingdom*, DirecTV USA se asoció con Endemol Shine para crear una serie sobre el mundo de las MMA, con un modelo de distribución que la llevara alrededor del mundo. Estamos abiertos a ambos modelos de producción original, ya sea uniéndonos directamente o asociándonos con distribuidores’, añade Tressel.

Desde este MIPCOM, *La Casa del Mar* será distribuida por Echo Rights (Suecia) para todo el mundo. ‘Las producciones originales continuarán siendo nuestro plato fuerte. Estamos comprometidos a seguir ofreciendo contenidos exclusivos, conciertos, documentales, series y películas. Para lo que queda del año tenemos nuevas temporadas de series como *Aquarius* y *Peaky Blinders*’, añade Tressel.

Completa: ‘Por segundo año consecutivo, estamos presentando el *Ciclo de cine Uruguayo*, y transmitiremos el documental *The Choice*. En noviembre, los amantes del rock accederán a la premiere de *Rolling Stones: Havana Moon Live in Cuba*’.



La Casa del Mar, producida junto a Cisne Films y Story Lab, y *Kingdom*, producida junto a Endemol Shine, estrenaron este año segundas temporadas

W Studios arranca con La Piloto

Carlos Bardasano, SVP de contenido original de W Studios, joint venture de producción de Patricio Willis y Univisión, confirmó a Prensario que el proyecto inaugural *La Piloto* (80x’60) se estrenará el primer trimestre de 2017 en UniMás, protagonizada por Livia Britos, Arap Bethke y Juan Colucho.



Carlos Bardasano, SVP de contenido original

A comienzos de 2016, Randy Falco, presidente & CEO del principal grupo de medios del US Hispano, Univision Communication, anunció un acuerdo con el reconocido productor Patricio Willis para crear una productora de contenidos, bautizada como W Studios. Basada en Miami, está liderada por Willis, presidente, además de Bardasano y Ana Bond, a cargo del desarrollo de negocio y estrategia.

En su nuevo rol, Bardasano describió: ‘La idea es producir series para UniMás, de la mano con Televisa, para quien además tenemos una línea de producción exclusiva. Tenemos una estructura liviana, ágil y flexible que integra áreas de diseño, desarrollo, talento y monitoreo de producción de contenidos’.

Cuenta además con un importante pool de escritores y nuevos talentos actorales. El primer gran proyecto es *La Piloto*, basada en una historia real y escrita por Jörg Hiller (*Tiro de Gracia*), donde Britos encarna a una mujer que sueña con ser piloto. Su sueño se cumple, pero su trabajo dista del que ella alguna vez soñó: se convirtió en la piloto de avionetas que transportan drogas en México, Colombia y Centroamérica.

La productora desarrollará este año otros dos proyectos: *Las Buchonas* (80x’60), donde cuatro mujeres narcos del norte de México usan sus encantos para combatir a los narcos. ‘Está escrita el más exitoso del género: Andrés López (*El Cartel de los Sapos, Señor de los Cielos*). Se estrena a mediados de 2017’, adelanta Bardasano.

El otro es de Juan Camilo Ferrand (Escobar, el patrón del mal): *La Bella y Las Bestias* (60x’60), una historia de venganza de una mujer cuyo padre es torturado y asesinado cuando ella era una niña. Se estrena a fines del año próximo. ‘También estamos abiertos a coproducciones internacionales. Hoy en día tiene mucho sentido: hay que lograr alinear la parte creativa, pero hay un claro beneficio en financiamiento y calidad’, resalta.

Y completa: ‘El plan es tener un mínimo de 4 proyectos al año y un máximo de 6. La distribución global y la decisión de programación por pantallas y plataformas es de Televisa’.

Y completa: ‘El plan es tener un mínimo de 4 proyectos al año y un máximo de 6. La distribución global y la decisión de programación por pantallas y plataformas es de Televisa’.



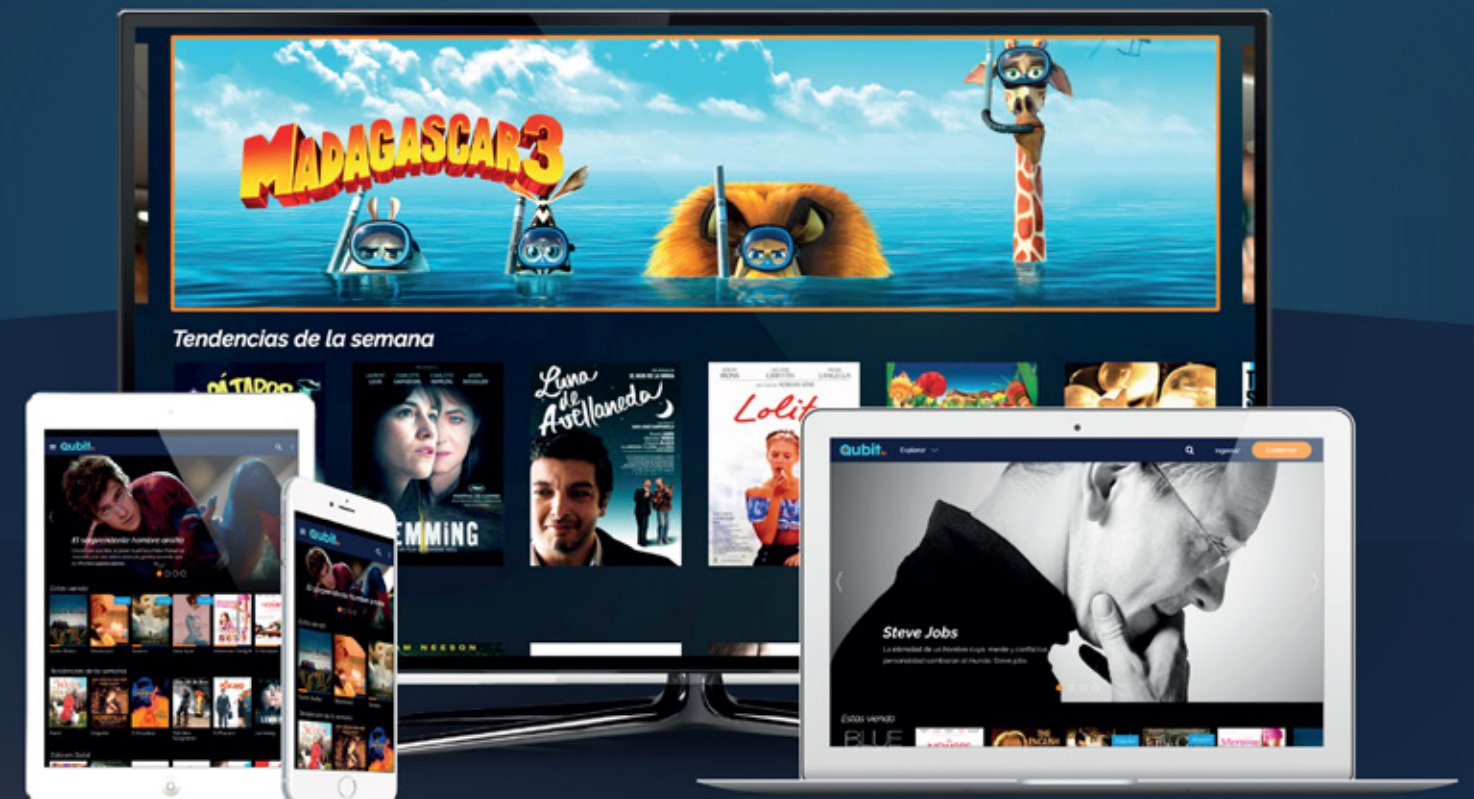
La Piloto comienza a rodarse el 5 de septiembre en México, y se estrenará en el primero trimestre de 2017



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Andrés Mendoza, VP Programming, UniMás/Univisión (USA); Sergio Gálvez, de Joystick Media (Chile); Carlos Bardasano, a cargo de W Studios



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



Doris Vogelmann, V-me TV (USA), con FNG/NatGeo: Carmen Larios, SVP programming & production, y Verónica Montali, programming director



Tres canales de Brasil: Murilo Fraga, director de programación de SBT; Nelson Sato, CEO de Sato Co.; Rafael Arais Bezerra, director de adquisiciones de RedeTV; más Fernando Sugueno, director de programación, y Diego Guebel, director general de contenidos, ambos de Band



Brazilian producers Paula Barreto, LC Barreto Productions, and Carlos Andrade, VISOM Digital, with Record TV: Marcelo Silva, VP artistic and programming; Hiran Silveira, head of coproductions and special programming; Ricardo Justus, production; Mafran Dutra, president, artistic committee; and Anderson Souza, director



MundoMax (USA): Ben Quevedo, director, business & legal affairs; Mayra Bracer, A&E Networks; Jessie Rodriguez, programming; Ingrid Salcedo, SVP, programming strategy; y Sebastián Santana, VP, On Air Promotions



Disney Latin America: Germán Groba, programming director, and Agustina Dompe, acquisitions manager



Turner: Mariana Sanjurjo, senior manager of content; Marcelo Tamburri, VP & channel manager, Space; Analia Pollero, acquisitions; Barbara Limoncelli, programming, TBS veryfunny, TruTV & INF; Mariano Cesar, VP channel manager, TNT y TNT Series; Francisco Morales, director of development; Rogério Gallo, VP general entertainment channels group; y Shahar Sapir, associate counsel



Jesús Torres, head of programming Telemundo



Colombia: Felipe Boschel, Camilo Acuña, ambos de Caracol; Samuel Duque (h.) de Fox Telecolombia; Gonzalo Cordova, presidente de Caracol; Samuel Duque Roza, Fox Telecolombia



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



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



Jimmy Arteaga, presidente de programación; Celeste Galarza, programming coordinator, y José Ramos, presidente, todos de Wapa TV (Puerto Rico), Mihai Crasneanu, CEO de Grey Juice Lab; Marcello Coltro, EVP de distribución, y Wilma Maciel, VP de adquisiciones, ambos de Cisneros Media



VIVOPlay: Nelson Hulett, VP marketing, Carlos Zúñiga, contenidos y programación, y Carlos Hulett, CEO



Qubit.TV: Navi Campos, VP de marketing, Lilian Beriro, VP de adquisiciones, y Facundo de la Iglesia, CEO



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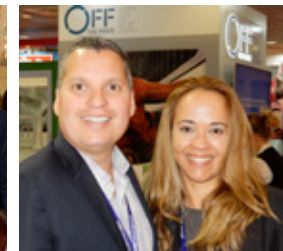
Alberto Islas, programación y contenidos de América Móvil/Telmex Latinoamérica, con Pierluigi Gazzolo, presidente, Viacom International Media Networks The Americas



Marcela González, Albalvisión; Luisa Amanda Padilla, de RMVistar; Alejandro Sacasa y Analida López, de Albalvisión; Rose Marie Vega, CEO de RMVistar



Eric Jurgensen, CEO de América TV (Perú), con A+E Networks: Miguel Brailovsky, SVP & general manager para History y H2, Isabel Quintero, director content acquisitions, Hulda Acevedo, adquisiciones, y José Badini, director de programación



NBC Universo: Jorge Balleste, VP programming acquisitions, y Katsi Colon, Sr. Business & Legal Affairs



The English Caribbean: Rhonda Ottley, programming manager at CCN TV6 of Trinidad y Tobago; Ayisha Richards-McKay, business development manager at Sports Max (Jamaica); Avi Armoza, CEO at Armoza Formats (Israel); Debbie Powell-Harris, acquisitions at TV Jamaica; Javier Pérez de Silva, CEO at La Competencia (Spain); and Judith Alberga, programming manager at TV Jamaica



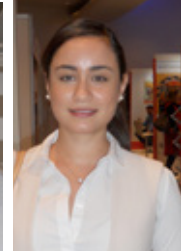
Adquisiciones Pay TV: Marisol Amaya, Carolina Lightcap, Discovery; Victoria Pozzi y Maria Badillo, Viacom; Claudia Changui, Discovery



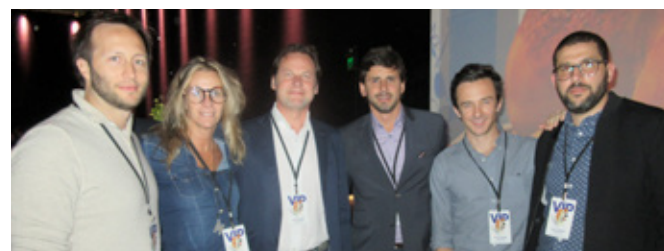
HBO Latin America: María Angela de Jesús, VP, producciones originales; Eva Villarreal, general manager de MAX Networks; Roberto Rios, VP de programación; Silvia Fong, programming director de MAX; Javiera Balmaceda, programming director; Jesús Rodríguez, VP y general manager, y Alexander Salas, VP y general manager de Cinemax



Agustín Caso, gerente regional de Google Play



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



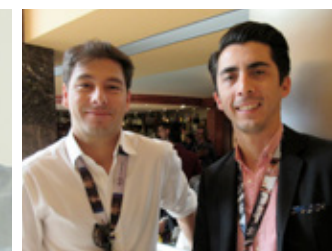
Holger Roost-Macías, consultor de Chilevisión, rodeado por Tomás Yankelevich, director de contenidos globales y negocios internacionales; Mercedes Reincke, gerente de contenidos, Mike Holz, manager de Telefe USA; Dario Turovelzky, gerente de programación, adquisiciones y promociones; y Diego Piasek, presidente de Telefe USA



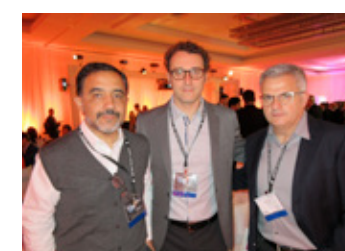
Eduardo Fernández, director de producción y adquisiciones de Artear (Argentina)



Erick Barmack, VP, Original Content, Netflix



Netflix Latin America: Augusto Rovegno, senior manager, acquisitions, and Rodrigo Mazon, director, content acquisitions



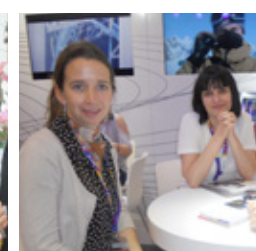
Mega Chile: Patricio Hernández, director ejecutivo; Juan Ignacio Vicente, gerente de contenidos, y Marcelo Bravo, gerente de marketing y comunicaciones



Chile: Francisco Espinoza, subdirector de programación, y María Isabel Rodríguez, productora ejecutiva de TVN (bordes) con José Navarro Contreras, productor ejecutivo de contenidos internacionales de Canal 13



Canal 13 Chile: Natalia Aménabar, gerente de desarrollo



Consuelo Silva, executive producer, Chilevisión, con María de los Angeles Ortiz, adquisiciones de Canal 13



UCV TV, Chile: Enrique Aimone García, director ejecutivo, Fernando Castillo Salfate, presidente, y Carlos Poirrier Szantó, gerente de contenidos y programación

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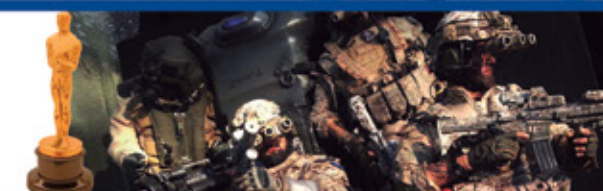
DIANA

Naomi Watts



ZERO DARK THIRTY

Jessica Chastain // Édgar Ramírez



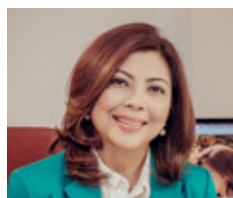
BLUE JASMINE

Kate Blanchett // Alec Baldwin



BOOTH #P-1.F74

ABS-CBN, Filipino drama expands



Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution, ABS-CBN

ABS-CBN Corporation is Philippine leading multi-media conglomerate operating the #1 network that produces more than 2,000 hours of content yearly, which is successfully sold worldwide by **ABS-CBN International Distribution**.

Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution: 'We strengthen our global presence, successfully tapping into non-Filipino markets.

More than sales and revenue, our biggest goal is to serve and empower our audience. We are committed to telling stories that inspire change and transform society'.

At MIPCOM, it launches two new drama series, *I'll Never Say Goodbye* (40x'45), **ABS-CBN** newest inductee into the primetime sphere starred by **Jericho Rosales**, the "Asia's Prince of Drama"; and *Till I Met You* (40x'45), which, shot in the Greek isles, revolves around the unusual and complicated love triangle between three friends. Other key titles are *The Promise* (100x'45), the remake of the Philippines' most successful drama of the same name; *Dolce Amore* (72x'45), a romantic drama about the love story of a beautiful Italian heiress and street-smart Filipino orphan; and *Brothers* (50x'45), Philippines' most-watched action-drama.

Raymundo concludes: 'We opened six new territories in 2015:

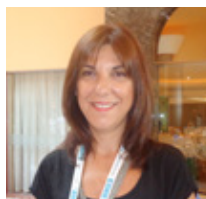
Kazakhstan, Macedonia, Samoa, Papua, New Guinea, Thailand and Colombia. We signed a distribution deal with **Cesar Diaz's 7A Media** (USA), thanks to which we aired *Bridges of Love* in Peru, becoming the first-ever Filipino series to air in that country. Scripted formats received high interest in Turkey, while we also distributed movies and programs to more than a dozen airlines'.



I'll never say goodbye and *Till I meet you*, two brand new dramas for MIPCOM

BOOTH # P-1.C81

ConstruirTV: Thinking



Alejandra Marano, executive director

Construir TV (Argentina), TV network that combines technique, quality entertainment and social conscience, where workers are the stars, has had a 2016 of full growth, both in terms of distribution and original content.

Alejandra Marano, executive director, describes: "We are currently in 40% of the Argentinian territory between **TDA, Telecentro, Tele-red, Colcecor, Supercanal** and **DirecTV**, plus separate independent cables, which in many ca-

ses have the signal through *decos* not registered. We estimate a range of a million television sets today versus 700,000 in 2015'. On the digital side, the company has launched its platform on Opera TV's OTT service, with a visualization ratio of 26', with ingress from 74 countries, and keep betting on it VOD service, which will be relaunch late this year. 'Online strategies help us to identify what people want to watch. We are constantly analyzing their behavior and changing along with it. We began uploading content that was not available to not cannibalize linear to nonlinear, but we realized that the difference between platforms is more typical of the industry that the audience itself'. Regarding original

BOOTH # P-1.E73

IndiaCast reaches new territories

Viacom18/Indiacast (India) has been breaking newer grounds for its linear channels as well as for syndication on various platforms. It operates 10 channels distributed in 80 countries, while it holds a programming catalogue of 30,000 hours syndicated in 135 countries in 30+ languages.

About the first business area, it launched the Bollywood movie channel **Rishtey CINE-PLEX** in Europe and North America (USA, Canada), which is an extension of the well-established *Rishtey* brand and is targeted at global film enthusiasts. Regarding contents, long running series *Balika Vadhu* (2248x'30) will be launched in Hungary, Lithuania and Myanmar. It will be either dubbed in the local language or subtitled and launched during Q4. With these deals, the bestseller series has aired in more than 30+ countries in various languages. The Spanish dubbed version will soon be launching in Mexico and Costa Rica. *Naagin* Season 1, sold in various countries and receiving the highest viewership of a fiction show in recent times, will be launched in South East Asia. Pioneer on the fantasy fiction genre in India, it has been accepted by audiences in the international market. *Indiacast* is preparing Season 2, which will be more promising, thrilling and gripping. For the new season, the company is launching *Kasam*, a show about Randeep & Tanu who are deeply in love with each other. And *Shakti* with the story of an innocent girl who craves for her father's love since childhood.

At MIPCOM *Indiacast* also promotes the other successful long running series from the company, *Uttaran* (1549x'30), which spans the story of two friends from extreme and opposite backgrounds.



Balika Vadhu, sold in new territories: Hungary, Lithuania and Myanmar



Uttaran, long running series



Social & Cia.

production, the company is planning to change its strategy which consists on the production of six 13x26' series per year, into new Premium 60' documentaries. 'We are thinking in a more global audience', emphasizes **Marano**. Lastly, the executive recommends *Profesiones del nuevo siglo*, about new jobs; *Social and Cia.*, *economias del futuro*, centered on firms that ensure throughout the production process decent work; *Catadores* (8x26'), and a docu-fiction 5x26' focused on archaeologists.

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BOOTH # R7.K 5

Nippon TV: dramas + entertainment

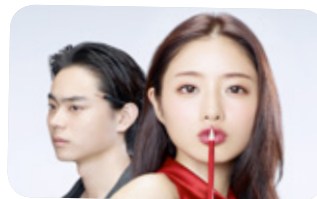


Sue Fujimoto, EVP, International Business Development, Nippon TV

Nippon TV, Japan's leading broadcaster, is also a leading distributor of Japanese content worldwide. With Japan being the "Country of Honour" this MIPCOM, the company aims to take advantage of the big exposure to promote its brand new programming, including series, formats, among other genres.

One of the biggest global successes has been the format *Dragons' Den*, sold in 29 formats and 184 countries, through **Sony**. The company has also sought various new endeavors abroad including engaging in several international co-productions in Asia and opening a local subsidiary in Singapore in 2015.

