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60 X 60'

Televisa Univision

2022 **NUEVAS** HISTORIAS EMOCIONES

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CENTRAL REPORT

MIPTV, OR NOT MIPTV

miptv 2022, advantages

- About 4000 attending people, as Mipcom 2021
- Many 'only October' executives
- After the pandemic, the markets are healthier
- Emergent opportunities abound
- A new compacted, smart format for the whole event
- More time to drive such sales better
- Europe, main region than ever
- Focus on production, formats

BUYERS PREMIUM INTERVIEWS

ITVX, A DIGITAL FIRST WINDOWING STRATEGY

CAROLEEN MCCALL, ITV'S CHIEF EXECUTIVE

NETFLIX LATAM: 'WE ARE THE IDEAL PLACE FOR WOMEN'S STORIES'

MEXICAN WRITER CAROLINA RIVERA (CONTRA LAS CUERDAS), AND CAROLINA LECOVTE, DIRECTOR OF ORIGINAL SERIES, NETFLIX

BUYERS SPECIAL INTERVIEWS

HBO MAX: IN 61 TERRITORIES AND COUNTING

CANAL +: TOP GLOBAL PARTNERSHIPS

miptv

SATOYAMA

里山

Where ancient wisdom turns nature's fury into nature's bounty

2 x 52 min

Narrated by Sir David Attenborough

Co-production with ARTE France

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TRAYTOR

HOW FAR WILL RUSSIA GO FOR ESTONIA'S STATE SECRETS WHEN THE COUNTRY JOINS NATO?

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CENTRAL REPORT

BY NICOLÁS SMIRNOFF

MIPTV, or not MIPTV

This MIPTV is a very special Cannes event. We have the changes of the market, the pandemic still running and the Ukraine war, all together causing effects. But since the openings of the pandemic, the markets of the content business have looked healthy, with people wanting to attend and doing business, after the long stop. This case promises to be the same: European associations calculate about 4.500 people attending MIPTV 2022, quite the same that attended Mipcom 2021 last October. And this time there are many only-Mipcom executives, that couldn't attend October and don't want to wait one year.

miptv 2022, advantages

- About 4000 attending people, as Mipcom 2021
- Many 'only-October' executives
- After the pandemic, the markets are healthier
- Emergent opportunities around
- A new compacted, smart format for the whole event
- More time to drive such aims better
- Europe, main region than ever
- Focus on production, formats

Is this enough to assure a good market? Of course not. For Prensario the figures are high, in our opinion about 3.000 people should attend the traditional Spring Cannes show. But above all, MIPTV has a long-time problem of confidence, with many people considering that is bad to pay as for Mipcom but receiving 30% less movement, or so. Many even say that with one Cannes show is enough.

Before the pandemic if you remember, MIPTV had been prepared to change, with all small booths and just two pavilions open. When Mipcom could return last October, it deployed the same concept, optimizing costs and concentrating traffic, beyond more ventilated

COMMENTARY

Prensario: New Market, New System

Since this year, Prensario International stops developing its traditional print publications, generating for the events, a new hybrid system based on three products: PrensarioZone, a themed website as the main development, with microsities instead of ad pages: articles, videos, links,

Prensario: New System for Events, 2022

- PrensarioZone, themed website
- New comprised print publication, with QR codes
- New Daily Newsletter multilink

files to download, etc. A comprised print publication, of 16-20 pages, small ads and QR codes, connecting with Zone. And a daily newsletter multilink, which connects Zone at every step. The three generates traffic and send it each other.

Why this change? People is already used to reading digital, now prefer to use browsers, click links, etc. Magazines are heavy, long, slow, every step against the trends. Digital generates traffic that can be processed, sized, much better than physical. We continue with print, but updated, compacted to empower access and speed of reading.

halls. This formula probably will continue in many of the Cannes shows, even Mipcom, because we have a new market now, with some people attending on site and many others online.

A new stage for MIPTV has started? Is it the event safe for the future? You cannot imagine a final solution if many of the problems are not solved. Let's see this time and next year, when the pandemic will be for sure behind. One tip is good: with the blackouts, people could consider better the value of the markets, so there are more industry members pushing to defend MIPTV beyond their own business. But it would be fine for Reed Midem organizers, not to keep calm with this a bit better scenario and to focus one by one on the tips that made MIPTV disputed: fees, buyer attendance, networking, extra values, etc.