'Since the formation of the International Business Development division, our program sales increased tremendously, breaking sales records 3 years in a row from year end 2013', explains **Sue Fujimoto**, EVP of this department. At MIPCOM, Nippon TV launches the second season of the hit drama series *The Last Cop*, followed by *Pretty Proofreader* (10x'60), which tells the story of a 28-year-old fashionista, and two new formats *Burning Questions!* (60') and *The Animakers* (30').



Pretty Proofreader, series

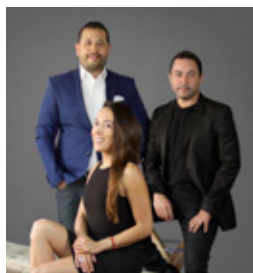


Burning Questions!, quiz show

Burning Questions! is a true or false quiz show where there's no shortage of intriguing, bizarre, and sometimes risqué questions to pique your interest, while on the futuristic show *The Animakers* 2D characters are the ultimate manifestation of their creators' dreams and imaginations.

'USA and China have been the biggest markets over the past 2 years. Our drama and variety programs are appreciated through **GEM** in Cambodia, Hong Kong, Indonesia, Philippines, Singapore, Thailand, Taiwan and Korea. On the non-scripted, we have been teaming with foreign partners to add more of an international perspective to our choice of titles and their creativity', concludes **Fujimoto**.

Crossover Ent., adapting stories for the US market



George Salinas, Jaime and Carolina Aymerich

Founded by **George Salinas**, CEO, and **Jaime Aymerich**, **Crossover Entertainment** (US) founded the adaptation of international stories as a differential to grow

rapidly in the US market as a player to be reckoned with.

'There are over 120 channels in US, which produces a need of content that majors can't satisfy, so we decided to fill that absence international titles but adapted to the local market', explains Salinas, and adds: 'Business model in United States is centered in series, and the need of big volumes of good stories forced to broadcasters to start looking in new regions.'

In just two years, the company is already in

pre-production of a film about human trafficking and working on 5 adaptations: By one hand, it's working with **FOX** on local versions of *El Clan* (**Underground/Telefe**) and *Hipcondriaca* (**Caracol TV - Sony**), and 5 *Viudas*, also from Caracol; *Estado de Gracia*, **Canal Once** (Mexico) and one more title from Portugal. 'We seek series focused on characters that can catch audiences and may have several seasons', completes **Carolina Aymerich**, in charge of acquisitions.

BOOTH #P-1.H63

Thailand, Canada and Latin America discover GMA

With presence in over 26 countries in 4 continents, **GMA Worldwide** (The Philippines) distributes high quality content, including drama series and TV programs. It has licensed over 100 titles worldwide and its goal is to reach more and more viewers around the world via program syndication.

GMA Network produces over 26 new dramas a year, 'so clients and partners can expect a consistent stream of well-crafted programs which feature the Philippine's brightest stars', explains **Roxanne J. Barcelona**, VP, who highlights some flagship deals: 'Early this year we finalized a 300-hours multi-year deal with **JKN**, free TV from Thailand. And we also sold a multi-title bundle of HD dramas to Canada's **Rogers Media**, to be aired exclusively on **Roger's** free TV channel'.

'One of our goals this year was to enter the Latin American market. Through our partner **Latin Media Corporation**, we sold four drama formats to Mexico for adaptation. For the future, our long-term objective is to make our content available everywhere. We continue to work to penetrate new markets and enter new territories', she concludes.

For MIPCOM, the company presents several options on drama series: *Someone To Watch Over Me* (30x'45), where love will help to recognize who you are meant to be with. On *Encantadia Fantasy* (45x'45) four royal sisters from the realm of Encantadia are entrusted with powerful gemstones to protect the land against forces of evil that threaten its peace; *Ysabel* (45x'45), *Cruel Lies* (45x'45), the fantasy series *My Secret Love* (45x'45), *Once Again* (31x'45) and the romantic comedy *Juan Happy Love Story* (45x'45).



Roxanne J. Barcelona, VP, GMA Worldwide



Someone To Watch Over Me, brand new drama series

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THE OTHER GUYS

BOOTH: P-1.F50

Dori Media, The Best of All



Michal Nashiv, Nadav Palti, Einat Borovich Naim, Elena Antonini, Maria Campi

Among **Dori Media Group's** highlights for this season are the new comic crime drama *Dumb* (50x35'), about a 30 year old frustrated and stoned actress who is stuck with a body and appearance of a teenager and hates it; and the floor game show *The Best of All*.

Other top titles are **Underground's** (Argentina) drama series *El Marginal* (13x45'), about an ex-cop who enters a prison to infiltrate within a mixed band of prisoners and jailers who operates from within the prison, and the game show *Intuition*, where participants don't need to know anything, all they need is strong intuition.

For kids and teens, the company recommends *Cata* (115x60'), a musical series that follows the loves, hopes, ambitions and rivalries of a group of teens attending a performing arts school, and the comedy



El Marginal, drama series

Esperanza Mia (180x45'), coproduced with **Pol-ka** (Argentina) and aired successfully on **El Trece's** prime time.

Other top title is *Ciega a Citas* (140x'60), the Spanish remake of the Argentinean comedy series about a woman trapped, as usual, in a love triangle unconsciously. The series was also locally produced in Russia, Poland, Chile, Germany and China.



Dumb, new comic crime drama

His Wife (10x'30) is a comedy about a husband's boundless love for his wife, one that leads him to do almost anything to make her happy, while in *Invisible* Nimrod Harel, a well-known mentalist, takes the viewers on a journey into the mind of an illusion artist.

Regarding to unscripted formats, **Dori Media** recommends the reality show *Power Couple* that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges.

CJ: Grandpas Over Flowers debuted in USA

CJ E&M (Korea) *Grandpas Over Flowers* received spotlight not just in Korea but also in the US, as the NBC's remake titled *Better Late Than Never* had its successful debut with top ratings and reviews. It was Korea's very first variety program to achieve that. According to Nielsen, the first episode aired on August 23rd ranked 1st among the Big 4 networks within the same time period with 7.4 million total viewers in the 18-49 age demographic.



Grandpas Over Flowers

BOOTH: #P-1.K11

VIP 2000: ZAP Novelas & scripted formats



Roxana y Rosalind Rotundo, de VIP 2000 TV

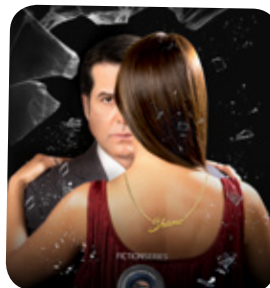
VIP 2000 TV (USA), led by **Roxana** and **Rosalind Rotundo**, keeps innovating in the content market: for second year in row at MIPCOM, the company highlights *ZAP Novelas*, a brand new fiction genre created in which classic novels are adapted for TV in a 5x'60 format available for worldwide distribution.

Othello, *Romeo and Juliet*, *Dorian Grey*, *Cyrano de Bergerac* and *Beauty & the Beast* are some of the classics already produced or in production in Latin America. For instance, *Wuthering Heights* has been sold in South and Central America and the company expects to distribute it globally. 'We have huge expectations outside Latin America with these series, which are shot in 4K and can be easily adapted to different platforms', they explain.

Scripted VIP 2000 Formats is the new brand for MIPCOM. 'We have 150 episodes of *Scandals*, one of our most important production. A Romanian version is being produced by **Claudia Stavrositu, MD, Content Cloud.ia**, and will premier in one of the **CME** channels. We also have *Proof of Faith* (20 episodes ready, 60 already written), which could be another option to adapt internationally', says **Rotundo**.

'There is a big change in the market: decisions on the acquisition side are delayed and there are more countries going through economic crisis. So, we need to innovate to growth. We truly feel that we are offering something different for the market with these new products'.

VIP 2000 TV is also a great option for global producers targeting Latin America, as company represent several like *Brusko* (**Antenna**, Greece), sold in US Hispanic, Central and South America; *Budha* (**Zee TV**, India) or *A Bet with Life* (**Pro TV**, Romania). Lastly, the company is reinforcing its strategy towards original production with its brand new police series produced in Panama with **KM Services** and **e-Motion: Got You**.



Scandals, original production available as finished and format

BOOTH: #P1-K51

ZEE, unique from India



Sunita Uchil, Chief Business Officer, International Ad Sales, Global Syndication & Production

ZEE Entertainment Enterprises Ltd (India) brings to Cannes brand series from its *ZEE Bollyworld*, and lifestyle shows focused on living well from the US network *Z Living*. From the first it highlights *Wedding Bells* (700x'30), a modern series featuring a mother who runs a marriage hall, trying to get 2 daughters married, each who have distinctly opposite personalities. And from the second, *Finding Fido* (6x'30), where dog expert Seth Casteel helps eager dog-owners-to-be find the perfect pup for their specific lifestyle.

Fernad Mirás

Julieta Cardinali

ULTIMATUM

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A COMEDY ABOUT THE DRAMA OF BEING MANY YEARS TOGETHER

TV format: Dramedy	13 episodes of 30 minutes	Main target audience: Adult men and women
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BY FABRICIO FERRARA



The newest trends: MCNs, Digital Studios, short content, eSports, VR/AR

There are many trends in content industry, but some are the newest ones. Here we stress the important tips to know about each.

The trends observed are: a) a consolidation of the “big dramas from Europe (competing with US serials); b) international co-production alliances (produced in English); c) a strong “digital battle” between Free TV, Pay TV and the digital assets (SVOD, VOD, Mobile, MCNs, Web TV); d) virtual reality and augmented reality are becoming a reality in the entertainment industry; e) short contents; and e) eSports (live gaming).

This report is mainly focused in the digital evolution, the appearance and strengthening of new mobile platforms, Multi Channel Networks (MCN), social media (Snapchat, Facebook, Twitter, etc.), VR/AR and e-Sports. All them are changing the usual ways of business in the entertainment industry and its important to better understand to take the right decisions.

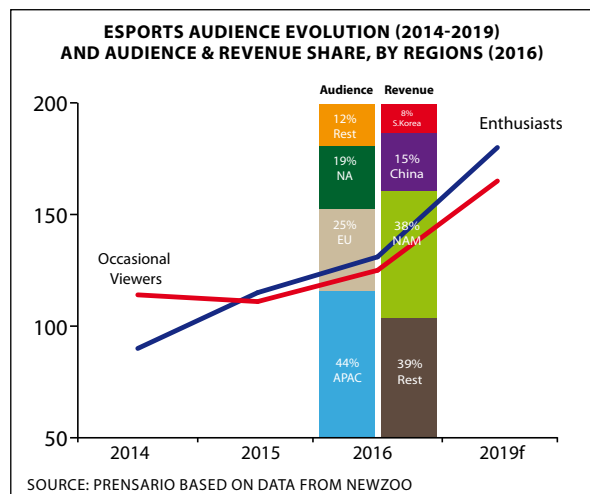
Digital Studios & MCNs

Digital Studios and MCNs—From YouTube Aggregators to Media Giants, produced by Vast Media and published by MIPTV/MIPCOM, enumerates the changes the industry has been experiencing after the entrance of a new target group: the millennials.

Composed by girls and boys born between early ‘80s and mid ‘90s, this demo includes digital natives. In 2016, Pew Research found that Millennials surpassed Baby Boomers to become the largest living generation in the US: US Census found there were 75.4 million compared to 74.9 million in 2015, respectively.

Millennials walk away of traditional media and choose MCNs to inform, entertain and communicate. Companies like YouTube, clearly the most important one, are often pointed to become the future of the entertainment business transforming from content aggregators to media giants.

Digital Studios have been growing and diversifying, by producing digital content beyond YouTube, including Facebook, Instagram, Snapchat and Twitter. Strategic content deals have been announced between Twitter and NFL, NBA and Wimbledon, as well as Bloomberg, Pac-12 Networks and CBS.



Facebook has also partnered NBA, and even Amazon Inc. has recently expressed interest in sports with global appeal (tennis, golf, soccer and auto racing), as well as popular U.S. sports (basketball and baseball), but no official announcement has been made. The platforms aims to compete with Hulu and Netflix in the US by providing different kind of programs.

With 150 million of daily users, Snapchat is not anymore a messaging service. According to BuzzFeed, almost 20% of its videos are seen from the “Discover” Section, where the company offers associated channels as Nat-Geo, Yahoo!, MTV, CNN, Vice and ESPN. The objective is now to produce original content through partnership with Major studios and networks.

Traditional players —shall we continue call

them “traditional”?—, such as TV channels or producers are behind, learning from the big digital players. Slowly, they have been launching MCNs through YouTube or their own platforms to get the consumers direct to them.

According to Vast Media, the MCN content market ‘is growing steadily’ and for established “traditional” media companies the content increasingly becomes a key part of their digital strategies: ‘By either buying Digital Studios and MCNs (Disney purchased Maker Studios for USD 500 million), partnering with them or establishing their own (German ProSieben-Sat1 Media SE launched Studio71), media companies try to reach the audience that turns away from TV’.

The “traditional” media still holds an advantage: their business model for content monetization is already established, while the “new medias” are still trying new models ‘in their quest for profitability and sustainability, looking for brands to monetize their content’, says the report.

Brands and advertisers have understood that they “must” be related to digital companies to finance, create and produce content for these key demos that have let traditional TV behind in their lives. Digital Studios & MCNs provide brands ‘mutually beneficial native advertising opportunities that effectively embed brands into the content that appeals to young audiences.

Short & Snack Content

Both have been a key ally to digital. Digital Studios & MCNs lead the wave in production and distribution, but there are more examples. The QYOU, a Pay TV network focused on the curation and programming of short-form video content for the Video-Everywhere age. Internet content re-directed to the TV.

And Canal+’s Vivendi Contents that will launch later this year in Europe and Latin America Studio+, a mobile app to access Premium

short-form series (10x’10). It has produced series in 18 different countries and languages, which cost €1 million each. It will have 25 series ready when for the official launch.

Snack Content is taking shape, too. Young & Rubicam launched its own Content Production Studios, headquartered in Miami (USA) with offices in Bogota (Colombia), Buenos Aires (Argentina) and Montevideo (Uruguay). It attends the regional and worldwide markets. Sybil Company leads the operation from Miami, and it aims to produce

high quality-low price audiovisual pieces that could be easily distributed globally.

The new service responds to the growing trend for video content consumption. In the US, the time dedicated to video consumption has grown 20% in the last year: 82% of the teenagers and young adults usually access to this content diary.

David Sable, Global CEO, and John Lynn, CEO, Latin America: ‘Brands need to be related to the consumer at all time. The ability to develop snackable content for the target audiences

...
There are 17 new players in Europe & USA that manage over 500,000 channels with more than 11,69 million of videos. All together, more than 3,90 billions people are subscribed to these networks
...

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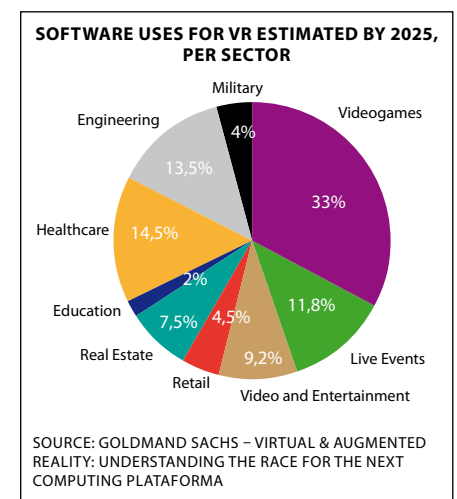
26 exclusive newly restored
Jazz
Concerts

Horror web series
BURKLAND
10 x 7 minutes

A new wildlife series
wild Europe
4 x 26 minutes

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LES ARCHIVES AUDIOVISUELLES





The newest trends: **MCNs, short content, eSports, VR/AR**

will add great value to the advertisers'. **Y&R** launched this project from Latin America because the region offers a combination of 'great talent, speedy production times and competitive costs'. In Argentina, **Smoll** is lead by former TV executives from production houses **Telefe, Pol-ka, Endemol Shine**, etc.



eSports: The crowd erupted in Las Vegas last July, 15,000 fighting game seeing Infiltration (South Korea) suplexed his way to a victory over Fuudo (Japan), and becoming *Evolution 2016's Street Fighter V* champion



Run by Felix Kjellberg, #PewDiePie (Maker Studios) MCN has more than 34.25 million subscribers on YouTube: it's a video game commentator specialized in 'let's play' video of horror and action video games. He is the most subscribed content creator on YouTube

Y&R aims to create, produce and share content 'at the same speed it is consumed'. 'Developing audiovisual products within the same atmosphere is what we call to be a full-integrated company. The digital world must be narrated in an audiovisual way', said **Lisandro Grandal**, CCO. **Juano Álvarez**, **Smoll** executive producer: 'A brand informs, entertains, teaches and generates conversations on specific audiences. To be "always on" means to produce in a more dynamic and flexible format, with different times and costs'.

eSports
eSports is a competitive gaming in a determined format: an event or league, organized by third party with a specific goal, e.g.: winning a tournament or prize money, and a clear distinction between players and teams who are competing

...
Digital Studios & MCNs lead the wave on Short-Form & Snack Content, but there are others like The QYOU, a Pay TV network that re-directed Internet content to TV; and Studio+, a premium series app from Vivendi
...

against each other for a chance to reach that goal.

Brought by MIPTV/MIPCOM, **Newzoo** report, explain: 'eSports is the biggest disruption to hit our industry since the iPhone in 2007. Traditional focus of game publishers has been the gamers themselves, who spend money in or on their titles. More recently, publishers have put another group at the center: content creators'.

This former group allows publishers to share their videogames on channels such as **YouTube, Hitbox, Ding!** and **Twitch**. 'This group has proven to be valuable and cost-effective marketing tool for published, bringing increased attention and players to their games. eSports is a prime example of this. The competitions and the content around them help publishers to grow engaged and active communities around their titles, increasing the lifetime value of their gamers and transforming their titles into true entertainment brands', says the report.

Newzoo's 2016 Global Esports Market Report shows eSports as a professional sport and form of entertainment. Following analysis of the most recent data on 2015, the company final take on last year's revenues is USD 325 million worldwide. The present year will see the eSports economy grow to USD 463 million (43% YoY growth), entertaining an audience of 131 million "Enthusiasts" and another 125 million "Occasional Viewers", who tune in mainly for the big international events. Total audience of eSports will reach 292 million in 2016.

Global and local eSports markets are expected to generate USD 1.1 billion by 2019, and it highlights alternative growth scenarios using traditional sports as a reference and the key factors that will determine its pace of growth. North America is the leader in terms of revenues: USD 175 million (merchandise, event tickets, sponsorships, online advertising and media rights), while Asia contributes

ESTIMATIONS FOR VIRTUAL REALITY & AUGMENTED REALITY MARKETS PER SECTOR (2020 & 2025)

Sector	2020		2025	
	Users	Incomes	Users	Incomes
Videogames	70	6.9	216	11.6
Live Events	28	0.8	95	4.1
Entertainment & Video	24	0.8	79	3.2
Real Estate	0.2	0.8	0.3	2.6
Retail	9.5	0.5	31.5	1.6
Education	7	0.3	15	0.7
Healthcare	0.8	1.2	3.4	5.1
Engineering	1	1.5	3.2	4.7
Military	—	0.5	—	1.4

SOURCE: GOLDMANN SACHS - VIRTUAL & AUGMENTED REALITY: UNDERSTANDING THE RACE FOR THE NEXT COMPUTING PLATAFORMA

with 44% of global "Enthusiasts". **Peter Warman**, CEO at **Newzoo**: '2016 will be pivotal. The initial buzz will settle down and the way forward on several key factors, such as regulations, content rights and involvement of traditional media, will become clearer. The market still has a long road to maturity and we need to be realistic about the opportunities'.

There were 112 major events in 2015 that generated an estimated USD 20.6 million in ticket revenues. Total prize money of all the events reached USD 61.0 million, a 70% YoY increase. Global audience was 226 million gamers and the number of "Enthusiasts" reached 115 million in 2015 —27.7% YoY growth—, while global revenues reached USD 325 million, a growth rate of than 67.4%, the same year. North America accounted for USD 121 million, concluded the report.

Virtual & Augmented Reality

VR & AR has been associated most frequently with the entertainment industry in recent years thanks to companies like **Oculus (Oculus Rift)**, **Samsung (Gear VR)**, **Sony (PlayStation VR)** or **Microsoft (HoloLens)** that launched new lenses to access to several types of VR content, as well as **Google's Cardboard (2014)**, **LG's VR for G3** or **HTC's HTC Vive**. **Facebook** acquired **Oculus**, and the **Oculus Rift** was launched for sale during the first trimester of 2016.

Strategy Analytics says that global VR headset revenues will reach USD 895 millions in 2016 with 77% of that value accounted for by **Oculus, HTC** and **Sony**. These three brands however will only account for 13% of volumes, as lower priced smartphone-based devices will dominate share of the 12.8 million-unit virtual



Mafia Series 10x100' or 20x50'



Crime Series 4x100' or 8x50'



Crime Investigation Series 8x80'



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The newest trends: **MCNs, short content, eSports, VR/AR**

reality headset market.

2016 is a crucial year given a confluence of factors, and also one where managing expectations will be paramount given a dearth of available content and the technical limitations of entry-level VR. It predicts that headsets tethered to PCs and Game Consoles will barely exceed 1.7 million devices shipped globally in 2016 'due to prohibitively high pricing.

According to *Worldwide Semiannual Augmented and Virtual Reality Spending Guide*, from IDC, worldwide revenues for AR/VR will grow from USD 5.2 billion in 2016 to more than USD 162 billion in 2020. This represents a CAGR growth of 181.3% (2015-2020).