This April we expect about 70% of the attendees from Europe, 20% from Asia and Middle East and 10% from the Americas. So, this MIPTV is a good chance to make better business in Europe, to take more time with players that usually are taken in a hurry. And to detect/push emergent opportunities, that are key in the new post pandemic market. The focus on production and formats, continue as a good asset. As Walt Disney used to say, 'Keep moving forward'.

miptv 2022, challenges

- The market continues with its confidence crisis
- Many people don't attend due to business, no external context
- Many traditional problems go on: costs, buyers, networking, etc.
- The new format must be accompanied by other background solutions
- There are no many events, after the market hours
- Low presence from the Americas

BY NICOLÁS SMIRNOFF

PrensarioZone vs. Traditional Magazines: Strong Advantages

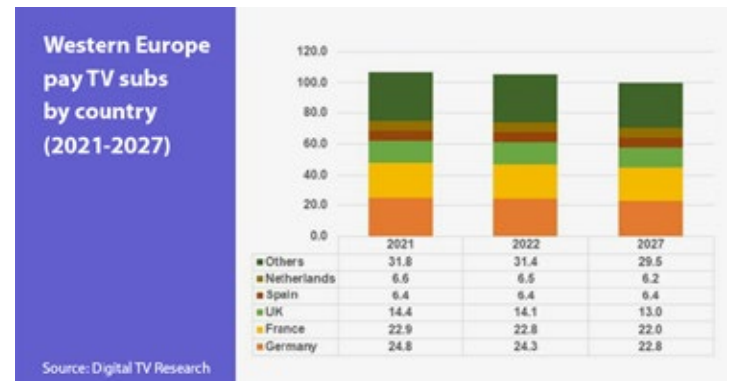
- Immediate worldwide distribution
- Permanent updates
- Online microsities instead of page ads: videos, links, etc.
- Breaking news
- Empowered traffic with digital tools
- Faster and more useful reading
- Feedback reports at every step

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Europe: state of TV, SVOD race and pandemic boost

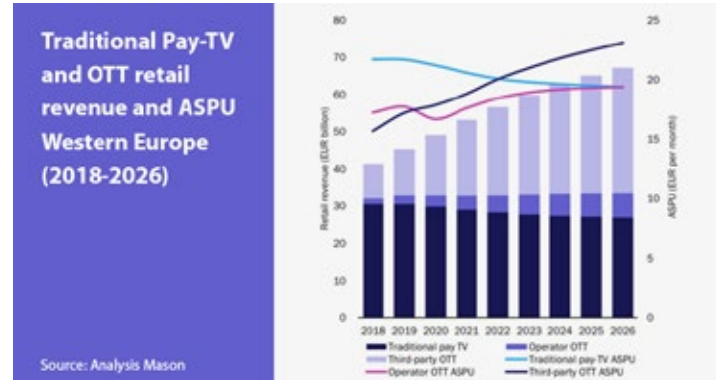
Europe has been experiencing a strong presence of US-based OTTs, while the top local players are making great efforts to compete within the region. Pay TV remains stable as a leading source of news and entertainment. Prensario analyzes the context, competition on linear and non-linear, and how the business looks for the next years.

The European media and entertainment market is one of the most versatile in the world and, as it has happened with other regions, pandemic has been a hinge. According to a recent report from the **European Audiovisual Observatory (EAO)**, four platforms are controlling +70% of subscriptions: **Netflix, Amazon Prime Video, Apple TV+** and **Disney+**. SVOD stands out as the most concentrated segment, followed by Pay TV with 72% of subscription cumulated by the top 20 Pay-TV operators.



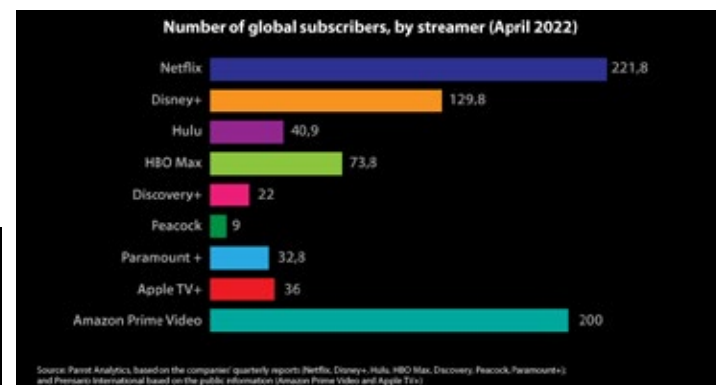
With this panorama, some consultants predicted that Pay TV will lose strength, as 5G advances in Europe and as more countries join cord-cutting. **Digital TV Research** reported that Western Europe is set to lose 7 million subscribers between 2021 and 2027. The number will fall in 14 of the 18 countries in the region, with Germany losing 2 million, the UK 1.4 million and France nearly 1 million. As of 2027, the total will stand at 100 million.

The number of pay TV subscribers and revenues saw significant decreases, according to **Analysys Mason**, where it explained that the segment saw sustained reductions between 2020 and 2021,



mainly due to the continued proliferation of SVOD services and other digital video alternatives. The consultancy explained that the study determined that this may be a 'delayed collateral effect of the pandemic', because many of these consumers chose to keep their OTT video services and abandon their traditional pay television service.

Parrot Analytics' Q4 2021 streaming report: the best is about to come



Parrot Analytics has analyzed the flagship streaming platforms from the top six media companies which control over 70% of all US demand for TV content: **The Walt Disney Company** (Disney+ & Hulu), **Paramount** (Paramount+), **WarnerMedia** (HBO Max), **NBCUniversal** (Peacock), **Netflix** and **Discovery** (Discovery+). The report also considered **AppleTV+** and **Amazon Prime Video**,

"The most watched series of the past 3 years"

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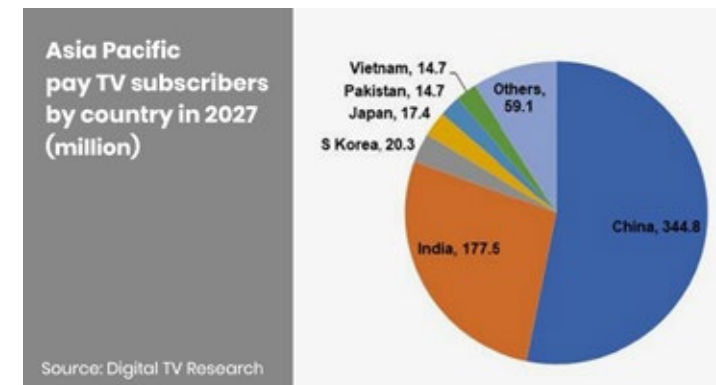
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Echoes from ATF 2021: a future difficult to predict in APAC

The 2021 edition of ATF offered a varied number of local and regional testimonials of the media and entertainment business across the APAC. Among them, stood streamers and producers. Let's take a deep look on what's hot and what's coming next.

Great sensations have left the first part of the ATF edition, which started in December 2021 and whose platform ATF Online + continues until June 2022. Prensario gathered the top testimonials from key players from different segments and territories about their feelings and future plan.



What do global buyers want?

From MIP Cancun 2021 to Kidscreen Summit 2022, Prensario offers the key international buyers' highlights and their content needs. The line includes a diverse selection of executives from global, European, Latin American, APAC/Asian and MENA regions. It is also varied in the type of players, including linear and nonlinear players. While the different drama genres and origins prevail, feature films, formats, factual, sports and content follow.



Ana Carolina Lima, head of content, Globoplay (Brazil), Camille Eden, VP, Recruiting and Talent Development, Nickelodeon, Mario Almeida, Head of Content, PantaYA (USA), and Wang Xinyi, Chief Content Officer, BestTV+ (China)

Global
Verdell Walker, Head of Kids Audio Content, **Spotify**: **'Spotify Kids** offers appropriate audio content for children and parents. We want to be the #1 audio platform in the world, and a big part of that is making sure we have something for everyone. Kids were an overlooked audience, but we know there's a lot of empty space in the world of spoken word audio for families'.

Buyers, producers and distributors from the APAC region answered about their 2021 outcome, the pandemic and post-pandemic trends and what's next in their pipeline in terms of contents and business expansion. Even though the Covid-19 did not stop, most of them believe 2022 will be better in many aspects, while they highlighted the learnings of the past years.

Streamers

Asia is seeing the entry of new players in the OTT segment, as well as the consolidation of Asian platforms that are expanding their footprint internationally. This phenomenon is making the region more attractive than ever.