'Revenues for VR systems —viewers, software, consulting services and systems integration services— are forecast to be greater than AR-related revenues in 2016 and 2017, largely due to consumer uptake of games and paid content. After 2017, AR revenues will surge ahead, hitting critical mass in healthcare delivery and product design and management-related use cases', underlines.

The pioneer and most important VR/AR sector is the one of game developers, the best habitat for VR & AR. The best example has been *Pokémon Go*, a free-to-play location-based, AR game developed by **Niantic** for iOS and Android. It was released in most regions of the world by July 2016. It quickly became one of the most used mobile apps, and was downloaded by more than 75 million people worldwide.

Microsoft founder **Bill Gates** said that still 'we have not seen the whole potential' of the VR AR. 'Its incredible to see a product like *Pokemon Go* that become immediately popular. The possibilities are huge, not only for entertainment, but also for education and other segments', he said German agency DPA.

Over 1,000 apps compatible with **Google Cardboards** have been installed more than 25 million times, and more than 350,000 hours of content intended for that device had been played on **YouTube**. **Netflix** launched in 2015 a VR app: some of the iconic series *House of Cards* or *Orange is the new black*, are already available. **Amazon** has started since last March to work on its own VR platform.

NBC Olympics offered exclusively VR co-

verage of the *Olympic Games Rio de Janeiro 2016* to **Samsung Gear VR** users through the app **NBC Sports**. 85 hours have been captured by **Olympic Broadcasting Services (OBS)**, including the Opening & Closing ceremonies, and some selected sports.

On this entertainment and video segment, there isn't a lens base installed and audience demand is not strong. However, several tech giants have been launching apps and promoting VR on different platforms. This trend is in concordance with another: the rise of production and consumption of short content (3-'10). Both were reflected in the last editions of the MIPs in Cannes.

...
eSports is the yin & yang on the content industry: the analogue (gathering) meets the digital (playing a videogame), and both synergizes in a win-win situation for everybody: games developers, brands, TV channels, producers, etc.
...

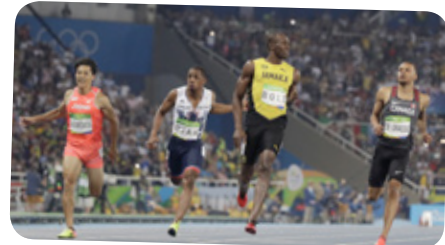
Virtual & Augmented Reality – Understanding the race for the next computing platform, from **Goldman Sachs**, highlights this business, although it's currently small, looks promising. 'There is a large amount of examples of how VR/AR can change the current way in which we do a few things like buying something, interact with a doctor or watch a football game. As technology advances, prices devices fall, new apps appear, it promises to be a multibillion dollar industry', it says.

Goldman Sachs has identified nine economic sectors as the most important drivers: *Video games, Live Events, Video and Entertainment, Healthcare, Real Estate, Retail, Education, Engineering and Military*. By 2025, 60% of profits in software will be driven by consumers, while the remaining will be by businesses and public sector. Beyond videogames, which will mean USD 11.6 billion by 2025 (25%), real estate, retail and health care are segments where this technology is 'truly disruptive'.

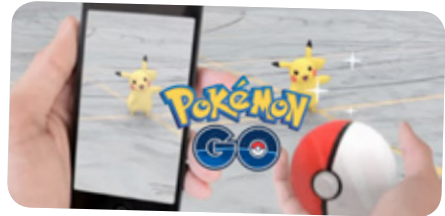
'Most of the players are cautious in the investment without an installed user base. But a funny thing happens: at the same time consumers and companies are refused to buy hardware without a strong supply of content and apps. **Facebook, Google, Sony** and **Microsoft** offer both'.

Prices should also fall to popularize. The report estimates that it will drop 5-10% annually. On the other hand, it believes that VR has

...
Quebec Film and TV Council said the global VR market will achieve USD 30 billions by 2020, while for Goldman Sachs profits are estimated in USD 80 billions by 2025
...



NBC Olympics has offered more than 85 hours of VR content from the Olympic Games Rio de Janeiro 2016 to Samsung Gear VR users through the app NBC Sports



Launched last July, the free-to-play location-based augmented reality game developed by Niantic, *Pokemon Go*, quickly became one of the most used mobile apps after its release by more than 75 million people

won the battle to AR, as it has generated in a short time an ecosystem of sellers and partners. **Goldman Sachs'** scenario is 75% vs. 25%.

Video and Entertainment will have 24 million users by 2020 and 79 million by 2025, totaling USD 750 million in 2020 and USD 3.2 billion globally, the report projects. 'VR is creating a new environment for entertainment. The challenge is to enable new content, even without a big base of customers. There is a potential of 462 million homes market'. The main challenge is the creation of content to expand that user base. To gain experience, the productions must be 360°. 'VR is essentially a new way to tell

a story that requires a different way of writing and production techniques, different from traditional film and TV'.

In that sense, the costs of producing in VR is difficult to predict. 'Similar to the game industry,

Hollywood needs to convince in the possibilities that that VR films gives to start to invest', completes the report.

Nowadays, the overall development of VR is being led by China and Japan. Sources consulted by PRENSARIO indicated that in China 3-5% of the population (40-50 million people) is already watching content on their mobile with special VR glasses. 'But that number will grow to 30% in 12-18 months', conclude specialists.

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Eccho Rights: 'Drama globalization opens up great opportunities for producers'



Fredrik af Malmberg, managing director, Eccho Rights

Eccho Rights (Sweden) is going through an expansions phase with a very strong line up this fall. Even it was known in the market by the Turkish series it represents, it is one of the global distributors with the most diverse catalogue in terms of origins: Ukraine, Scandinavia, Spain, Portugal, Italy, Japan, Korea, China, as well as Netherlands and Latin America and Canada.

Fredrik af Malmberg, managing director: 'We are exclusively representing the top producers from Turkey. **Ay Yapim** launches five new series, like *Insider (Show TV)* and *Brave and Beautiful*, which premieres this month on **Star TV** with **Tuba Büyüküstün (Kara Para Aşk)** and **Kıvanç Tatlıtuğ (Kuzey Guneş)** in the lead roles; and **Surec Film** that launches this month *Bitter Sweet Life*'.

'Turkey didn't export anything only 6-7 years ago and today is the world's second largest exporter of TV drama. In every country where the series have taken off, there has been a first initial boom and then a bit of slow down, followed by a new more stable demand. A huge amount of series are produced in Turkey every week, and only a few will work worldwide. We have always focused on the real hit series'.

'It is also important to differentiate the

pricing depending on the ambitions of series. If the cast is real A-list, then the fees shall logically be a bit higher than for a series without stars. Among the biggest global successes, *Elif (Green Yapim)*, which on its third season in Turkey (+650 episodes), have so far been a major hit in all the 10 countries where we have launched it: in Indonesia, **SCTV** broadcast the finished series, and produced a local version; finished series aired in Peru and Colombia'.

'Globalization of drama opens up great opportunities for producers from anywhere in the world. A great drama can come from anywhere, and our job is to make the series that we represent worldwide hit, and bring the original producer the value they deserve. We have a different model where we are representing the producer, not acquiring their rights. This is a much better model for producers of hit series'.

He exemplifies: 'Scandinavia makes great crime series, but we are also seeing great series being produced in Ukraine. We just finished the bidding for the US remake rights for the Ukrainian comedy *Servant of the People* with three US studios fighting for the rights. We are also bringing an amazing new series from the Netherlands called *Flights HS13*'.

Eccho Rights has dubbed over 1,000 hours of Turkish drama to Spanish last year, and since the appointment in July 2015 of **Barbora Susterova**, director of sales, Latin Americas has become a key territory not only in terms of sales, but also in terms of



Brave and Beautiful, brand new drama series from Ay Yapim



Eccho Rights has added *Flights HS13*, a drama series from Netherlands, to its MIPCOM line up

representations. 'We added to our global catalogue the Emmy nominated series *Casa Del Mar*, **Direct TV**, **Cisne Film/Storylab**, which is a big release this MIPCOM', remarks **af Malmberg**.

According to the executive, 'the challenge for European drama in Latin America is the rather limited number of episodes'. As viewing rapidly is moving over from linear TV to online, the need for 100s of episodes in Latin America will most likely be less'.

'Buyers shall check out some of the hit series from Scandinavia, but the problem is that Nordic producers often miss the human, or lets say, the more female story in the scripts. It is often very hard core police work place reality caught in a fiction production, and that is too boring for a Latin audience who is used to more relationship drama'.

'We are very actively interested in representing more top producers in Latin America, which is one main growth area for us. Also, we have recently signed up multiple series deals in Korean and India and then we have more and more drama from Western Europe in our line up', concludes **af Malmberg**.

Kvartal 95: *Servant of the People* arrives to USA

Eccho Rights (Sweden) and **Kvartal 95** (Ukraine) announced the sale of the remake rights for political comedy *Servant of the People* to **Fox Studios** (USA). **Imagine** will be in charge of the series, which has become the highest rated TV product of the last autumn season and most talked-about premiered on **1+1**, the leading Ukrainian TV channel. Last August, *prodc*



Servant of the people

started production of the feature movie and second season of the series. The first season as readymade product was sold to Estonia, Moldova and Kazakhstan.

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Latin Media and the advantages of the TV globalization



Latin Media has established its own road within the international distribution market with content from different territories like Turkey, China, Korea, India, Vietnam, Taiwan and Philippines, among others, and also creating original productions in Asia, always suggesting and anticipating new trends, standing out from others.

José Escalante, CEO: "We began distribution with series from Chile and Korea, but soon we started to expand our catalogue with more and more series, especially from Asia. In 2015, we included original content from the Peruvian broadcaster **America TV** (*A Mother's Love*, *My Three Daughters*, *Brave Love*) and signed a distribution deal for its short series (*Mi Amor el Wachiman*, *Rita y Yo*, *Tribulación*, etc.) and the hit series *Al Fondo Hay Sitio*, which is a great success in Peru."

Beginning last year, the company started distributing successful Turkish dramas, such as *Little Bride*, new series from India (*Saras & Kumud*) and from Philippines (*Cautiva* and *Hermanas*) which has become a major producer pole in Asia, with Latin style.

In original content, **Escalante** highlights the production of new dramas in Malaysia, which were broadcasted in the major Malaysian channels (**RTM** and **TV3**), and have been sold well in Singapore, Indonesia, Brunei and China. Also, this year, **Latin Media** concluded the coproduction of a Korean series called *Capricho del Des-*



José Escalante, CEO

'Market has become more global than ever. We see in Europe, Asia and America that markets are full of content from different origins that give good alternatives in terms of programming. At Latin Media we feel proud of being pioneer in TV globalization'



Capricho del Destino, Korean series co-produced with Latin Media



Culpable Tú, from The Philippines



In 2015, the company added to its catalogue new series from India, such as *Saras & Kumud*

tino (16x70'), recently launched, along with *Volver a Amar* (20x70') and *Promesa de Amor* (26x70').

At MIPCOM it also highlights the Philippine series *Cautiva* (42x45'), and *Hermanas* (184x45'); Indian *Saras & Kumud* (222x45') and *Tumhari Pakhi* (138x45'), Turkish titles like *Little Miss* (80x45') and *The Last Chance* (34x60'), and Peruvian titles

My three Daughters (80x45') and *Brave Love* (80x45').

'Programmers need reliable providers that can nourish their grid with different content with proven success in other countries. Latin Media has offices not only in US, but also in Malaysia, Korea, and Spain, where it monitors dramas/telenovelas that are being broadcasted in the different regions. This is what give us the chance to have direct access to successful products, and offer them to our Latin clients' emphasizes Escalante.

Little Bride's success

Little Bride, Turkish drama distributed by **Latin Media**, stomps in Latin America. After excellent results shown in Argentina (**El Trece**), Paraguay (**Telefuturo**), Ecuador (**Oromar TV**), Costa Rica (**Canal 13**) and Panama (**TVN**) where the show leads the respective slots, the series was sold in several other territories within the region.



Esposa Joven grows in Latin America



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BOOTH #P-1.F79

Česká TV, expanding its borders



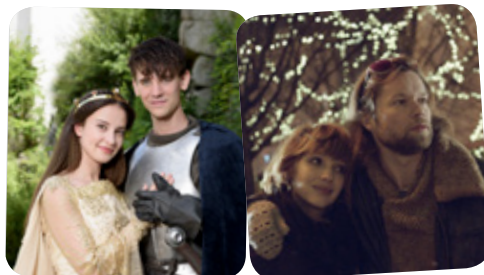
Marie Magdalena Nováková and Lubos Kriz, head of Telexport, both at Ceska Televize

With a set of regular business partners in CEE, The public broadcaster **Česká TV** (Czech Republic) keeps spreading its production to new markets and territories every year. Due to its constant rich offer of various genres, the company has found new licensees from all over the world in the past year.

In 2015, beside the deals with traditional European broadcasters, **Česká TV** has sustained its position in South and North America, Asia and UK through the local distributors, VOD providers and broadcasters.

Hot news for autumn 2016 is a crime series *In Rage*, showing unconventional detective Kunes, tough guy with excellent results at work, but a loser in his private life. For this season, the company also introduces biographical serial *I, Mattoni*, centered on Heinrich Mattoni, capitalist of the early period of the Austro-Hungarian Empire, founder of the world-famous mineral water bottling company, and a man of a dynamic and controversial fate. And the light comedy *Every Million Comes Handy*, a movie about a vigorous lady who owns large prosperous firm with subsidiaries abroad, but after a car accident she decides to sell the company and to help to people in need.

Lastly, from the fairy tales slate, one of the mainstays in Czech TV catalogue every year, the pubcaster recommends *The true Knight* and *The Promised Princess*, stories where truth and love win over lies and hate, and which are favored



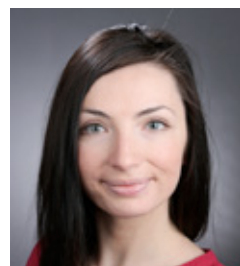
The True Knight, fairy tales

Christmas Wings

by children audience all around the world as well as by their parents. While keeps promoting *Prague Screening*, a regular event in November held in Prague focused in international buyers.

BOOTH # P-1.L2

ZDFE.drama: new director for French-speaking territories



Mirela Nastase

excellence client relationships and years of experience in selling drama programs.'

Mirela Nastase has joined **ZDF Enterprises** as new director **ZDFE.drama**, responsible for the sale of drama programs to clients in French-speaking territories. 'We're thrilled to have her join our team', **Robert Franke**, VP ZDFE.drama, said. 'The French-speaking markets are a huge priority for us and Mirela brings with her passion,

Get thrilled with Atresmedia

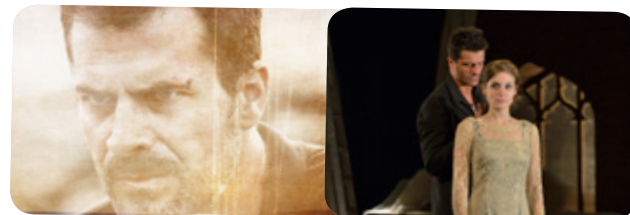
Spanish leading distributors **Atresmedia** and **Imagina International Sales** launch at MIPCOM the brand new thriller *Lifeline* (10x'70): set in an urban location and with high production values, the series moves emotionally with a strong plot that leads to a dilemma: Does a heart have memories?

'Our goal is that the *Series Atresmedia* arrive to as many viewers as possible. To maximize the exposure, we are working with both, TV channels and SVOD services, as an additional platform for our content', explains **Diana Borbon Cuchi**, sales manager, **Atresmedia**.

The company is also promoting a new season of successful series *Plastic Sea* (S1: 13x'70; S2: 13x'70), another thriller whose first season got a 21% of share (7,5 points above the average of the channel) and more than 3.7 million viewers on **Antena 3**, flagship network of the Group.

'After the successful first season, *Plastic Sea* comes back with a new murder that will alter again the life of the inhabitants of the little village and will surprise the viewers. Visceral, full of action and visually stunning', concludes

Borbon Cuchi.



Plastic Sea and Lifeline are two of the highlighted series in Cannes by Atresmedia

BOOTH # R7.J11



Diana Borbon Cuchi, sales manager, Atresmedia

BOOTH # R7.F31

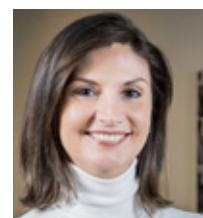
Imagina: Six Sisters

Imagina International Sales (Spain) exhibits at MIPCOM an attractive fiction catalogue, in which it is highlighted the thriller *Lifeline* (launched together with **Atresmedia**), selected by **The With** last MIPTV, as well as the premium European series *Vis a Vis*, which is already conquering the English-spoken markets.

Another news are the daily period series *Six Sisters*, from the same creators of *Velvet* and *Grand Hotel*, on air in Spain; the lifestyle show *Soccer Cities*, for football lovers; and *Nit i Dia*, a series with huge potential for the international market about a series of murderers.



Six Sisters



Laura Miñarro, general manager

Vive Ahora
Vive High Hill
nuestras mejores producciones
ahora en YouTube
Búscanos como High Hill TV



EL CABARET
Serie Web Ficción/Drama
13 episodios de 7 minutos

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BOOTH #R7.L15

RTVE: synonymous of Spanish quality



Rafael Bardem, deputy director of program sales and licensing, with Gonzalo Sagardia, managing director, Onza

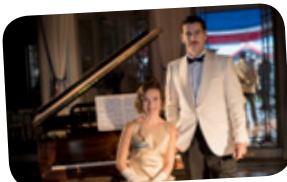
RTVE (Spain) arrives to Cannes with four dramas which represent well the moment which Spain is going through as a producer of high quality series.

The first one is *The Sonata of Silence*, a romantic thriller set in Spain in the 1940's and which tells the story of a woman and her daughter, two generations who seek to change a world that imposes extremely rigid social and moral codes of behavior.

Other highlight is *The Department of Time*, a fantasy and adventure drama series that has become one of the biggest hits on Spanish TV. Starred by Rodolfo Sancho, Aura Garrido and Nacho Fresneda, the series has received international awards like Ondas, New York Festivals, MIM Series and Panda Awards in China, among others.

The daily series, *Sis Sisters* is a story about overcoming hardship, struggles and false appearances and, in particular, focuses on love and matters of the heart. It is set in the Spain of the 1920's, in a period of great contrasts and featuring many social inequalities. Life is not easy, particularly for women. While the second season of *Victor Ros* follows the story of a young police detective in Madrid in the late 19th century.

Lastly, RTVE continues to promoting its international channels: **TVE Internacional**, a general-interest channel featuring news and entertainment, a point of reference for the promotion of Spanish culture and lifestyle throughout the world; **24 Horas**, a news channel where viewers can follow all of the news from Spain and throughout the world; and the high-definition channel **Star HD**, which is only broadcast in the Americas, and which offers the best fiction and entertainment from RTVE.



The Sonata of Silence, romantic thriller

Other highlight at Mipcom are the re-launched mini-series about the Pope titled *Call me Francesco-The people's Pope* (biographical 2x100'), played by famous Argentinian actor **Rodrigo de La Serna**, following his spiritual journey from his early days until his election as Pope.



Code me Solo, new mini series

Mediaset: more products, new deals



Manuela Caputi, head of sales

Mediaset Distribution (Italy) arrives to Cannes with great news. By one hand, the company is launching two new titles of scripted series produced by **Taodue**: the mini-series *Code name Solo* (4x100'), a police thriller focused on a dangerous Calabrian clan linked to the International traffic's drug; and *The boss is back* (10x100'), the last episode of the celeb mafia series *Antimafia Squad* but totally renewed with a new team.

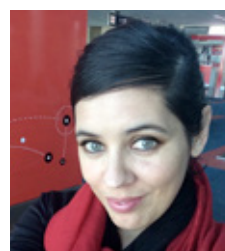
By the other hand, Mediaset has closed a distribution agreement with Turkish **Sera Film** with the aim to sell and find new business opportunities in the MENA Regions. **Manuela Caputi**, head of sales at Mediaset, explains: 'After 6 years of intensive collaboration, we decided to work together more intensively. **Sera Film** is a very experienced independent company in Turkey and has opened the market for us.'

Mediaset already has an agreement with private channel **Kanal D**: 'Our partner successfully understood the spirit of our series (*Matter of Respect* adapted in Turkey) and this agreement will further strengthen the relationship of trust and confidence'.

'In the last few years, the best-selling scripted formats *Matter of Respect* and *Tuscan Passion* were locally adapted in Turkey (**Kanal D**). In Turkey was also sold the sit-com *Young Enough* to **Fox Turkey** who produced 100 episodes', remarks **Caputi** and completes: 'The Turkish market is very receptive market for us. We also sold drama series *Fury* and *Woman's duty*'.

Other highlight at Mipcom are the re-launched mini-series about the Pope titled *Call me Francesco-The people's Pope* (biographical 2x100'), played by famous Argentinian actor **Rodrigo de La Serna**, following his spiritual journey from his early days until his election as Pope.

Trinity: 'más contenido para seguir creciendo'



Nadia Estebanez, nueva responsable de adquisiciones

Trinity Distribución y Producción (Argentina) sigue consolidando este año su posición como distribuidor, agregador y productor de contenido audiovisual para las Américas.

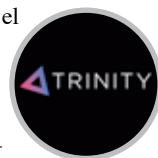
El fuerte crecimiento de la demanda de contenido para diferentes plataformas digitales, como así también la llegada de **Trinity** a más señales, han hecho que la búsqueda de contenido sea mayor, y el foco esté puesto en ampliar

un catálogo que incluye todos los géneros desde telenovelas, series, documentales, hasta largometrajes, animaciones y contenidos cortos. 'Este año incorporamos clásicos argentinos a través de **3CFilm**, y seguimos trabajando junto a las grandes majors como **Paramount, MGM, Miramax** y distribuidores independientes', explica **Mariano Puig**, gerente de ventas.

Este crecimiento de la compañía ha dado como resultado la inauguración de un nuevo laboratorio de última generación para brindar soluciones como encoding, adecuación de contenidos, metadatos y FTP Delivery, así como la incorporación de **Nadia Estebanez** en el sector de adquisiciones de contenido, ejecutiva que

desde hace dos años forma parte de la compañía y desde principio de 2016 se focalizó en el análisis de contenido.

'Creo que uno de los roles fundamentales dentro de la empresa tiene que ver con el nexo entre lo que quiere y necesita el cliente y las posibilidades de **Trinity** de ofrecer e incorporar ese material. Tener la posibilidad de visualizar material nuevo que pedimos o que nos llega, ofrecer clásicos, animaciones, series, incorporar nuevas telenovelas o proponer contenido específico, hacen que mi trabajo sea enriquecedor para todos', completa la ejecutiva.



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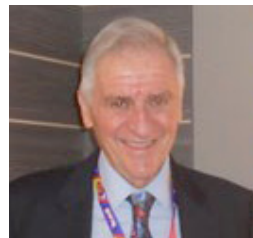


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BOOTH: P-1.L50

Alfred Haber, hot event shows



Alfred Haber, CEO

With 48 years of experience on the content business, **Alfred Haber Distribution** (USA) has become one of the world's largest distributor of U.S. network annual event programming and with a wide offer that also includes primetime series and specials, unscripted reality, crime and investigation, clip shows, pop science, music events, and films.

Heading the slate for this season is *2016 Victoria's Secret Fashion Show* (60'), a new edition of the show that features performances by the very top names in music, red carpet interviews, special segments and, of course, the most beautiful supermodels in the world. Last edition was 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) among others.

And the *2016 17th 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. Focused around the world on Latin music, the show helps to promote the identity and vitality of its many regional forms found across the globe. The previous edition included sizzling performances by Carlos Vives, Marc Anthony, Rubén Blades, Carlos Franzetti, Camila, Ricky Martin, Carlos Santana, Pitbull, Calle 13, Enrique Iglesias, Magic!, Espinoza Paz, and more.



Breaking The Magician's Code

Lastly, **Alfred Haber** keeps pushing in the international market *Breaking the Magician's Code: Magic's Biggest Secrets Finally Revealed* (18x60') where magician's sacred code of silence is broken forever as one of international TV's most popular series ever.

BOOTH: #C17

Warner Bros.: volumen deal with Globo



Jeffrey R. Schlesinger, president, Warner Bros. International Television

Warner Bros. International Television Distribution has signed a multi-year free television deal with Brazil's **Globo**, announced **Jeffrey R. Schlesinger**, President, Warner Bros. International Television, and **Carlos Henrique Schroder**, CEO, Globo.

The deal includes the free television broadcast rights to feature films from **Warner Bros. Pictures** (including such titles as *American Sniper*, *Mad Max: Fury Road*, *Batman v Superman: Dawn of Justice*, etc.), as well the rights to television series from Warner Bros. Television, such as *Gotham*, *The Flash* and *Supergirl*.

BOOTH: P-1.G14

Turkey, Greece, Poland at Somos



Luis Villanueva, president and CEO

From some years, **Somos** (USA) has been growing in most of its business areas, and 2016 hasn't been the exception. **Luis Villanueva**, president and CEO, explains: 'By one hand, this year we continued with the success of the distribution of Turkish dramas in the region, where we were a key player and shown the acceptance of the regions to titles from non-traditional regions. And by the other, we maintained that success adding hits like *Hasta Que Te Conocí*, biopic of Juan Gabriel coproduced with **Disney**, and including products from other regions like Greece, Poland and India, among other regions'.

Among the new deals achieved, the executive highlights the representation in Latin America of **Kana D** (Turkey), **TVN** (Poland), **KAPA Studios** (Greece) and **SIC International** (Portugal), and new sales in Argentina, Chile, Uruguay, Central America, Colombia, and US.

'Our product is a sample of the best of international TV, carefully selected in relation to genres and what we know that works in the programming grids of our customers. As an independent distributor for us it's key to configure a catalog to keep the interest of our clients and reflects the advantages of a company that is open and flexible to market trends', emphasizes **Villanueva**.

And completes the executive: 'the opportunities are manifold by the genres globalization, new consumer habits and new distribution platforms. With these three variables we remain "vigilant" in the emerging new content and deals that allow us to meet the needs of new distribution windows. International markets are key in this regard, as they serve both to sale and to keep monitoring what happens. Episodic opportunities for good quality content are numerous by the "binge watching" as well as new formats in terms of duration'.

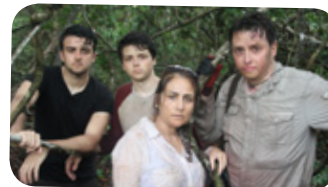


Matter of Respect, Turkish drama

BOOTH: #C11

FremantleMedia, hotter

Following on from **FremantleMedia's** investment in **Simon Andreae's Naked Entertainment** come two new and exciting reality entertainment formats, *100% Hotter* (10x'60) and *Families Gone Wild* (4x'60). The titles, which will be presented to buyers at MIP-COM, are the first projects to come out of the prominent creative partnership that formed between the companies in 2015 when **FremantleMedia** acquired a 25% stake in **Naked Entertainment**.



Families Gone Wild

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BOOTH: #R7.J11

Secuoya makes progress in key areas



José Miguel Barrera, head of international

Grupo Secuoya (Spain) is making steady progress in all its areas of business. **Jose Miguel Barrera**, head of international, highlights the consolidation within the company, but also strategic alliances like the inked with **Scenic Rights (Grupo Focus)**, which represents literary and dramatic Hispanic-American authors, to develop several TV projects for some of the main Latin broadcasters.

'In parallel, the agreement also promotes the development of joint proposals TV formats (series, miniseries, TV movies) based on works of great success and unpublished projects with great potential, in order to boost production and exploitation of formats in Spanish for Latin market in the United States, Latin America and Spain', emphasizes **Barrera**, who also remarks the deal with **ITV InterMedya** (Turkey) to distribute some of its most important titles in the Middle East.

At MIPCOM, **Secuoya** promotes the second season of **Victor Ros (TVE)**, the Chilean reality **La Vega (TVN)** and a new transmedia format **Che, los sobrevivientes**, developed with **Scenic Rights, Dramedy Productions, Grupo Focus** and producer **Lilianne Rodríguez**.

'We want to consolidate our presence in Colombia, Chile and Peru, growing along with the expansion of other businesses such as those generated by some companies of the Group like **Viewin** and **Wikono**. In Chile, we have begun to



Victor Ros, drama

develop a line of provision of audiovisual services, as the main business area of Grupo Secuoya', remarks the executive, and ensures that, for 2017, plans are not only to focus in Latin America, but to launch **Secuoya Centroeuropa** that materializes through physical offices in several countries. 'Our intention is to become a reference Group, both in the European territory outside Spain'.

Filmax: branching out from traditional



Ivan Diaz, Head of International

Filmax (Spain) continues to grow in new directions, branching out from its traditional, core business of feature films. Despite tough, global competition, the Spanish firm is rapidly gaining a reputation as an important, up-and-coming player on the international TV series market.

The company's star product at this year's event is the TV show **I Know Who You Are**, a **Filmax** production for **Mediaset**, created by **Pau Freixas**, director of **The Red Band Society**, which will be adapted for a second season in Germany and with a first adaptation in Russia in process. 'The series has, since its presentation, received a warm reception from international buyers and was also selected as one of the 12 best international drama series as part of the **MIPDrama Screenings** program earlier this year. The first season (10x70') has already been completed and additional episodes are now in pre-production. The show is all set to become one of the main European

Telefe: new structure and content

Telefe (Argentina) has restructured its international division, now led by former head, coproductions & business development, **Guillermo Borensztein**, recently appointed international business director. The new structure now combines the sale of finished titles and formats, with coproduction and international production services.

At MIPCOM, the company releases **Love After Love (70x60')**, a story of love and pain in two times, where the friendship between two married couples turns to be the prelude to a forbidden love. **Educating Nina (120x60')** is a comedy produced with **Underground**, about two identical twin sisters who were separated at birth. **The return of Lucas (60x'60)** is a co-production with **America TV** (Peru) under an strategic alliance that aims to create high quality contents for Latin America.

Dear Daddies (130x60') is the Chilean adaptation of **Telefe's** original series, first aired on last June on **Mega**. It reached an average of 24.8 points on television rating and a peak of 28, thus achieving an average of 35.5% market share. And **Lady Travelers** is a co-production between **Anthos** for **RAI** (Italy) and **TVE2** (Spain) that rebuilds the adventures of women, taken from their diaries, during the 19th and the beginning of the 20th centuries.



Guillermo Borensztein, international business director



Love After Love, new telenovela

TV series of 2017', explains **Ivan Diaz**, head of International Division.

Filmax International will also be presenting two new TV projects at this year's Mipcom. The first, **Central Bank - The Takeover (4x70')**, a limited series based on real events that takes place in Barcelona back in the early 80's. While **4 Sisters (4x70')** explores the role of women in the family throughout the 20th century, focusing on the lives and relationships between four sisters.

'Apart from its new products for TV, Filmax brings its extensive feature film library, with titles like **Truman**, **The King Of Havana** -winner of the Best Actress award in San Sebastian 2015-, and **Barça Dreams**, documentary about the history one of the most influential soccer teams in the world', completes Diaz.



I Know Who You Are

BOOTH: #R9.A20

BOOTH: # C15.A8

Lionsgate, strong and diversified



Peter Iacono, president, Int'l TV & digital distribution

With nearly 80 TV shows on 40 different networks, and a strong and diversified presence in motion picture production and distribution, TV programming and syndication, home entertainment, digital distribution, new channel platforms, and video games, **Lionsgate** (USA) has become in the last years in a premier next generation global content leader.

Among the most important and recent deals closed in Latin America, a region in which the company is focusing, are the sold of **Nashville** season 4, supernatural comedy **Deadbeat** and **Undercover** seasons 1 -4 to **Sony Channels** for Latin America as well as **The Royals**, seasons 1-3 to **E! Entertainment**, and the premiere of **Hunger Games Catching Fire** in **Televisa** (Mexico), both for Free TV and Basic Cable.

For this market, **Peter Iacono**, president, Int'l TV & digital distribution, highlights a slate of comedies and dramas headed by the 23x30' series **Casual**, an endearing, quirky comedy about a pair of siblings collectively facing the challenges of dating, love and family drama, and **Graves** (10x30'), centered on the story of a former two-term President of the United States as he embarks on a Don Quixote-like quest to right the wrongs of his administration and reclaim his legacy 25 years after leaving the White House.

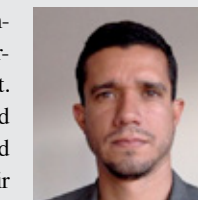
Also, it stand the drama **Feed the Beast** (10x60'), where, faced with financial and personal ruin, two best friends take one last shot at their unlikely dream of opening an upscale restaurant in their downtrodden Bronx neighborhood. And the special event **Dirty Dancing** (180'), a global pop cultural phenomenon that comes to TV as three hour musical event. This updated version reintroduces this timeless love story and memorable moments from the original, while expanding the classic story for a whole new generation and fans alike.



Graves, drama

Spring Media, expanding

Launched in 2011 and with operations in Stockholm, Hamburg, Bangkok y Astana, **Spring Media** is betting on the diversification of its offer, now composed of 90% by sports content. In 2015 it opened office in Mexico, led by the experienced executive **Vanessa Velázquez**. Nowadays, is producing and developing original content. 'Distributors that manage their own products, have the flexibility to handle their own way and establish rules and business models', explains **José Antonio Moreno**, co-founder & partner.



José Antonio Moreno, co-founder & partner

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Grey Juice Lab: fuerte crecimiento en Latinoamérica



Damián Crainowicz, director regional, LATAM, Grey Juice

Grey Juice Lab (UK), agregador de contenidos para plataformas VOD liderado por **Mihai Crasneanu**, CEO, sigue incrementando su presencia en todo el mundo, especialmente en Latinoamérica, donde su director regional, **Damián Crainowicz**, confirma que desde el mes pasado la compañía se ha convertido en el nuevo proveedor para los servicios VOD

de **Tigo Star**, sistema de TV paga de **Millicom** para Centroamérica.

Con este acuerdo, continúa afianzando su posición de liderazgo en un mercado donde el VOD crece en todos los segmentos y operadores.

Crainowicz: 'La relación que construimos con los clientes es clave para nuestro crecimiento. No buscamos ser sólo un proveedor de contenidos, sino un socio estratégico que busca el éxito a través del éxito de los clientes'.

Prosigue: 'Esto nos hace involucrar cada vez más en las problemáticas de los operadores para buscar soluciones personalizadas y eficientes. Si bien ya veníamos trabajando con **Une** en Colombia (ahora parte de **Millicom**), es un orgullo para nosotros que el grupo nos vuelva a elegir para su servicio VOD en Centroamérica. Esto afianza nuestra relación y nos obliga a brindar cada día un mejor servicio'.

Disney, Warner, Paramount y **NBC Universal** son algunos de los estudios con los que **Grey Juice Lab** suplirá a **Tigo Star**, destacándose en los próximos meses títulos como *Capitán América: Civil War*, *Escuadrón Suicida*, *Warcraft* y *La Vida Secreta de las Mascotas*.

Como todos los años, la compañía organiza un cóctel el miércoles 19 de octubre desde las 18hs en el Lady Jersey, Jetee Albert Edouard, en la marina de Cannes, donde recibirá a clientes y proveedores.

BOOTH # R9.A30

MGM: three new dramas



Chris Ottinger, president, Worldwide TV distribution

MGM (USA) launches at MIPCOM a mix of films, unscripted and series headed by three new series: *The Handmaid's Tale* (**Hulu**); *Condor*, produced with **Skydance** for **DirecTV**, and *Get Shorty* produced for **EPIX**. 'Also, a fourth series *Dawn*, which has been ordered by **Hulu** as a pilot, and may yet be picked up for a full series. In addition, our continuing hits *Fargo*, *Teen Wolf* and *Vikings* all have new seasons', describes **Chris Ottinger**, president, Worldwide TV distribution.

'On the unscripted front, MGM has quickly grown this year to be #1 in unscripted programming in the US he ensures, and highlights the newly collaboration between **Mark Burnett** and **Steve Harvey** on a seed-funding business series for **ABC**, *Celebrity Apprentice* with **Arnold Schwarzenegger** and the dating series *Coupled*.

BOOTH # R7.J15

Applicaster: new apps on ProSiebenSat.1



Peter Cassidy, General Manager Europe at Applicaster

Applicaster (Israel) has inked an agreement with **ProSiebenSat.1 Group** (Germany) to launch new apps for each of its TV channels in Germany.

Six channel apps have been launched for **ProSieben**, **SAT.1**, **kabel eins**, **SAT.1 Gold**, **sixx** and **ProSieben MAXX**. The apps place a strong emphasis on live TV watching, with a free live stream of the channel featuring prominently, available in Germany for the first time. Users can also enjoy episodes of their favorite shows on catch up, as well as the latest video news. Finally the apps also feature a range of engagement tools such as 2nd screen interactivity and social media integration.

'Applicaster's platform allowed us to create an elegant, intuitive app for each of our channels and give us the flexibility we needed to integrate our own video player seamlessly while benefiting from the 2nd screen and engagement features that Applicaster offers', says **Jens Doka**, CPO at **ProSiebenSat.1 Digital**.

'Our Zapp platform and core SDK give broadcasters the ability to launch distinctive, feature-rich apps at speed and scale while benefiting automatically from our roadmap of innovation and continuous update - keeping them ahead of the curve in terms of new operating systems, devices and viewer expectations', explains **Peter Cassidy**, General Manager Europe at Applicaster

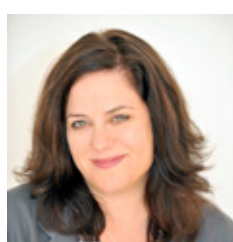
With Applicaster's *Zapp*, much of the apps' functionality and UX can be remotely managed giving broadcasters the ability to change elements without requiring updates in the app store. Finally, the platform offers full flexibility in cases where a broadcaster wishes to use their own (or a third party) video player, analytics or advertising provider or content management system.

BOOTH # C15.A6

Content: docs & dramas

Content Television & Digital (UK) features over than 5,400 hours of TV programming at MIPCOM, headed by the millennial drama *Can't Cope, Won't Cope* (6x30'), which follows two girls as they navigate the perilous waters of adulthood and run away from the reality that awaits them, and the feature documentary *Untitled Elian* (90'), which tells the story of a five-year-old Cuban boy who was rescued off the coast of Florida.

Other highlights are *Shooting for Socrates* (91') set on the classification of Northern Ireland finds itself centre stage as the smallest nation to ever qualify for the world's greatest tournament - the 1986 World Cup; the inspiring drama *Life At These Speeds* (105'), and the documentary *Marilyn Monroe Declassified* (96').



Diana Sakis, VP Sales, Latin America & Asia



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BOOTH: P-1.A.0

Canada Media Fund bets on VR



Valerie Creighton, CEO, during VR's presentation at MIPTV

During the last years Canada Media Fund has made a strategic decision to support VR projects as an important part of the funding it provides to Canadian digital media.

Valerie Creighton, CEO, explains: 'Producers in Canada and around the world are turning to VR projects as a way to create experiences that push the limits of art and technology and Canadian companies are at the forefront of digital media innovation. Thanks to the reputation of our digital media content, the expertise acquired by producers, and a funding ecosystem that supports innovation and creative storytelling, Canada is well positioned to lead in the promising VR market and to respond to consumer trends'.

According to the executive, 'eight of the fortune top ten technology giants are now in the VR business, with several other tech innovators investing in the technology to get ahead of the market'. 'Recent data indicates that over US\$1B was invested in AR and VR in the first quarter of 2016 and research suggest the global market for VR could reach US\$162 billion by 2020, primarily driven by the proliferation of various uses for VR technology and content. From entertainment to healthcare, through education and industrial applications, new ways of using VR are constantly being developed', she adds.

Since 2012-2013, the Canada Media Fund has supported 37 innovative VR projects, totaling \$25.8M in funding. Last year alone, CMF supported 21 VR projects with over \$14M in financing. 'Audiences should be able to access and enjoy compelling content on the platform of their choice, anytime, anywhere and to share them with the world. VR is yet another means of doing so', completes Creighton.

Some recent CMF-funded VR projects include *Fated*, an immersive game set in the mythical age of Vikings by Frima Studios, and interactive documentary features such as *Infiltration* by Urbania Studios; or *The Unknown Photographer* by Turbulent Media.

Dramacorp adapts *Hamilton* books



Patrick Nebout, CEO

Dramacorp (Sweden), company founded by **Patrick Nebout** (*Midnight Sun*) with **Beta Films'** **Jan Mojto** in April to focus on high-concept drama with global appeal, signed a coproduction deal with Swedish IP-rights company IRLC to develop an international spy-thriller series based on Swedish author **Jan Guillou's** best-selling *Hamilton* books.

Nebout: 'High-concept stories don't come much better than Jan

BOOTH: R8.C2

Global Agency: 'Turkish drama boom is not over'

'Turkish boom becomes stable, drama boom is not over. Many people told Turkish drama would end in three years, then, they said three years more. But it has been eight years now, and it keeps going', says Izzet Pinto, CEO, Global Agency, company that in 2016 celebrates 10 years in the international content industry.



Izzet Pinto, CEO

'We started in 2006 with only one format, *The Perfect Wife*. Two years later, I decided to add two dramas'. One of them, *1001 nights*, became a worldwide success. 'We noticed a huge interest in the Turkish dramas. Now, Turkey is second exporter of drama series, after United States', he explains.

Since it was founded, Global Agency had a continuous growth, as Pinto states: 'Every year we grew, not only in revenue but also in number of people working. Ten years ago, we were only two and we had only one product, now we are 25 and we hold 140 projects, including dramas, formats and films'.

'The reason behind our success is the confidence of producers in the company since they trust us their projects and we do the best in terms of marketing and sales. We work very hard, holding a very strong brand in the market', he adds about the important producer companies that have trusted him along all these years.

One of the biggest partnerships was with Tims Productions, for the series *Magnificent Century Kosem*, released last MIPCOM. Also, with TMC Productions, which produced *1001 Nights*, and the representation of the Star TV, the main Turkish broadcaster.

For MIPCOM, it highlights the drama *Mother*, which is a Turkey adaptation of a Japanese show, starring Cansu Dere who has faced this project after the successes of *Sila* and *Ezel*. Also, the cooking format, *My wife rules*, the dating show *Love Café* and the fashion reality, *Wardrobe Wars*, and the singing primetime show *Natural Born Singers*.