One of those new entrants is **Taiwan+**, a free English-language streaming service launched in August. **Joanne Tsai**, CEO: 'It's a very new service, and we haven't done something like this before because it's all in English. So, we need a lot of international



Streamers I: Erika North, director of local originals, APAC, Amazon Studios, Anna Pak Burdin, Head of Business Development, iQiyi International, and Anson Tan, Country Head, Viu Singapore



Streamers II: Kaichen Li, Head - WeTV & iFlix, Tencent (China), Joanne Tsai, CEO, Taiwan+, and Barrett Comiskey, Founder & CEO, Migo (Indonesia)



Jin Woo Hwang, President / Executive Producer at Korea's Something Special (South Korea), Rani Rajesh, from Spectrum Films (Indonesia), Mariani Abdullah, acquisitions at DM Don Square Entertainment (Brunei) and Shalline Chok, VP, Sales & Acquisitions, YooHoo Media Solutions (Australia)

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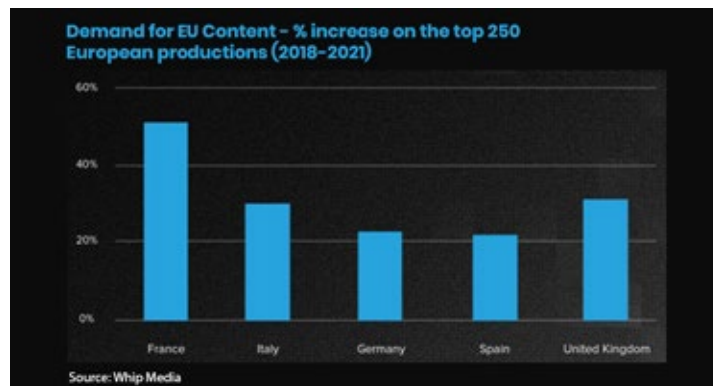
Whip Media: regional production fueling the European streaming business

BY JAIME OTERO



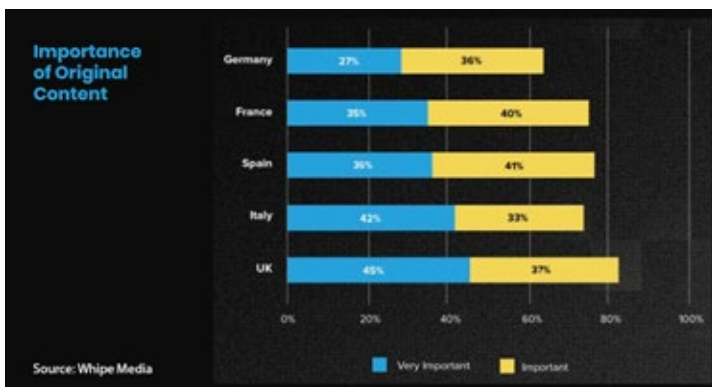
International markets are the new battleground in the streaming wars and as competition has grown in European SVOD markets, specifically France, Italy, Germany, Spain and the U.K. - producing homegrown European content has been a key factor to success. Further, more of these original and local hits are finding global audiences than ever before.

Popular series that have become worldwide sensations include *Lupin*, *Call My Agent!*, *La Casa De Papel*, *Elite*, *Gomorra*, *Dark*, and *Sex Education* being just a few of the many hits hailing from these markets.



on who you're asking. By comparing the FIGS markets, survey data compiled by Whip Media indicates there's a wide range of attitudes. More than 60% of German viewers said original content was "important" or "very important"; in Italy, Spain and France, that percentage jumped to more than 70% of viewers and more than 80% for the UK.

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Across France, Italy, Germany, Spain and the UK (FIGS-UK), there are an average of more than 30 SVOD services per country with each averaging over 70,000 titles according to figures from BB, one of Whip Media's data partners. Further, the average number of SVOD subscriptions per person in FIGS and the U.K is three or less, while in the US it is closer to five, according to Whip Media data, indicating that there may be an opportunity to add two services to a European's portfolio as SVOD consumption patterns mature in Europe.

As global streamers and local broadcasters compete in these key European markets, how important are original and local TV series and movies? When it comes to European viewers, that depends

BY LAURA TAPIAS, VP AMERICA & SPAIN, APPLICASTER

Is FAST the perfect cure for subscriber fatigue?

USA: Average weekly streaming share of AVOD services



Source: Magid Video Entertainment Pulse Study (2021)

While some attention continues to be dedicated to the growth of **Netflix**, **Disney+**, who recently announced the addition of AVOD to its offering, and other popular subscription VoD services, the market for free ad-supported streaming (FAST) TV services is expanding tremendously. Check the most updated data & figures of this amazing business segment: is FAST the perfect cure for subscriber fatigue or only the natural evolution of traditional commercial TV?

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FRAPA: how to safeguard your format

BY PHIL GURIN, CO-CHAIRMAN, FRAPA



Format Recognition and Protection Association promotes at MITPV a key document for the global market: the 10 steps to protect your format, including tips that will help content producers to safeguard their creations.