Mother, new drama



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Qubit.tv: VOD + T-VOD + OTT



Facundo De La Iglesia, CEO, y Lilian Beriro, gerente de adquisición de contenidos

Qubit.tv se lanzó en 2015 como marca VOD directo al consumidor, pero su oferta evolucionó hacia varios modelos de negocios: se sumaron SVOD, transaccional, *Electronic Sales Through (EST)*, que tiene en desarrollo, y señales lineales. En un

agresivo plan de expansión regional, alcanza desde comienzos de año a seis mercados, Colombia, Ecuador, Guatemala, Uruguay y Paraguay y Argentina y planea lanzarse próximamente en Perú, Chile, Costa Rica y Panamá.

Anunció alianzas con **Banco AV Villas** (Colombia), **Clarín 365** y tarjetas regionales en Argentina. Tiene un promedio de consumo que representa un 50% de cine Hollywood, 25% europeo y asiático, y otro 25% para el latinoamericano. Tenemos 200 títulos latinos, un 7% del total de la oferta (3.000).



Facundo de la Iglesia, CEO: 'Hemos incorporado material de **Disney** y otros estudios grandes a nuestro catálogo, curado por **Javier Porta Fouz**. Estamos buscando inversión para seguir expandiéndonos y llegar a Brasil y México'.

Lilian Beriro, gerente de adquisición de contenidos, añade sobre las señales lineales: 'En Colombia evaluamos acuerdos con **RCN**, **Caracol**, **City TV**, **El Tiempo** y **Tele Antioquia**, entre otros. Estamos en conversaciones en Argentina, Panamá y Paraguay. Esperamos tener unas 20 señales en total. Hay un interés fuerte por parte del consumidor final'.

El transaccional es otro diferencial y Qubit.tv lo ofrece en varias modalidades de pago. 'En 2017 queremos sponsorar nuestro primer contenido original y sumar nuevos proveedores internacionales en VOD. Tendremos estrenos al mismo tiempo que en cine y trabajamos en acuerdos similares con **Distribution Company** y **CDC Networks** (Bélgica)', completan.

BOOTH #R7.J11

7A Media/Comercial TV: alianza con ¡HOLA! TV



César Díaz, CEO, 7A Media

¡HOLA! TV rubricó un acuerdo con **7A Media** (USA) y **Comercial TV** (España), quienes se ocuparán de distribuir los programas de producción original del canal, entre los que están los programas que dan acceso a la información del mundo de la realeza y de las celebridades más buscadas, siempre con un tratamiento respetuoso a los protagonistas: *Especiales ¡HOLA! TV*, *Íconos ¡HOLA! TV*, *Vidas Reales* o *En Exclusivo*, entre otros.

VIVOPlay: señales y producción original

A septiembre, **VIVOPlay** había logrado 151.000+ suscriptores en 101 países. Renovó por completo su plataforma, haciendo más amigable el proceso de suscripción y registro, así como también accesibilidad al contenido.

Carlos Hulett, CEO, señala que desde el punto de vista técnico, el OTT empaquetó todo el contenido en HLS, 'lo que nos ha permitido lanzar de un modo nativo las aplicaciones en **Roku**, **Apple TV** y **Amazon Fire** disponibles desde la segunda semana de este mes'.

Prosigue: 'Incorporamos señales en vivo de **Latin American Sports**, **Tele Romántica**, **Hola TV**, **Latin Angels** y **Show Business** (Latinoamérica), además de **PXTV**, **AYM**, **Azteca Click**, **Azteca Corazón**, **Azteca Cinema** (México); **CB24 Noticias** (Centroamérica); **Telemicro** (República Dominicana), **TVV** (Venezuela); **Caracol**, **RCN**, **NTNovelas** y **NTN24** (Colombia); **Telefe** y **TyC Sports** (Argentina); **Canal U** (Uruguay) y **TV Chile** (Chile), además de **Atres Series** y **Antena 3** (España)'.

Por otra parte, está trabajando de la mano de **Apple** en convertir a **VIVOPlay** en un caso de éxito en Latinoamérica, con la incorporación del Buy-in app y aplicación nativa en **Apple TV**. 'Este es solo el comienzo, hay mucho más por delante. Estamos enfocando esfuerzos en estar en más dispositivos', concluyó **Hulett**.



Carlos Hulett, CEO, y Nelson Hulett, VP Marketing



La producción original, uno de los grandes diferenciales de VIVOPlay

BOOTH #P0.A27

Canal 13 Chile enhances with Comarex

Canal 13 (Chile) arrives to MIPCOM after the ink of an alliance with **Comarex** for the distribution of its fictions and the expansion of its offer including new movies and local series, with proven success.

Among the new titles in Cannes are *Un caballo llamado Elefante*, film selected at the Cinekid Film Festival (Ámsterdam); *La noche del Jabalí*, thriller; *Cazadores de la Luz*, documentary series that shows Chile through the eyes of different photographers, and *Lord Cochrane*, about the different faces of Lord Cochrane and his trips around the world. While through **Comarex**, **Canal 13** presents *Preciosas*, drama that achieved 29.6% of market share in Chile.



Marina del Canto, VP, International Sales



MULTI-PLATFORM CONTENT RIGHTS AND DELIVERY



Movies - Series - Mini Series - Documentaries - Kids - Sports - Telenovelas - Mobisodes

BOOTH # P-1.C13/P-1.C10

Celebridades latinas en High Hill



María Elena Useche, presidente ejecutiva

2016 ha sido un año orientado a la consolidación de **High Hill Entertainment** (USA) en el USA Hispano y Latinoamérica: por un lado, *El Lado Humano de la Fama* se emitió en **Telemundo Internacional**, y fue especialmente exitoso en Colombia y México; y por otro, tras un acuerdo con **Telemundo** y **O12 Media**, se emitirán segmentos en radio en USA y Latinoamérica de *Suelta la Sopa*, programa que ha sido nominado por tercer año en los *Premios Tu Mundo*.

‘Hemos incrementado además la distribución de nuestras propiedades a través de alianzas con **Cisneros Media** y **Fly Content**, y nuestra agencia ha tenido un importante incremento en colocación de talentos en publicidad y entretenimiento en los principales medios y programas de **NBC Telemundo**, **Univisión**, **Nickelodeon**, *Top Shottas TV Series*, **CNN en Español**, **El Cisneros**, entre otros’, describe **María Elena Useche**, presidente ejecutiva.

Para MIPCOM destaca *El Lado Humano de la Fama* (primera temporada y dos programas especiales); *La Hechicera de los Astros*; *Desde Las Gradass*; *Cuenta Conmigo*; *Brilla Por Ti*; *Confesiones de Novela*; *Ranking de las Estrellas*; y la serie *Misterios*. Está preparando además segundas temporadas de *El Lado Humano de la Fama* y *El Cabaret*, y un proyecto culinario.

‘Apostamos a producciones de calidad, frescas e innovadoras con celebridades latinas. Tenemos un plan estratégico que incluye el lanzamiento de **High Hill Digital** con contenido exclusivo y un nuevo OTT, **High Hill TV** (HHTV). Estamos captando nuevos talentos y oportunidades en el negocio del entretenimiento: reuniremos artistas consagrados y en ascenso para ofrecerlos al mercado, y para ello usaremos las plataformas y tecnologías emergentes’, completa Useche.

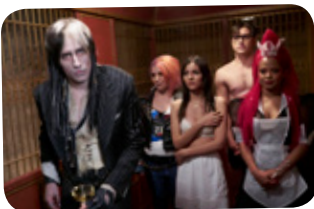


El Cabaret tendrá segunda temporada

BOOTH #P3.A 1

FOX: classics with twist

Twentieth Century Fox Television Distribution (USA) launches at MIPCOM the drama series *This is Us* (13x'60), a refreshingly honest and provocative dramedy series that challenge the everyday presumptions about the people you think you know. Also, the modern reinvention of the *The Exorcist* (10x'60), based on the original book from 1971; the emotional drama *Pitch* (13x'60) and the musical movie *The Rocky Horror Picture Show* ('120), which captures the phenomenon of the original cult classic film with an acclaimed new cast.



The Rocky Horror Picture Show

BOOTH #P -1 J69

Calinos, strong love stories

Calinos Entertainment (Turkey), one of the pioneer distributors of Turkish products, brings to MIPCOM a wide offer of high-end contents, including dramas, feature films, formats and series.

One of the top titles from **Calinos'** catalogue is the classic series *The Girl Named Feriha* (187x45'), which has been sold in Latin America to **Caracol** (Colombia), **Monte Carlo** (Uruguay), **Latina** (Peru), **Albavision** for 6 countries in Central America. The drama tells the dreams and desires of a young girl who got stuck between two worlds.

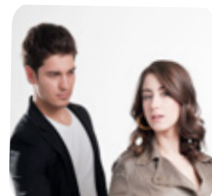
Regarding the international expansion, the new territories Turkey has conquered within the last years includes Balkans, MENA and CIS countries, but also new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei.

Other highlights for this season are the romance series *Relationship Status: It's Complicated* (35x45'), where an aspiring scriptwriter experiences betrayal and hard times, until a handsome actor appears in her life; and *Bitter Life* (106x60'), a story of love lost to poverty.

Lastly, from the feature film slate are *Love, Just a Coincidence* (118'), set in 1977 in Ankara and which starts when a young man crashes into another car in the rush of carrying his pregnant wife to the hospital, and the animation film *Evlilya Celebi* (105'), centered in a man that founds the Elixir of Life on the banks of Nile River in 17th century, but the evil queen does not allow him to live his happiness for long. He finds himself in a long sleep. When he finally wakes up in the 21th century, he is now in Istanbul where two continents intersect.



Asli Serim, International Sales Director



The girl named Feriha



Love, Just a Coincidence, film

BOOTH #P-1.J56

KABO: scripted comedy formats

Produced for **M6** in France, **KABO International** launches at MIPCOM two scripted comedy format: *Cops On The Block* (19x'44), which revolves around the hilarious antics of the police captain and his motley crew of cops as they try to enforce law and order in their town; and *Our Crazy Family* (200x'30 plus 3x'52), focused on a multi-generational family and follows their various antics, as they face the complexities of three generations all trying to get along. Other entertainment formats are *Ciao Darwin* (83x'120, '60 or '90), *Who's Who?* ('30 or '60), *Best Host Ever* ('60 or '120) and *Matchmaking Kids* (30x'52).



Cops on the Block, for M6



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Salim A. Sefair
sasefair@metrotvla.com

Carolina Sefair
csefair@metrotvla.com

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BOOTH #P-1.C1

Smilehood: increasingly 360°



Silvana D'Angelo, director

Created from the production of the animated series *Plim Plim*, **Smilehood** (Argentina) has been expanding itself along with derivatives area businesses and licenses, and since the last 4 years, through its distribution and coproduction division **Smilehood Media**, led by **Silvana D'Angelo**, director.

In 2016, the company opened a division focused in own and third parties social media, established itself as film coproducer (*Gilda*, with **Habitacion 1520**), as theater shows producer, and has a creative, musical, design and editing department. 'All our business units have 360° development, and this year further reaffirmed this synergy', emphasizes **D'Angelo**.

Among the new titles of the company at MIPCOM are *Hosts* (13x48'),

centered in a devoted event host, owner of a small entertainment company, who when his new bigger competitor comes into the market and begins to take most of his clients is forced to keep his and his staff's work by all means; **SDO Entertainment's** *Alchemy for Ana* (30x26'), and *Ultimatum* (13x26'), dramedy format about a couple with a 15-year-old withered marriage.

About the Latin market, the executive describes: 'The region is in constant change, and now more than ever. We see that markets are much more predictable in terms of programming, and Latin audience falls and fall out of love of the content. This, along with the lack of local content suitable for Free TV, gives foreign telenovelas a new big chance to enter the market'.



Hosted

The Other Guys, interactive series



Nicolas Cuneo, CEO and cofounder

Founded in 2013 by part of **Three Melons's** creators -acquired by **Playdom/Disney** in 2010- **The Other Guys** is a mobile and social games studio. **Nicolas Cuneo**, cofounder and CEO, explains: 'Our goal is to create deep and immersive games, with strong storytelling and delivered in episodes, based on the model that made successful TV shows and series over the last 10 years'.

The company arrives for first time at MIPCOM and highlights, by one hand, it's interactive love story *Linda Brown*, coproduced with **Silvana D'Angelo's** **Smilhood Media** and *Violetta's* creator **Jorge Edelstein**, and, by the other, *Thrilo*, a platform that offers both *The Other Guy's* stories plus well known IPS, all in one app.

Other top products from the company are the series *Sherlock Holmes, Lost Detective*; installed by over 2M users, with over 25M episode views, and translated to 6 languages including English, French, Spanish, German, Portuguese and Chinese.

And *Jane Goodhart's Journals of the Unknown*, an interactive series that mixes mystery, romance and drama. The series was installed by 7M users - being US (22%), France (13%) and Brazil (7%) the top markets-, with 100M episode views and over 500K Facebook fans.

Future interactive projects include the second season of *Jane Goodhart* and *The Healer*, about a prestigious US forensic psychologist who teams with a tough Scotland Yard detective to solve a mysterious series of killings that shook the city of London.



Linda Brown, interactive series

SDO: Alquimia para Ana, a series from the heart



Loli Miraglia, socia gerente, SDO Entertainment

Lead by **Loli Miraglia**, **SDO Entertainment** is an Argentine agency involved in different business areas, being one of them the creation and production of TV series such as *Alquimia para Ana*, which is being globally distributed by **Smilehood Media** since the last LA Screenings.

Miraglia: 'We started in the TV business last year with an original idea, which resulted in this series. We presented the trailer at NATPE Miami 2016 and we received a fantastic feedback. This MIPCOM will be our third participation in a tradeshow and we are exited about the international roll out of the series'.

Alquimia para Ana is a drama series available in two formats: 10 or 26 episodes of half hour. It narrates the story of a single singer, whose best friend has just died. In an extraordinary act of love, she names her the guardian of the most precious thing to her: her children. 'We have the scripts in Spanish and English, and three seasons of the series have already been finalized', adds the executive.

Through **SDO PR&Communications**, the agency does talent management, PR and social network strategies. It has two deals with **Disney Latin America**: first, to promote its talents, and second to promote movies from the studio, both on social networks.

SDO Live is in charge of the theater plays, such as *Waterloo, a Bailar*, which was on screens from July to September at **Teatro Buenos Aires**, while **SDO Studios** is focused in the creation of TV, cinema and digital projects. 'We have closed a deal with **Maker Studios** (USA) to produce exclusive and original content for their talents in Latin America', concludes **Miraglia**.



Alquimia para Ana

BOOTH #P4.C14

Telemundo: stories with strong women

Telemundo Internacional (USA) heads MIPCOM a mix of telenovelas and super-series, inspired in real live mixed with action and high quality, with strong women as stars.

Heading the slate is *La Doña* (120x60'), starring Mexican actress Aracely Arámbula, is a story of revenge, betrayal and ambition, but also of redemption, justice and love, which follows the life of a woman of striking beauty who lost her parents to a fatal car accident, and who at a young age suffered the abuse of a group of young men.

Other new product are *Silvana Sin Lana*, (121x60'), where the mother of three young girls and the wife of one of the most influential businessmen in the city, until his bad business decisions and shady practices have left him in ruins, and he in turn has disappeared without announcement, leaving his family homeless. And the third season of the super-series *Señora Acero* (80x60'), which follows one of the most respected and feared "coyotes" of the border between Mexico and the United States.

Produced by **Fox Telecombia** is *Sin Senos sí hay Paraíso* (90x60'), the continuation of *Without Breasts There is No Paradise*, and which reflects the reality of a new generation of women determined to succeed in life without resorting to plastic surgery or falling for the lure of easy money.

While from **HBO Latin America Originals** it stands two new titles: *Dios Inc.* (12x60'),

where after living 10 years in the Middle East, a doctor in philosophy returns to Mexico with a discovery that can change the history of the world; and *Psy* (13x60'), a dramatic series that brings to light the existential issues of modern life. Lastly, from **Mega** (Chile), is *Eres Mi Tesoro* (68x60'), the story of an ordinary woman who, after her father's death, finds herself taking on the role of main provider for her family, all

while ensuring her daughter, who is confined to a wheelchair, has everything she needs. To do so, she becomes a cab driver just like her father.



Esperanza Garay, SVP of Sales & Acquisitions, Latin America

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AMC Studios

AMC Studios (USA) launches at MIPCOM the thriller *The Terror* (10x'60'), about a lost expedition to the Arctic to force the Northwest Passage in 1845-1848, and two comedies from IFC network: *Brockmire* (8x'30) and *Documentary Now!* (two seasons of 7x'30 each). It also highlights its nonfiction productions with the travel series *Ride With Norman Reedus* (6x'60) and *Geeking Out* (8x'30).

BOOTH: #R8.C20

All3media: stories with strong narratives



Jane Turton, CEO

All3media International (UK) heads Cannes with a plethora of new dramas, featuring some of the most distinguished modern English screen writers. Written by **Jack Thorne** (*The Last Panthers*, *Harry Potter and the Cursed Child*), *National Treasure* is the timely four part drama examining the fallout that occurs when accusations of sexual misconduct are lodged against a fictional public figure, exploring their impact on the accused and those most closely associated with him as he is brought to trial. Starring Robbie Coltrane (*Harry Potter*, *Cracker*), Julie Walters (*Indian Summers*, *Harry Potter*), Andrea Riseborough (*Birdman*, *Oblivion*) and Tim McInnerny (*Notting Hill*, *Black Death*), the series has become **Channel 4**'s highest rated drama this year.

Phoebe Waller-Bridge (*Crashing*, *Broadchurch*) writes and stars *Fleabag*. Produced for **BBC** in the UK and **Amazon Prime Video** in the U.S. and based on the award-winning Edinburgh Fringe play by the same name, it gives a voice to young women around the world, with an unprecedented honesty and emotion that's rarely spoken.

The first series of *The Missing*, the dramatic thriller about a young boy who mysteriously disappears, was a hit both in the UK and internationally. And now the anthology series returns but in a completely new setting with a different story, set in both Germany and Iraq, with Tchéky Karyo reprising his role as detective Julien Baptiste. Written by Jack Williams and Harry Williams, the show is MIPCOM's first ever International Screening of a returning series.

From writer and director Stephen Poliakoff (*Dancing on the Edge*, *The*



The Missing, season 2

Lost Prince), and led by an ensemble cast that includes Alfred Molina, Freddie Highmore, Charlotte Riley, Lindsay Duncan, Phoebe Fox and Angela Bassett, *Close to the Enemy* is the deadly race against time to invent the best jet engine, a post-World War II mystery of intrigue, a thriller of morals compromised by fear and the battle to do what's right.

Fly Content: Latin flavor and more

Selected as one of the 12 dramas during *MIPDama 2016*, **Fly Content** (USA) exhibits in Cannes its drama series *Ramona* (12x'45), set in the late 60's about two young sisters who emigrate from the countryside to the city; the youth series *A puro Corazon* (120x'45), one of the most successful teen drama of the last years in Venezuela; and *Sol de Invierno* (160x'45), from **SIC Portugal**.

Also, the docu-series *Los Cowboys* (2 seasons 10x'30 each), a real-life telenovela broadcast on **Hulu** and **Univision** in USA and two docu-

Armoza, risk-taking & innovative



Avi Armoza, CEO

Armoza Formats (Israel) risk-taking and innovative approach has led to strong international successes and a record year for the company in terms of internally-developed formats, collaborations and international adaptations. **Avi Armoza**, CEO: 'We continue to hold on to what makes us different and the reason for which our clients choose to work with us: our creativity in every element of our business and family-feel'.

Still Standing has been sold to France, Portugal, US Hispanic and Vietnam, commissioned for new seasons in Italy and Thailand, as well as new ones for the Spanish finished tape episodes in Uruguay. The Mexican adaptation, which has a production hub available for Latin America, is set to air later this year on **Azteca**.

Who's Asking?, which has had 240 episodes ordered in the US and 200 commissioned in Switzerland; *Do Me A Favor*, which scored a fourth season in Thailand and a second season in Brazil, *Comedians At Work*, adapted and commissioned for a second season in **Caracol** (Colombia), and *Upgrade* which has now aired in 18 countries to date, are other examples of success.

'Also the scripted comedy *La Familia*, acquired in Greece, Chile and Peru. It has been nominated as a finalist in the *Seoul International Drama Awards* in the "Comedy" category, while dramedy *Karl & Max* has recently been bought as a finished series by **TV5Monde**'s channels reaching 200 countries globally', adds.

At MIPCOM, it launches a new lineup of formats that includes the new prime time reality competition, *Curvy Supermodel* (5x120'); *Born To Be A Chef* (10x60'); and *The Ex Team* (60'), factual. 'Our focus is to increase our partnerships across the world. By creating these ties, and combining them with our creativity, we will be able to bring long-term and successful brands to the global market', completes **Armoza**.



Curvy Supermodel, new format

BOOTH: #P-1.C10

realities: the first from Brazil, *Work In Process: Inside the City Ballet of São Paulo* (6x'46) and the second from Chile, *Reporter* (9x'45), about a brave reporter that goes around the seven continents involving himself in some of the biggest conflicts and crises that have changed world history in the past seven years.



Ramona, from Chile



CASTALIA

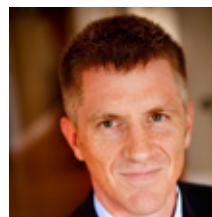
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BOOTH: #R8.D2

Miramamax: TV content + industry luminaries



Joe Patrick, EVP, worldwide television

Among **Miramamax's** new projects include both film and TV, among them the third season of *From Dusk Till Dawn* (10x60'), where the Gecko brothers find themselves in the vortex of the culebra world forcing them to assemble an unlikely crew to take on the forces of Hell, and the new set of enemies determined to take them down.

Among them it stands *Bad Santa 2*, currently in post-production, starring Billy Bob Thornton and Kathy Bates, with **Broad Green Pictures** co-producing/co-financing and handling U.S. theatrical; *Bridget Jones's Baby*, from **Working Title** for **Universal Pictures**, **Miramamax** and **StudioCanal**, with **Renée Zellweger** and **Colin Firth**; the recently acquired *Southside With You*, starring Parker Sawyers and Tika Sumpter with **Roadside Attractions** partnering on the US; and *The 9th Life of Louis Drax*, currently in post-production.

Also are Kevin Hart's hit comedy *The Wedding Ringer* with **Sony-Screen Gems**; and *Mr. Holmes*, starring **Sir Ian McKellen** and **Laura Linney** and with **Roadside Attractions**.

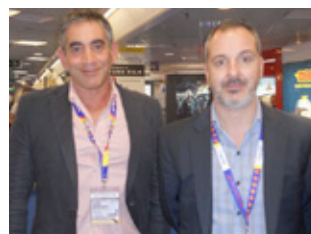
'Collectively, our library of over 700 titles has received 278 Academy Award nominations and 68 Oscars, including 4 Best Picture awards for *The English Patient*, *Shakespeare in Love*, *Chicago* and *No Country for Old Men*. Building on its unparalleled library of characters and groundbreaking narratives, we are developing new TV content alongside industry luminaries, with projects including **Robert Rodriguez's** *From Dusk Till Dawn: The Series*, heading into its third season', explains **Joe Patrick**, EVP, worldwide television', describes **Joe Patrick**, EVP, worldwide TV sales & home entertainment.



From Dusk Till Dawn, action series

Among them it stands *Bad Santa 2*, currently in post-production, starring Billy Bob Thornton and Kathy Bates, with **Broad Green Pictures** co-producing/co-financing and handling U.S. theatrical; *Bridget Jones's Baby*, from **Working Title** for **Universal Pictures**, **Miramamax** and **StudioCanal**, with **Renée Zellweger** and **Colin Firth**; the recently acquired *Southside With You*, starring Parker Sawyers and Tika Sumpter with **Roadside Attractions** partnering on the US; and *The 9th Life of Louis Drax*, currently in post-production.

Ideas del Sur crece de la mano de FremantleMedia



Javier Zilberman, a cargo del área internacional de contenidos, y Federico Facello, CEO, ambos de Ideas del Sur

Con el objetivo de seguir creciendo como generadora de contenidos para TV en el mercado internacional, **Ideas del Sur** (Argentina) firmó una alianza estratégica con la productora y distribuidora británica **FremantleMedia** (*Got Talent*, *X Factor*, *Idol*) para el codesarrollo y la coproducción de formatos de entretenimiento tanto para el mercado argentino como para el resto de América Latina.

Los equipos creativos de ambas empresas ya comenzaron a desarrollar nuevos contenidos, tanto para la TV argentina como para su producción y distribución internacional. El foco está puesto en el entretenimiento: talent shows y game shows que nacerán de esta nueva alianza.

ORF: all about animals, in 4K



Marion Camus-Oberdorfer, head of sales

As the exclusive distributor of programming from Austrian public broadcaster **ORF**, **ORF Enterprise** (Austria) launches at MIPCOM new titles from every genre the distributor manages: from its outstanding documentaries and TV movies, to kids and edutainment series.

Among the top shows is the kids series produced by **Tower10 KidsTV** for **ORF Awesome Animals** ('12), which shows Tomcat Kurt accompanying the audience on a journey through the fascinating world of animals. Children get to know native and exotic wild animals in an entertaining way, and also learn all about popular and unusual pets: their abilities, their characteristics, their needs and their habitat.

Others high quality documentary for this season are *Turtle Hero - A Cold Blooded Passion* ('52), where with the excellent knowledge and extraordinary passion of a world expert on freshwater turtles, presents not only the largest freshwater turtle, but also probably the rarest animal on Earth: the Yangtze Soft-shell turtles; *Transhumance - Europe's Last Nomads* ('52), which shows the adventurous as well as exhausting journey of herdsmen and their animals crossing the Alps. And *Azores - Giants of the Atlantic*, is a documentary that shows the wonders and beauties of the islands of the Azores, the only toehold between Europe and America.

Lastly, **ORF** launches *Backwoods Crimes: All About Uku* where two young boys waylay those who think they are safe on the Höhenstraße, the dividing line between the city and the countryside. As their night shifts are only just bearable with alcohol, the quality of their unauthorized assumption of authority drops the later it gets.



Awesome Animals for kids

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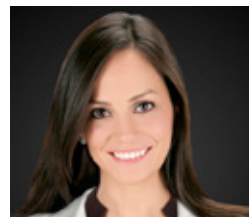


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BOOT #P0.B1

Caracol TV, two faces of a same coin



Lisette Osorio, VP, International Sales

Caracol International (Colombia) features at MIPCOM a slate headed by its new telenovela *Against our Destiny* (60x60'), a literary adaptation of **Mario Vargas Llosa's** *The Discreet Hero*, which tells the story of two young sisters with opposite personalities. One is submissive, shy, insecure and timid. The other one is rebel, extroverted, confident, impulsive and disturbingly beautiful.

Based in real life events is *The Girl* (82x60'), which tells the story of a girl who was forcefully recruited by the guerrilla and who lived through the horrors of war first-hand. After many years she leaves the armed group to start a road back to society, which won't be easy. When she begins the reintegration process she has to face the rejection of many people, including her own family.

Other new telenovela for the international market is *Digging for Love* (60x60'), a fun story for all the family that narrates the life of two neighbor families: The Murcia and the Otero family, who have had the best relationship until one day they fight, and as destiny would have it, that same day something unexpected occurs: The Murcia family discovers a treasure in the garden of their house, a giant golden statue buried in the ground between both of their houses.

While *On Another Level* is an original musical format from **Caracol Television** which gathers the best professional singers in the country who are looking for fame. The singer has to go inside an elevator located on the first level and sing a song for 90 seconds. On the third level, three judges will listen, and if they like the performance, at least two of them must press the button so the elevator takes the singer up to the stage located on the third level, where the contestant's family, the three judges and the audience await.



The Girl

SBT: fiction, formats and bloopers



Goyo Garcia, sales executive

SBT, one of the leading Brazilian broadcasters, is again putting special emphasis on the international growth of its programming, and bets again to MIPCOM with a renewed booth lead by **Carolina Scheinberg**, sales manager, and **Goyo Garcia**, sales executive.

Among the top shows is *Biker Girl* (26x'45), a drama series about a girl that leaves Rio de Janeiro running away from those who want to kill her and her son. The father of her son, a rich married man with whom she had a love affair, has been murdered by his greedy wife, who wants to kill the girl and the boy to keep his fortune.

Another big highlight is the teen series *Chiquititas* (473x'45), the Brazilian version of the homonymous Argentine format from **Telefe**. The story happens in a foster home with lots of music, fun and comedy where

Russia TV: real stories of strong women



Julia Matiash, director, Sotvlexport

Through its distribution arm **Sotvlexport, Russia TV and Radio**, the largest media corporation in Russia, promotes at MIPCOM over 25,000 hours of the latest programming in various genres, including feature films, drama series, documentaries, and TV shows, concerts, and children's shows, not only from **RTR** but also from other major production companies.

In Cannes are **Julia Matiash**, director, Sotvlexport; **Maria Dorokhina**, head of international sales; **Fedor Ushakov**, executive adviser to CEO; **Anna Morozova**, manager of international sales; **Maria Novozhilova**, manager of international sales; and **Ekaterina Grigorieva**, head of sales, who recommend the second season of *Ekaterina* (12x52'), a historical TV drama about private life of the great Russian Empress Ekaterina II. After the death of her husband, she became the most powerful woman in both Russia and Europe. In just five years she would be known as 'Catherine the Great'.

Based on Leo Tolstoy's classical novel is *Anna Karenina* (8x44'-50'), set on the late 19th century, when St. Petersburg aristocrat Anna Karenina enters into a reckless love affair with the dashing count Alexey Vronsky. This fatal romance destroys her entire life.

Lastly, Russia TV highlights the historical drama *Sophia* (8x52'). Set in 1472, the story begins when the last Byzantium princess named Sophia moves from Rome to distant Muscovy to marry the Tsar Ivan III. She dreams of establishing a new Byzantium. Hostility of the court, betrayals, and false accusations await her instead. Empowered by love and faith, Sophia defeats her enemies to become the first influential woman in Russian history.



Ekaterina, season 2

a group of girls want to find themselves a family and live happily ever after. But there is a big secret hidden somewhere in this mansion: a large treasure that will attract many greedy villains who want to destroy this place of joy.

Distributor also offers two formats: on *Duel Of Mothers* (10x'25) mothers of famous celebrities will face off in various cooking challenges in order to create the perfect menu for different occasions; and *Happening Back Home* (13x'30), where a respected psychologist and pedagogist helps a group of mothers to solve family conflicts through psychodrama in this project that aims to help people improve their family lives.

Lastly, but not least, **SBT** exhibits 30 hours of clips from 3' to 7' of the most hilarious hidden camera pranks for the whole family. Amongst its pranks, many have become global hits, such as the *Ghost Girl on the Elevator* with almost 11 million hits at **YouTube**.



Biker Girl, brand new drama series

BOOTH: #P-1.B1



BOOTH #P-1.C13

Polar Star: big stars and Oscar winners



Christian Sessa, Carlos and Diego Kargauer

With the digital business as north, **Polar Star** (Argentina) continues to add catalogs and specific content for VOD and OTT operators in Latin America, a market that has also helped to consolidate the growth of the distributor.

Among the top titles at MIPCOM, the company recommends *The Expendables 2*, the American ensemble action film directed by Simon West, and starring action legends Sylvester Stallone, Jason Statham, Jet Li, Dolph Lundgren, Chuck Norris, Terry Crews, Randy Couture, Liam Hemsworth, Jean-Claude Van Damme, Bruce Willis, and Arnold Schwarzenegger. The story follows the mercenary group known as “the Expendables” as they undertake a seemingly simple mission which evolves into a quest for revenge against rival mercenary, who murdered one of their own and threatens the world with a deadly weapon.

Starring **Ryan Gosling** (*The Big Short*), **Carey Mulligan** (*Pride & Prejudice*) and **Bryan Cranston** (*Breaking Bad*), *Drive* is a neo-noir crime thriller based on the 2005 novel of the same name by James Sallis. The film follows an unnamed Hollywood stunt driver who moonlights as a getaway driver. While in *Burnt* **Bradley Cooper** (*The Hangover*) personifies a chef who, after having problem with drug use, decides to return to London with a plan to regain his former glory.

Lastly, the company brings two Oscar winners: the first one is *Blue Jasmine*, drama film written and directed by **Woody Allen** about a rich Manhattan socialite who falls into hard times and has to move into her sister’s apartment in San Francisco, and the second, *Zero Dark Thirty*, a political action-thriller about the nearly decade-long international manhunt for al Qaeda leader Osama bin Laden after the 9/11.



The Expendables 2

BOOTH: # R7.J11

ICEX Spain, “the best of Spanish content”

With 151 participants registered and 24 exhibitor companies under the umbrella of **Audiovisual from Spain, ICEX, Spain Trade and Investments** brings once again the best of Spanish content, from teen series to documentaries in 4K, and through dramas, animation and reality shows.

From the slate of animation, **Anima Kit-chen** highlights the family TV series *Cleo Terlerin* (52x7’) and *Piny – Institute of New York* (52x11’) while **Fuillerat Partners Animazing** introduces *Animukis*, targeted on 0-3 years old, and *Glob!*, for kids between 3-6 years old.

Regarding fiction, **Filmox International** offers *I Know How You Are* (Season 1 10x’45

& Season 2 10x’45); **Onza Distribution** the telenovela *The Pretender* (150x50’). **Atresmedia TV** the dramas *Lifeline* (10x70’) and *Plastic Sea* (26x70’); **Mediaset** introduces the drama *The Truth*.

On realities and entertainment formats, **Factoria** introduces the docu-reality *Born to Run* (8x45’), **Prisa** the docutainment *The History Warriors*, **Phileas Productions** launches the dating show *Love is in the Group*; **Prointel**, the cooking game show *What’s for Dinner?*; **ItsOk.co** the lifestyle

Cisneros: fictionalized reality



Marcello Coltro, EVP, content distribution

Cisneros Media Distribution (USA) introduces its new original dramedy series *Mary for Mayor* (14x30’), set in a fictional Southwestern town in the U.S. where divorce is forbidden due to a 150-year-old superstition, while *Just Looking* (120x’60), is a new telenovela that presents five couples who fall in love in different ways: at first sight, at the first laughter, at the first compliment after years of indifference, after the first divorce, and even during the first hip fracture.

The Sex Sense (13x60’) is an original story by **Luis Fernandez** that presents four very distinct couples on the brink of breakup, struggling to survive; and *Dona Flor and Her Two Husbands* (110’) is a film nominated for a Golden Globe as Best Foreign Film and held the Brazilian national box-office record for 35 years. Starring Sonia Braga, the internationally acclaimed film was directed by Bruno Barreto and produced by his parents, Luiz Carlos and Lucy Barreto.

From **Mobius.Lab Productions** it stands *XRC Top Ten*, which through its 13x30’ showcases the most unbelievable footage; *Talk the Walk* (26x30’), a show that sees the evolution of different Celebrities that achieved International recognition; and the kids’ show *Funnimals* (104x30’), about animal kingdom.

Lastly are the Brazilian titles *In the Holocaust Camps* (30x80’), documentary series from **Medialand** about Holocaust survivors currently living in Brazil, and *Police Operation* (136x60’), which shows behind the scenes of the day-to-day routine of the Brazilian police, and **Estrella TV**’s *Rica Famosa Latina* (42x60’), centered on rich, famous and successful Latin housewives, on its fourth season.



Mary for Mayor, dramedy series



Entertainment formats: *Born to Run*, from Factoria



Fiction series: *The Truth*, from Mediaset

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BOOTH: #R7.M 2

Gusto: cooking in 4K



Chris Knight, president & CEO

Gusto Worldwide Media (Canada) is a leading producer of native 4K food and cooking content across all platforms. **Chris Knight**, president & CEO: 'The foundation of **Gusto TV** channel format is simple: no food competitions or game shows, just engaging high quality food programming created by people who love food. We wanted to reinvent the genre and give food lovers a culinary experience'.

Gusto TV produces original series from global cultures, as well as documentaries and reality series. 'All our 4K/UHD programming is available for the global market and comes with *webisodes* and a full complement of digital assets. This year we are producing an additional 80 hours of new content and 100 hours slated for 2017 and many years beyond'.

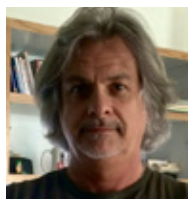
A number of titles have been sold into Asia, Middle East and some European territories. Earlier this year, **Gusto TV** was licensed as a channel format to **Bell Media** (Canada). 'Our goal is to launch our series in new markets while building on Gusto TV's growth in its current markets', he says, and recommends the series *A is for apple* (54x'30), *One World Kitchen* (54x'30), *Fish the Dish* (30x'30), *Crate to Plate* (4x'30), *Urban Vegetarian* (15x'30) and *The Latin Kitchen* (15x'30).

'Within the 10 weeks leading up to Christmas 2016, we will be embarking on an ambitious shooting schedule of two brand new food series and four holiday specials, for a total of 34 episodes. We're also in the midst of building a studio. Over the next five years, we will be shooting an average of 100 hours of content per year. We are seeking international co-production partners and opportunities to launch Gusto TV as a channel in new territories, whether OTT or on more traditional platforms', concludes **Knight**.



A is for apple

Injaus 'buscamos ser facilitadores del flujo de ideas'



Pablo Orden, presidente

La agencia literaria **Injaus Letters and Films** llega a MIPCOM tras expandir sus servicios, ya no solo ofreciendo libretos terminados, sino también la posibilidad de que los escritores trabajen con los productores de manera directa, así como proyectar su catálogo a nivel internacional.

Pablo Orden, presidente: 'No buscamos trabajar como agente de los escritores, sino como facilitadores del flujo de ideas que debe existir entre los productores y los creadores de las ideas'.

En MIPCOM la compañía presenta una selección de casi 20 títulos de autores de México, Cuba, Argentina, Colombia, Venezuela y España, que incluyen *Vengadoras* (13x30'), de **Gustavo Barrios** y **Diana Segovia**; *La Leona* (60x60') y *Hombre de Mal* (13x30'), ambos de **Jorge Maestro** y **Sergio Vainman**, y *Sueños sin Alma* (13x60'), de Horacio Marshall, entre otros.

BOOTH: #P1.B10 / P-1.B85

The Fashion Hero: competitive reality show



Nathalie Bourdon, VP Distribution

Beauty World Search Inc. (Canada) is the company behind *The Fashion Hero*, an engaging and entertaining new 8 x 60' competitive reality TV fashion series. With a focus on real people and atypical beauty, it is the first reality television series of its kind to redefine industry perceptions of 'beauty'.

'*The Fashion Hero* aims to creating a new reality in the world of fashion, challenging the established norms whilst changing lives', explains **Nathalie Bourdon**, VP Distribution. On the program, everyday people of all walks of life compete to become the face of four world-class designers' marketing campaigns.

Hosted by international personality **Brooke Hogan**, the renowned designers are **Anna Scholz** from London (UK), **Christopher Bates** from Milan (Italy), **Johana Hernandez** and **Ximena Valero** from Los Angeles (USA) to feature in their forthcoming International advertising campaigns.

The program is based on the popular online global movement of the same name that has been challenging the fashion industry for the last few years by redefining beauty with more natural, realistic and attainable standards. More than forty participants from over 20 countries, of all shapes, sizes, heights, color and ability/disability are selected by the online community in hopes of becoming *The Fashion Hero* and proving that the unconventional has become the new conventional.

Bourdon explains the company has big expectations about this new format and that it is offering 'mainly in ready-made', but the format is also available. Distributor is sharing the distribution rights with **Looking Glass International** (Australia).



The Fashion Hero, brand new reality format at MIPCOM

BOOTH: #C12

Sony: strong storytelling



Alex Marin, EVP, Int'l Distribution, Sony Pictures Television Latin America, Caribbean and Canada

Alex Marin, EVP, international distribution at **Sony Pictures Television** for Latin America, Caribbean and Canada, says the company has a 'stronger commitment to storytelling year to year'.

'Our new U.S. productions that were picked up during this season are some of the most talked shows this year. We also have our series from Mexico and Colombia: from *Anonima* to *El Dandy*, *Senorita Polvora*, *Blue Demon* and *En la Boca del Lob*, we have a wide array of original programming to offer', emphasizes **Marin**, and he completes: 'The breadth of our storytelling is noteworthy. We'll continue production in the region and continue to invest in both scripted and non-scripted programming like *Shark Tank Mexico* and *Escape Perfecto*'.

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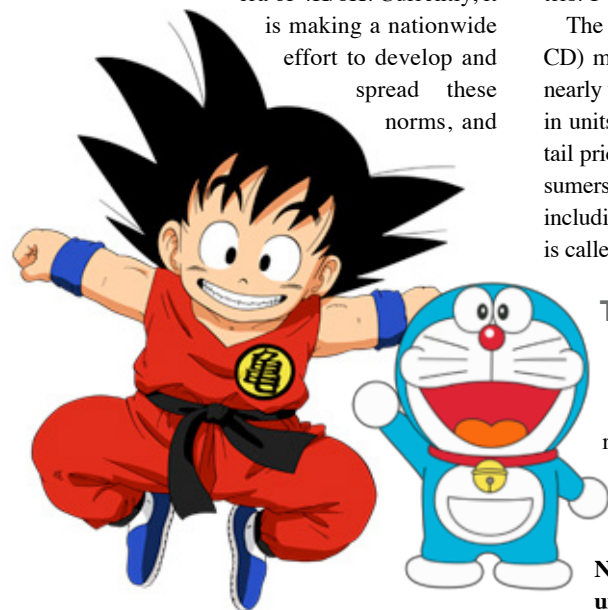
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Japan, where content and technology converge

MIPCOM 2016 celebrates Japan as the “Country of Honour”: one of the biggest Asian-Pacific TV markets arrives with an impressive delegation of buyers and sellers, as well as technology companies. There is an increasing 4K programming offer, while some of the main players are already putting strong emphasis on the 8K developments, thinking on the next Olympic Games Tokyo 2020.

Under the theme of “Spirit of Imagination Japan”, Japan introduces in Cannes the latest programming, including creative contents, leading-edge technologies and cultures through the conferences, receptions and exhibits. **Yoshiaki Yamada**, General Producer of *Japan Country of Honour*: ‘Japan’s TV broadcasting started in 1953, followed by the introduction of color TV in 1960, and then led up to the successful live coverage of the *Olympic Games Tokyo 1964* for the first time in the world. Since then, a huge variety of contents have been produced and sold across the world’.

Technologies have continuously advanced, and now the country has entered the era of 4K/8K. Currently, it is making a nationwide effort to develop and spread these norms, and



Dragon Ball (Toei Animation) y *Doraemon* (TMS Entertainment) are two of the most successful Japanese anime globally, including TV series, movies, videogames, toys, etc.

there are an increasing number of contents supplied to the international market.

The market

The relation of Japan’s total ad market size to GDP remains at around 1.1-1.4% of GDP. Internet spending is expanding and will catch up with TV soon is the same as in other countries. But the progress is delayed relative to the US and some European states.

TV is still competitive particularly for elder generations, while the youngest tends to use more Internet. The cross-over is observed in those in their 20s, 1980-90s born. The expenditure on mobile phones is expanding and presses other medias like books and other reading matters. TV sector retains its level of expenditures.

The physical (DVD, Blu-ray and music CD) market still alive: in monetary terms, is nearly twice that of major European states, but in units it is not so high because Japanese retail prices and rental fees are quite high. Consumers use to buy every merchandising item including DVD/BD set-boxes, what in Japan is called “complete collection”.

Television & Digital

NHK is Japan’s national public broadcasting organization financed by a license fee. It operates two main terrestrial networks *NHK General TV* and *NHK Educational TV*, two satellite services and three radio stations, as well as the international channels **NHK World** and **NHK World Premium**. The five private networks are **Nippon Television Network**, **Tokyo Broadcasting System**, **Fuji Media Holding**, **TV**

mipcom. JAPAN



Asahi Corporation and **TV TOKYO Corporation**, which operate 118 affiliates networks all across the country.

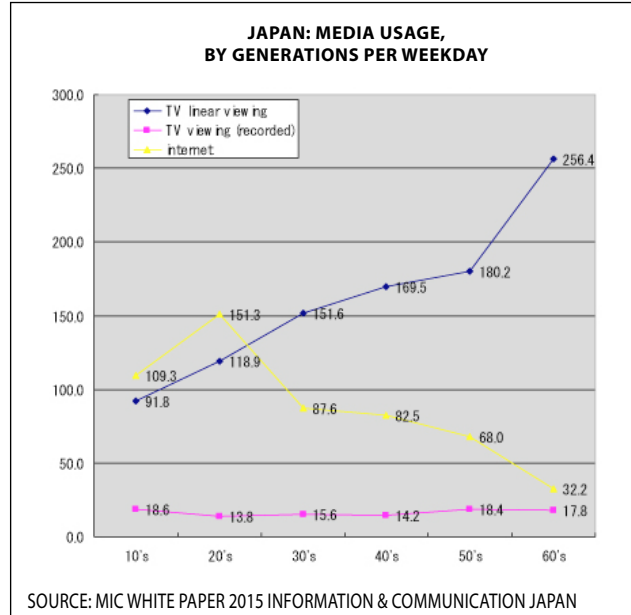
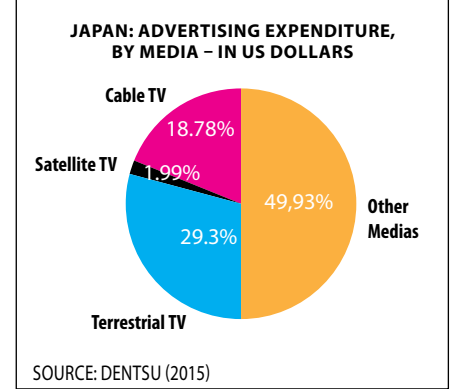
Cable TV systems form the frontier of convergence with telecommunications and the 4K. They reached 52.2% of the Japanese households (March, 2015). The biggest player is **J:COM**, which holds 47% of the market share.

Japan Cable and Telecommunications Association (JCTA) has initiatives to produce original programs and acts as a representative for sales to foreign countries and exchanges.

Historically, Japanese satellite broadcasting started by the *Broadcasting Satellite (BS)* system with 8 analogue channels (1989), and followed by the *Communication Satellite (CD)* system with hundreds of channels (1996). Since the amendment of the Broadcasting Law (2009/2011), both systems have been put into the category of satellite basic broadcasting and the others into satellite general broadcasting.

On the BS there are channels operated by **NHK**, subsidiaries of terrestrial major networks, Hollywood majors and major Japanese production companies, **WOWOW** (1984), among others. 29 channels in total. Although many companies entered the multichannel satellite system CS, including **DirectTV**, they have been integrated and **SKY Perfect JSAT Corporation** is now the dominant player, providing a multi-channel Pay TV and also 4K broadcasting.

Hiraki TV and **Flet’s TV** (both from **NTT Group**), **auHiraki TV** (**KKDI**), **SKYPer-**



fectTV! Hikari (Sky PerfecTV JSAT), **J:COM on Demand (J:COM)** and **U-NEXT (USEN)** are the top IPTV providers.

Regarding digital, international SVODs are **Amazon Prime** (2015) and **Netflix** (2015), along with **sky** and **Wuaki TV**. Japanese subsidiary of **Hulu** has been acquired in 2014 by **Nippon Television Network** and is now one of the important players in Japan. **You-Tube** is also strong in Japan, and **youtubers**



Hole in the Wall (Fuji TV/FremantleMedia) and *Dragon's Den* (Nippon TV/Sony Pictures Television) two of the most adapted Japanese formats in the world with 45 and 30 countries, respectively

Service	Utilization ratio	Primary charge way	Description
Hulu	1.5%	SVOD	NTV subsidiary since 2014
dVIDEO	0.7%	SVOD	Service by mobile phone company NTT docomo
DMM.com, DMM.TV	0.7%	TVOD, SVOD	-
GyAO store	0.7%	TVOD	-
Google Play	0.7%	TVOD	-
iTunes Store	0.7%	TVOD	-
Actvila	N/A	TVOD	Electronics companies (Panasonic, Sony, Sharp, Toshiba)

SOURCE: MULTI-CHANNEL BROADCASTING RESEARCH INSTITUTE, JAPAN SATELLITE BROADCASTING ASSOCIATION, 2015 ACTUAL CONDITION SURVEY REPORT ON MULTI-CHANNEL BROADCASTING (OCTOBER 2015): 35

have become very popular among younger generations. **iTunes** and **Google Play** are also used widely. Japanese native firm **DWANGO** operates the UGC site **niconico (doga)** and it is also popular among otaku, geeks and others who have specific hobbies and interests.

Genres

Top programming distributors are the biggest networks **NHK**, **Nippon TV**, **Fuji TV**, **TV Asahi**, **TV Tokyo**, **TBS**, as well as **Toei Animation**, among others. The main genres offered are animation, with the renowned big anime franchises as *Dragon Ball* (**Toei Animation**), *Doraemon*, *Sonic*, *Bakugan* (**TMS Entertainment**), drama and documentaries. There is also a big promotion of entertainment formats, with *Hole in the Wall* (**FremantleMedia**) and *Dragon's Den* (**Sony**) being the top exported.

Animation celebrates its 100th anniversary next year. Japanese *anime* is a major genre and competitive around the world. The country has a good social development system for animation. Characters and stories are more sophisticated in the competitive environment of weekly comic magazines by the critics of readers with the efforts of authors and editors of publishing companies. Popular series are published as solo comic book series. Further, some are animated on TV and in cinema, and some are exported.

A study done during MIPCOM 2015, however, remarked that buyers were more interested in documentaries than animation among Japanese programs. Suppliers of documenta-



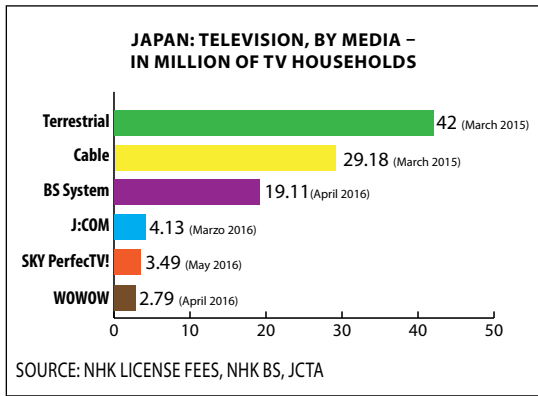
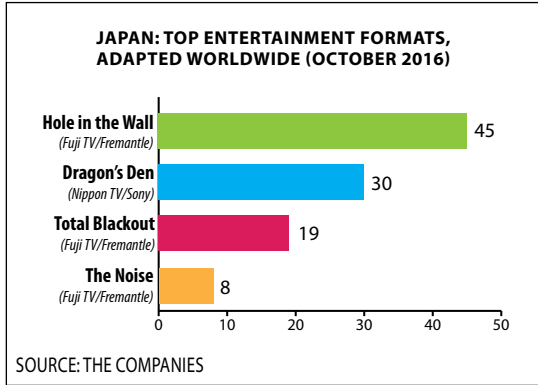
Kazuo Hirai, President and CEO of Sony Corporation, delivers one of the top Media Mastermind Keynote of MIPCOM 2016 and the most important one from the “Japan Country of Honour” line up of conferences

ries are also well diversified, from Tokyo key stations to cable operators.

Technology

All broadcasting systems are already digitalized and 4K broadcasting has developed in Japan in cable, CS satellite and online since 2014-15. Last August, **NHK** started broadcasting tests via the BS system becoming the world’s first 8K transmission. *Rio Olympics* and *Paralympics* were distributed to public viewing sites in Japan.

Japanese government has been promoting 4K and 8K together with the private sector. **Ministry of Internal Affairs and Communication (MIC)** aims to start full broadcasting in 2018 via BS satellite, which is widely spread with a large number of viewers. The country hopes the enthusiasm for the *Tokyo 2020* to be shared nationwide through 4K and 8K broadcasting.





Nippon TV takes its timetable diversification to the next level

Nippon TV has been the #1 broadcaster for two consecutive years in Japan and it is on track to repeat the achievement this year. The Nippon TV Group “Medium-Term Management Plan 2016-2018 Change 65” laid out the mission of holding the leading position as the top market shareholder of TV ad revenues for the next 3 years, while expanding its SVOD and other businesses.

Atsushi Hatayama, President of International Business Development, summarizes the objectives to PRENSARIO: ‘We detailed plans to roll-out our content globally, share our production capabilities with partners from the world, enter M&A deals and launch new businesses’.

The bet on drama series kicked off in April 2015 with *Wild Heroes* followed by *Death Note* (July), *Angel Heart* (October), *Criminologist Himura and Mystery Writer Arisugawa* (January 2016), *We’re Millennials. Got a Problem?* (April) and *Lost ID* (July). ‘All these episodes were streamed on Hulu after the terrestrial. Immediately after the final episode of *Criminologist...* was aired, we streamed 3 spinoffs as *Another Story on Hulu*’, he explains.

Nippon TV first original drama for Hulu was *The Last Cop*, based on Red Arrow (Germany) of the same name. The first episode was broadcast on linear TV, and the following on SVOD. ‘It captured the top spot in both, linear and non-linear, and brought new subscribers to Hulu. Due to success, the new season begins this month. We are launching the new drama *Pretty Proofreader*, brand new for MIPCOM, too’, remarks Hatayama.

Animation has, and continues to be, ‘the strongest selling programming’ in the his-



The Last Cop is Hulu’s first original drama since the digital company joined the Nippon TV family

tory of the Japanese content business. ‘It shows no sign of decline thanks to the fact that viewers are able to watch it on multiple platforms. Formats are another key genre. We regularly get approached by our international business partners asking for typical Japanese entertainment shows or for creating originals as a co-production’.

For instance, one of the most successful has been *Dragons’ Den*, created by Nippon TV and licensed by Sony —(c) 2015 CPT Holdings, Inc. All Rights Reserved—that has 29 international versions, while 184 countries broadcast the finished program. ‘We have partnered with Red Arrow International to create new formats. Our producers and directors collaborate with international partners in exchanging ideas for the making of an exciting new format’, describes the executive.

About the Japanese market, Hatayama says: ‘Our programming philosophy is to take our timetable diversification to the next level since the October 2016 season, while continue keeping our viewers tuned by having them flow from one program to the next, something we implemented last April 2016. We are bringing some of our special programs into prime time, and to have new programs account for 12.5% of our prime time lineup and 9% of our golden time lineup since this season. We improve our top-performing regular programs and replace the weaker areas with new shows in order to entice viewers to stay on Nippon TV’.

Regarding Japan “Country of Honour” this MIPCOM, he says: ‘We will maximize our exposure and increase sales. We have new formats and dramas. We will announce a new partnership for one of our scripted series. Additionally, with *Tokyo 2020 Olympics*, this is a very special time for Japan’.

Hatayama underlines about the future: ‘We will bring more linear content to Internet, and we have no plans of prioritizing one particular genre. We will keep pursuing the



Atsushi Hatayama, President of International Business Development, Nippon TV

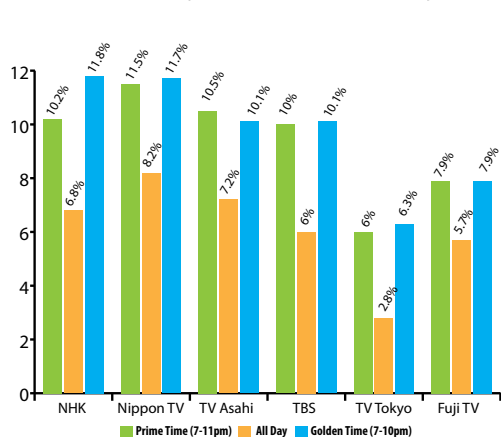
Triple Crown Ratings Title, while strengthening and rebranding our regular programs’.

Nippon TV has launched a new channel GEM with Sony on October 2015, and rolled out in six countries. ‘GEM airs our programming shortly after its telecast in Japan: *Your home is my business!* aired one hour after, and *Guard Center 24*, simultaneously. On the promotion side, we organized major events in Hong Kong and Indonesia, and plan one in Singapore for this autumn’, he concludes.



Nippon TV drama *Your home is my business!* was aired one hour after the Japanese telecast on the new TV channel GEM (Sony) across six Asian countries

JAPAN: TV RATINGS, BY NETWORKS (APR.-JUN., 2016)



SOURCE: VIDEO RESEARCH

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Animé, drama and mystery on Sony Japan



George Chien, EVP, Networks, Asia Pacific at Sony Pictures Television

The **Sony Pictures Television Japan** channels reach approximately 23 million subscribers. **Animax**, the Japanese anime network, ranks as the #1 cable and satellite channel in the market; **AXN** is a general entertainment brand that focuses on popular US series and films; and **AXN Mystery** features classic mystery shows from the UK and Japan.

George Chien, EVP, Networks, Asia Pacific: 'Top programs on **Animax** include *Dragonball Z* and *Detective Conan*, as well our own original *Animax Musix* events. **AXN**'s popular shows are *Chicago Fire*, *Hawaii Five-O* and *Outlander*. Recently, we premiered *Mr. Robot* and will soon launch the new series *Lethal Weapon*. *Sherlock* is the top show on **AXN Mystery**, and our viewers also love classics shows like **Poirot** and **Miss Jane Marple**'.

He continues: 'We see our networks' competition in Japan as not only FTA channels, but also on demand providers like **Hulu** and **Netflix**. Over the past few years we have seen significant growth in the SVOD market, and this is a trend that is expected to continue, with roughly 50% increased market size by 2020. We have partnered with **Sky Perfect** to deliver our channels' on demand content to their subscribers, and our **Animax** programming is also available as an AVOD OTT service on **PlayStation**, offering over 1200 free anime episodes every month'.

Regarding the future, **Chien** says: 'We are in the process of building our merchandising and events business across all our channels, particularly **Animax** where our *Animax Musix* events draw huge crowds and fill stadiums and concert halls across Asia. Fans in Japan can visit one of our *Animax Cafes*, where they can experience their favorite anime and manga first hand, attend a show, and purchase **Animax** merchandise'.



Animax Musix, original live show of the #1 cable and satellite channel in the Japanese Pay TV market



Lugar Code 1951: Japanese anime live on Animax

And he concludes: 'We look at our networks business not just in terms of traditional TV. To stay successful, our channels and programming have to touch consumers in many ways and keep brand awareness high'.

FremantleMedia: 'Japan is not afraid to push the boundaries'



Vasha Wallace, EVP Global Acquisitions & Development FremantleMedia

FremantleMedia relationship with **Fuji TV** goes back to 2007 when it first acquired the rights to *Hole in the Wall*, which was the fastest ever growing format role out at the time and has since sold to 45 countries around the world. The company also works with other Japanese broadcasters, as **TV Asahi**, **Nippon TV** and **TBS**.

Vasha Wallace, EVP Global Acquisitions & Development: 'The reason of *Hole in the Wall* success is because it's fun, fresh and slightly crazy. People love watching contestants in tight silver suits attempting to fit through the holes and falling in the water. It also has a wonderful comedy element'.

'We have worked with **Fuji** in different ways, and have co-developed other formats such as *Total Blackout* (19 countries), including 440 hours for **Band** (Brazil). It's an amazingly funny show because it is all played in the dark. You watch as a contestant is touching something that they are absolutely petrified of, but actually it is a soft fluffy bunny or a watermelon. It did very well for us and we are continuing to sell it into new countries'.

Also, the gameshow *The Noise*, picked up by **Telefe** (Argentina) and other eight countries; and *Body Bowling*, which is literally human bowling. 'This former is one of the very big Japanese games with lots of celebrities participating in crazy games', remarks **Wallace**.

FM most recent **Fuji** acquisition is *Cash or Splash*, an amalgamation of their existing formats (*Boxing Glove*, *Clockchanger*, *Run Quiz Run*). 'They are really fun and end up with people in the water. Fun, light-hearted, warm, energetic and for the whole family. Japan is not afraid to push the boundaries. The way that they come up with ideas and execute them means there's a lot of room for innovative ideas. If the show resonates in Japan, there are chances to success in the rest of the world', she completes.

One of the newest developments with **TV Asahi** has been the studio gameshow *Easy Peasy* (the easiest game on TV but in fact, even the easiest challenge can be super challenging); **FM** also picked up *Love Table*, and old forma from Japan. With **Fuji**, it is co-developing *Chameleon*. 'We will continue to work with Japan, as we are always excited to see new shows to roll out around the world', concludes **Wallace**.



The Danish version of Total Black Out



Boxing Glove

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KBS World leads the "Korean Wave"



Kenny Kihyung Bae, Senior Producer and Marketing Manager, KBS World

Launched in 1961, **Korean Broadcasting System (KBS)** operates 18 regional stations and 11 overseas bureaus, plus 8 subsidiaries such as global distributor **KBS Media**. **KBS 1** is #1 network in Korea offering culture programming, historical dramas, news and entertainment, while **KBS 2** is the very popular with shows as *Music Bank*, *Gag Concert* and *Happy Together*. Internationally, it operates **KBS World**, a 24-hour generalist channel, and the news and culture channel **KBS World 24**, available in Chicago and Los Angeles, as well as Japan, through **Nico Nico**.

Kenny Kihyung Bae, Senior Producer and Marketing Manager, **KBS World**: 'It is available for 58 million households within 100 countries, and for 1,700 hotels in 46 countries. 48% is fresh programming. Programs are subtitled in Korean/English, Chinese, Malay, Japanese, Spanish, Vietnamese and Indonesian. 40% is drama, 46% K-Pop and entertainment, 10% of culture & documentary, 4% of newscast'.

KBS is focused on universal values through high quality documentary series, *The Next Human*, *Empire of the Sea* or *Food Odyssey*. 'Long-running programs have evolved through the use of smart devices and new platforms: *AM Plaza* used the TVUT app to strengthen 2-way communication with the audience; *Hometown Report* created "My Hometown Correspondent" using the smartphone video call system. We also have *2TV Morning* and *Backpack Travels*', describes **Kihyung Bae**.



Love in the moonlight, drama series on KBS 1

Current affairs shows are *Statute of Limitations*, *Youth Express*, *Jang Young Sil Show* and *Da Vinci Note*. *Happy Sunday* has been the most popular variety show in 2016, while *One Night and Two Day*'s showed off perfect chemistry, as well as *Female Friends* and *To Your House*. On entertainment, *Recharge Yourself with Wholesome Laughter*, and K-Pop music shows, comedy skits, and infotainment programs.

But drama continues to be the key driver of **Korean Wave**, local and globally. **KBS** dramas distinguish themselves through various themes, dynamic storylines and the presence of renowned celebrities. Highly appreciated among Asian audiences, they bring stories of life, love, and family.



Viki, the barriers of culture and languages



Tammy Nam, CEO, Viki

Launched in 2010 as a platform for language learning through subtitling, **Viki** has been evolving to become one of the main OTT platforms focused in Asian content. At that time, the **Korean Wave** was in full elk, and the popularity of Korean dramas was attracting interest throughout the world. Today it has two business models: AVOD and SVOD.

'That's when they began to change their business strategy and started to license shows directly from content providers, starting with "Korean" as its first category', describes **Tammy Nam**, CEO. 'At the beginning, it was driven by the community of users, but today's vision is about bringing international content to new audiences around the world, breaking the barriers of culture and languages'.

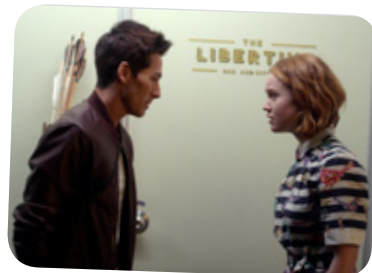
'We are specializing in Asian content, but we do have contents from around a world. Asian content is very popular in Latin America and Europe, and we have European and Latin content for Asia. It's all about bringing new type of entertainment', she emphasizes.

Viki has over 5,000 titles-56,000 hours of content: 75% is Asian (Korean, Chinese and Japanese, etc.). Despite this predominance, 35% of total watch time is from US, followed by Latin America (25%) and Europe (20%). It offers series and movies from the Top 5 Korean broadcasters, China, Taiwan, Japan, but also US' **NBC**, **A+E Networks** or Colombia's **Caracol**.

Nam: 'In Asia quality is going better, people is beautiful, stories have universal themes, and globally, viewership is becoming more international. This is changing the global demographic. **YouTube** was the biggest driver of this breaking down of barriers, and the content industry has started to change along with it'.

Viki released its original *Dramaworld* in April, co-produced with **Jetavana** (China), **EnterMedia** and **Third Culture**, and with over 5 millions views in the first five month. 'Available in **Viki**, **Netflix** and **Youku** (China), the series has become even more popular than other Korean and high quality dramas', she highlights.

There is a second season of the series along with a new Korean drama produced with **Robert Kirkman** and **David Alpert** (*The Walking Dead*), who want to bet on a Korean drama because they believe in the potential of the genre. 'We are going through challenging times, there's too much going on in the industry... traditional players are trying to enter into digital, and vice versa', **Nam** concludes.



Dramaworld, original drama series

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Channel 7: local drama, interactive



Palakorn Somsuwan, managing director, BBTV-Channel 7

Bangkok Broadcasting & TV Co. operates **Channel 7**, the leading broadcaster of Thailand. With the transition to Digital Terrestrial Television (DTT) in 2013, the channel secured a HD license and still manages to rank #1 among 25 DTT networks.

Palakorn Somsuwan, managing director: 'Our top rated shows on air are the originals developed in-house or local production. We are betting on Thai dramas, live

sports and news. Thai TV market has been dynamic since the transition from analog to DTT 3 years ago. This resulted in 25 DTT channels (22 have survived) and a highly competitive market. Right now, it is settling down and each channel has a clearer direction'.

'Thai dramas are "rating catchers", while formats are gaining more attention. Live sport, especially the ones in which Thai national teams play, are rating boosters, too. Free TV still is the most watched platform, while digital media is gaining more popularity especially among young demographic', he adds.

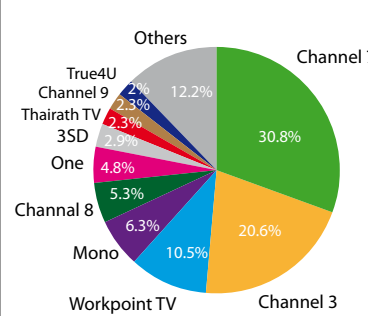


The Furious Inspector, one of the leading local series

The company is well prepared for the future: 'We have been preparing our digital platform for the multi-screen era during almost 8 years. We have our website (ch7.com) and app (BBTV CH7), in which can be viewed our contents on PCs and mobile. We also provide catch-up programs and some online contents on our website **Bugaboo.TV** and app under the same name', he explains.

On the interactive side, Channel 7 has developed *Do7 HD* campaign to enhance viewing experience of its viewers with games and quiz. 'Although we see significant growth of digital media, all Free TVs use digital media to attract more audiences by offering their own digital media service. We have a strong relationship with our partners both local and international. We always open to work with our partners and we look forward to explore more opportunities in the future', **Somsuwan** concludes.

THAILAND: AUDIENCE SHARE, BY TV NETWORKS - ALL DAY (JAN.-AUG., 2016)



SOURCE: AGB NIELSEN MEDIA RESEARCH



FINAS: Malaysia moves forwards to fiction



Kamil Othman, director general, FINAS

After several years of successes in animation business, the next move for Malaysia is to explore TV drama and series format, as well as documentaries. That's why during this MIPCOM, **National Film Development Corporation Malaysia (FINAS)**, which gathers the Malaysian producers and distributors, announces several successful collaboration and partnership with global producers.



With almost two years leading the destiny of the Malaysian Government entity, **Kamil Othman**, director general, describe to PRENSARIO the key milestones: 'First step to make sure the Malaysian development of film and content industry works well is to revise the current policy. Several new key policies have taken shape'.

Some of the most important moves have been: international affiliations, as FINAS is an active member of **ACBS, AFCnet, AFCI** and other international membership programs that will look into creating business opportunities through business networking; development for scripts and assistance of idea creation through the *Pitching Centre* program; and a comprehensive talent development program to make sure the supply of the knowledge workers and uplift the Malaysian industry skill workers are meet.

Othman: 'Malaysia has now been seen as an important market platform especially to explore the distribution of content to ASEAN market. With the strong presents of **ASTRO Broadcast Network** (satellite channel) with more than 200 channels footprint, and with the upcoming **Netflix** and **IFlix**, we and other ASEAN territories are exploring new formats for TV series such as the production of the Original IP from **HBO Asia**, sci-fi series from **Iflix** and many more'.

Documentaries from Malaysia also have big potentials, with the recent collaboration between **NetGeo, Astro** and **FINAS**, *The Last Rhino* that will be broadcast worldwide through NetGeo. 'To consolidate worldwide, Malaysian content needs to tell Malaysian or ASEAN stories to the world, that is why the development initiatives from *Pitching Centre* is crucial in scouting new ideas, new stories to share to the world'.

In that sense, the objectives and expectations for MIPCOM are to 'continue supporting, facilitating and opening doors for our producers to explore business engagement, partnership, co-production and distribution to world market', concludes the executive.



The recent collaboration between NetGeo, Astro and FINAS, the documentary *The Last Rhino*

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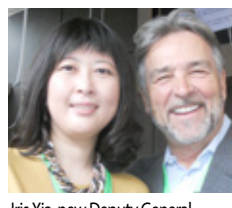
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Digital platform Tencent China: Mary Ma, senior format manager, Yungzhen Chang, assistant, and Ming Lou, deputy director of formats



Iris Xia, new Deputy General Manager of Star China, and Michele Rodriguez, president, The Format People



Buyers from Hong Kong: Sharon S.Y Ng, assistant manager, program acquisitions, and Cassidy P.C. Lau, assistant controller, programming, i-Cable Entertainment and Edward Lam, general manager, Regentac



Acquisition executives from CJ E&M, one of the main Pay TV groups of South Korea: Hyrn Jeon, Seolya Jeon, and Yun Jungeun



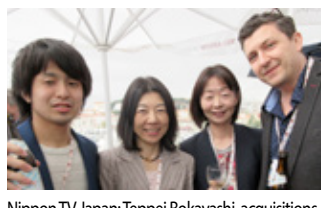
South Korea and Japan: Annie Chung, senior manager acquisitions, and Juhae Lee, assistant manager, both from CJ (South Korea) with Chie Muto, executive manager, strategies and acquisitions, NHK (Japan); Taichi Shimmi, film department, TV TOKYO (Japan); and Yukari Misaizu, content producer at NHK (Japan)



BBC Worldwide Asia: Katie Benbow, head of acquisitions, Daphne Kang, director, programming, and Ryan Shiotani, VP, Content



Japan: Takao Yoshimoto, programming director, TV Asahi, Masahito Yanagawa, movie acquisitions, TV Tokyo, and Takuya Kanatani, programming director of Kansai Telecasting



Nippon TV Japan: Teppei Bokayashi, acquisitions manager, Yukiko Kimishima, int'l business development, and Shigeko Cindy Chino, acquisitions, with David Barber, creative producer, Red Arrow



ABS-CBN, The Philippines: Leng Raymundo, SVP international, Cory Vidanes, COO; Laurenti Dyogi, head of TV production; Marcia Cecilia Ferreros, head of program acquisitions



GMA The Philippines: Jose Mari R. Abacan, First VP program manager department, and Carmina M. Catacutan, program administration



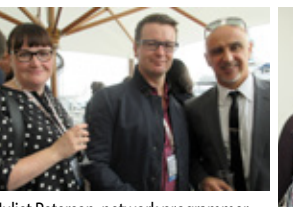
Solar Entertainment, TV channel from The Philippines: Tess Pascual, Isabel Enriquez, Gidget Lao and Edel Pepito



Narres Ramnath, COO, and Ajay Trigunayat, managing director, both from AQT Network India (borders), and Prakash Ramchandani, acquisition manager of FOX Networks Group Asia (Singapore)



Micah Hewson, head of development, ITV Australia; Ellen Lovejoy, global formats, and Glen Hansen, Asia Pacific, A+E Networks; Hannah Barnes, general manager LifeStyle, Foxtel Networks Australia; Mike Beale, EVP formats, ITV



Juliet Peterson, network programmer, and John Kelly, general manager and programming, both from TVNZ (New Zealand), with Augustus Dulgaro, COO, ITV Studios Australia



Stephanie Neville, acquisition manager at Network Ten (Australia)



Japan and South Korea: Takuya Wakizaka, senior manager programming, DLife (Japan); Abil Shin, programming manager, and Christine Baek, senior manager, both from Sky TV (Korea), Kyoko Kiriyama, manager, acquisitions & programming, Disney Japan, and Toshiharu Tanio, multiplatform programming at Nippon TV (Japan)



India and Malaysia: Akhil Mehra, director Star India; Chen Kheng On, content, and Marie Lee, associate, both from TM Malaysia; the actor Michael Weatherly (Bull, CBS); Dharmesh Gandhi, content English Channels, Yogesh Manwani and Keishnan Kutty, acquisition managers, all from Star India



Devika Prabhu, executive director, programming and acquisitions, and Vijay Subramaniam, VP content & communication, Disney India, with Anand Roy, head of acquisitions, programming, branded media and content, Disney Southeast Asia



Astro Malaysia: Henry Tom, COO; Khairul Anwar Salleh, VP Malay Customer Business; Agnes Rozario, VP Content Group



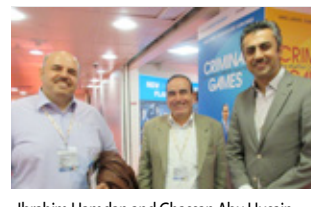
Buyers from UAE: Kamal Nassif, pay per view manager, and Humaid Rashid Sahoo, CEO, both from e-Vision, with Samer Geissah, VP, and Ghassan Saad, Chairman, both from DU



Fadi Ismail, GM O3 Productions/MBC, and Baith Fattouh, CEO, Creative Venture, both from UAE (borders) with Mathieu Bejot, managing director, TV France International



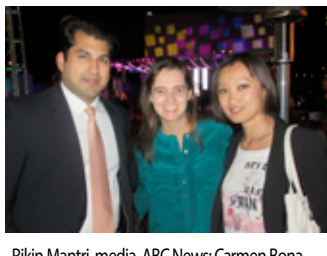
MBC, Middle East: Fadia Azzam, senior acquisitions executive, Youssef Chatila, acquisitions coordinator, Tareq Falah Al-Ibrahim, MBC1 coordinator manager and MBC Drama channel manager, and Lina Matta, Senior Channel Manager MBC 2, MBC 4, MBC Max, MBC Variety



Ibrahim Hamdan and Ghassan Abu Husain, acquisition executives from Al Jazeera (borders), with Saqr Al Humoud, general manager, Media Marketing and Production (Jordan)



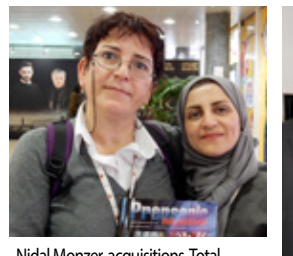
Taiwan Broadcasting System/TBS: Ching Swen, EVP, and Victoria Lu, program acquisitions; James Chang, EVP, Tempo Mass Media



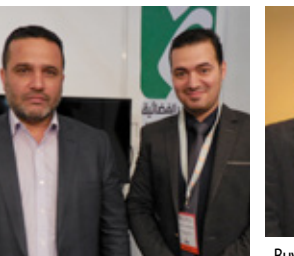
Rikin Mantri, media, ABC News; Carmen Bona, director at Boston Consulting Group, and Elena Kim, head of international acquisitions at the OTT platform Iflix (Malaysia)



Media Prima Group, Malaysia: Emilia Ab Rahim, brand manager ntv7 & 8TV; Jahaliah Hj Hasan, manager, acquisitions & content management, Media Prima; Siti Nuelisia Mohd Nadzri, general manager, brand management & programming group, Dayana Annan, manager, entertainment, and Zaidatulakmar Ismail, manager drama, all from TV3 & TV9; and Elle Zakaria, executive, entertainment, 8TV & ntv7



Nidal Monzer, acquisitions, Total Syndication, Lebanon; Fatemeh Javahersaz, acquisitions, Irib Media Trade, Iran



Al-Ghadeer Satellite Channel, Iraq: Muthar Al Bakaa, CEO, and Mohammed Almunim, acquisitions & show presenter



Buyers from Lebanon: Marwan Helayel, managing director, TriviumMedia; Toni Kassouf, general director, MS, and Joseph Hussein, operation manager, Bright I



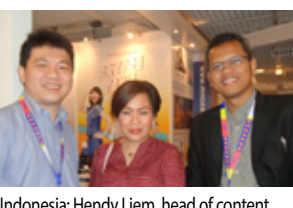
Buyers from the Middle East: Mohamed G. Al-Shammary, manager, Kuwait TV, Essa Ghanem Almorzogi, head of account, Qatar TV; Ahmed J. Alenezi, executive manager, Saudi Association for Media (Saudi Arabia) and Firas Al-Hmoud, general manager, Firas Studios (Jordan)



Nisa Sittasrivong, programme acquisitions, and Attaphon Na Bangsang, MDD, True Visions Thailand, with Disney SouthEast Asia: Mabel Young and Janet Eng



Indonesian buyers: Gunam, acquisitions manager, ANTV; Triandy Suyatman, president director, TS Media, and Sophie Djuzman, CEO, Red Candle



Indonesia: Hendy Liem, head of content, Harsiwi Achmad, director, and Banardi Rachmad, general manager, programming and acquisitions, all from leading broadcaster SCTV



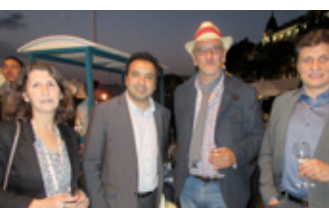
Hasnita Hassa, assit. programming manager, Malay Broadcast division - Suria, Mediacorp (Singapore); Kok Yoke Lee, general manager, Sky Vision Media (Singapore); A. Latiff, assistant programming manager, Malay Broadcast division - Suria; and Wing, executive content sales & aggregation, Primeworks (Malaysia)



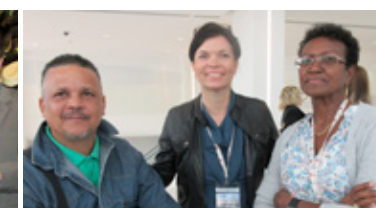
Radiodiffusion Television Ivoirienne, Cote d'Ivoire: Sanga Toure, directeur des chaines TV, and Ahmed Sainfelix Soumahoro, chef de departement programmation



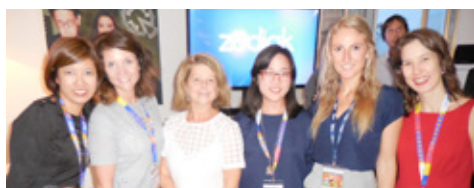
South Africa: Marlon Davids, general manager, and Mark Rosen, COO, both the group of channels ETV, with Jocelyne Muhutu-Remy, from Disney Africa



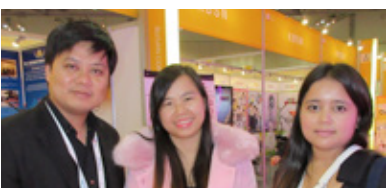
Buyers from Republic of Seychelles: Patrick Hoareau, head of production, and Maryse Legaie, head of programming, both from SBC (borders), with Charlotte Hamaoui, acquisitions from Transworld (Lebanon)



Buyers from TV7 (Kazakhstan): Madina Nurazkhanova, content acquisition manager; Vela Fidel, deputy general manager, and Aliya Babayeva, deputy general director



A+E Networks Asia: Angie Yong, senior manager, program acquisitions; Lise-Anne Stott, head of legal; Amanda Groom, managing director, The Bridge (UK); Michelle Ng, assistant manager, program scheduling and acquisitions; Emilia Richie, Zodiac Rights, and Michele Schofield, SVP programming and productions



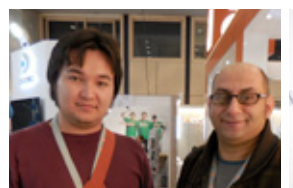
Cambodian Broadcasting Service: Socheata Sok, deputy to GM, Danin Tou, MyTV Deputy Program Manager, and Chanvichit Kuch, program manager & assistant to GM MyTV



Now26 (Thailand): Duanokamol Chotana, acquisition manager; Somsakul Phaochindamuk, executive director, and Benjawan Phaochindamuk, EVP



Art Kaneearch, program acquisition, TV3 (Thailand)



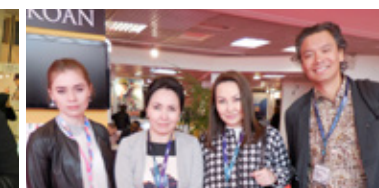
1TV, Afghanistan: Mohammad Mukhtar Lashkari, channel manager, and Karim Salem, CEO



Zhuldyz Ikakova, senior content procurement manager, Channel 31, and Ilkham Ibragimov, programming director, Astana TV, both from Kazakhstan (borders), with Diana Mamekova and Zarema Kolkombayeva, from Kyrgyz Public Radio and Television Corporation (Kyrgyzstan)



Buyers from TV7 (Kazakhstan): Madina Nurazkhanova, content acquisition manager; Vela Fidel, deputy general manager, and Aliya Babayeva, deputy general director



NTK, broadcaster of Kazakhstan: Gulnara Sazanbayeva, program director, Elna Fu-Chai-Chi, marketing director, Saida Igenbek, general director, and Talgat Dairbenko, advisor to GM



KanaTV: focus on the Ethiopian content



Elias Schulze, Managing Director & co-founder

Launched lately on March 2016, **Kana TV** is an Ethiopia focused international entertainment television channel and a joint-venture between **Moby Group**, an international media and entertainment firm, and a group of entrepreneurs in Ethiopia, and with **BeMedia** as an exclusive local production and distribution partner to **Kana Television**.

Elias Schulze, Managing Director & co-founder, describes to PRENSARIO: 'In less than 5 months into operation, we become one of the leading channels during primetime, especially in urban areas like Addis Abada, where we hold around 54% viewership'.

According to the executive, this fast growth is thanks

'a continuous innovation with a larger focus on original content' –which will be rolled out over the coming months-. We have much success with titles like **National Geographic** program aired under the Kana branded, *Kana Passport*, slot where we bring the best of NatGeo to our audience. We have a dual-social mandate to both entertain and inspire viewers'.



He highlights: 'Moreover, we have started to see early success in one of our original goals: to move Ethiopian viewers from foreign content aired in Arabic or English from the Middle East to efforts that are homegrown and employ and develop the sector here in Ethiopia'. According to the executive, nearly 80% of people consulted by the company itself confirmed that their foreign viewership habits have decreased since the launch of **Kana TV**.

According to the executive, nearly half of urban daily television viewers tune into foreign content to watch (not in local languages) on a daily basis. 'This means that there is significant scope to return those viewers back to content that is designed for and benefits Ethiopia's populace and economy – we hope to be a positive catalyst in this way', he adds.

Regarding to the programming, he explains: 'We looked at over 200 titles to land at the 8 localized shows from 6 countries that we selected – United States, Brazil, Turkey, South Korean, Italy and India – and 1 program fully produced and created locally called *#time*. Among the most successful foreign shows are *Black Money Love* (**ITV InterMedya**, Turkey), the Brazilian *Brave Woman*, and *Love of Eve*, from Korea.

'We consider all our content to be local – either localized with our professional dubbing team or produced in-house as is the case of *#time* and other titles under development. Nothing goes on air without being significantly invested into in the studios and by our team. We never acquire and broadcast – everything is created here or localized by our local team', emphasizes **Schulze**.

Elias Schulze completes: 'We welcome to every innovative company and any other player within the entertainment space that wants to enter Ethiopia. Our hope has always been to grow the space for the benefit of the market'.



#time, Kana's original series



Black Money Love, Turkish drama

Seven TV: Pay TV strength



Hugo Aloy, president

Seven TV International

is a consulting company working exclusively with **Multichoice Africa**. It is in charge of acquiring 100% Portuguese-language content for two channels, **S6 Novelas**, with 210,000 subscribers, and **DSTV1**, with 340,000 subscribers, distributed by the African operator in Mozambique and Angola, two key markets for the Brazilian programming.

Hugo Aloy is the president of the company and an highly-skilled executive with long experience in the market, after being a sale executive at **TV Globo International**, and programming & marketing manager at the Brazilian Pay TV operator **GVT** (owned by Spanish Telefónica).

'I attend the main venues and buy telenovelas, feature films, realities and series. Our major content providers are the Brazilian indies (over 45 companies), like **Globosat, SBT, Band** and **Rede TV!**, as well as **HBO, Fox, Universal, Warner, MGM, Miramax, EndemolShine, Discovery, FremantleMedia, Televisa, Global Agency**', he explains.

'African TV business is in a middle of creases but growing and with a huge potential. Internet is still a big problem to be faced. For the future, we need to keep getting more audience for the channels with the best content worldwide available', he concludes.



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