FRAPA: 10 Steps to Format Protection

- 1 • Write it
- 2 • Illustrate it
- 3 • Sizzle it
- 4 • Name and domain it
- 5 • Register it
- 6 • Keep a record of it
- 7 • Shop it
- 8 • Refresh it
- 9 • Social it
- 10 • Manage it

First, *Write it*: format ideas come from anywhere and everywhere, so when inspiration strikes, don't just think about it, write it down. Second, *Illustrate it*: unique set designs, props or game elements to ramp up the drama and deliver a distinctive visual hook. Third,

Sizzle it: create a sizzle reel to show how your format should look, feel and work.

Four, *Name and Domain it*: a strong working title can help grab attention and create intrigue even before anyone hears your pitch. Five, *Register it*: become a member of **FRAPA**, as they have access to a free, world-class consultancy service that provides professional help and guidance on all aspects of IP protection and infringement. Six, *Keep a record of it*: keep a running, ongoing log of all the activity generated by your format idea from inception through to every pitch, email and phone call you subsequently make.



Ninja Warrior: make your format as iconic as possible

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The Streaming War: from the screen to advertising

BY ALEJANDRA MORENO, HEAD OF MARKETING, JCDECAUX - BRAZIL



To win the "Streaming War", OTTs not only need good content, but also good promotional campaigns. **Alejandra Moreno**, Marketing Director of the global outdoor advertising leader **JCDecaux**, is in charge of streamers' campaigns in Brazil and describes in the article below the keys to this advertising ecosystem. The importance of offline advertising in the digital world.

services increasingly use advertising to reach their consumers, as evidenced by another survey by Kantar, which revealed that streaming services invested 151% more in advertising in the first quarter of 2021 compared to the same period. 2020.

Streaming & Advertising: a path of synergies

- More than a half of Internet consumers in 25 countries around the world have watched a streaming service in the last seven days (*Target Group Index Global Quick View, Kantar Ibope*)
- The Streamers have invested in 1Q 2021 +151% in advertising vs. the same period of 2020 (*Kantar Ibope*)
- Internacional and Local Players understood that offline media play a fundamental role in the actions called "Top of the Funnel"
- Latin America is one of the largest regions in the consumption of entertainment and sports in the world
- Trends? Smart Content: it combines information in real time in Social Media and urban ad spots in the cities

A recent study by **Kantar Ibope's Target Group Index Global Quick View**, conducted in 25 countries, showed that more than half of Internet consumers said they had watched a streaming service in the past seven days. With their popularity already established, these

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ITVX, a digital first windowing strategy

ITV (UK) announced at the beginning of March the launch of **ITVX**, the country first integrated advertising and subscription funded (AVOD/SVOD) platform that will launch later this year. It will offer new series with exclusive online premiers every week, including *A Spy Among Friends*, live streamed events, blockbuster movies, exclusive themed channels.

ITVX will be viewer led: viewers can choose to watch thousands of hours of content for free in an advertising funded tier or trade up to a subscription service which provides all that content ad-free. In a step change to its traditional approach the company adopts a *digital first windowing strategy*, premiering much of its new content first on **ITVX** and months later on linear channels.

In addition, it will provide content from partners such as **BritBox**, which showcases the biggest streaming collection of UK series from **BBC**, **Channel 4** and **Channel 5** and includes exclusives such as *Doctor Who*. The service has recently surpassed 733,000 subscribers, ahead of all business plan targets showing the popularity of the brand.

Carolyn McCall, ITV's Chief Executive, said: 'The digital acceleration builds on everything we have achieved in phase one of our "More Than TV" strategy. **ITVX** will be a free service supported by adverts, with a compelling subscription proposition. This is fantastic for viewers, as it will provide a simplified

and seamless experience with thousands of hours of free content made up of both library and original exclusive content.'

'We are supercharging our streaming business, fundamentally shifting our focus to think digital first, as well as optimising our broadcast channels, by continuing to attract unrivalled mass audiences. In doing so we are responding to changing viewing habits, but also the evolving needs from our advertisers. This will enable us to continue to be both commercial viewers and advertisers' first choice', she completed.

Kevin Lygo, ITV's MD of Media and Entertainment, added: 'Viewing habits are changing rapidly and our plans really scale up our



Digital original series *A Spy Among Friends*



The Confessions of Frannie Langton

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TelevisaUnivision' ViX and ViX+ target 600 million Spanish-speakers



Wade Davis, CEO, TelevisaUnivision

Operated by **TelevisaUnivision**, **ViX** was launched in the USA, Mexico and Speaking-Spanish Latin America on March 31, targeting 600 million Spanish-

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Rai Fiction taps into younger audiences



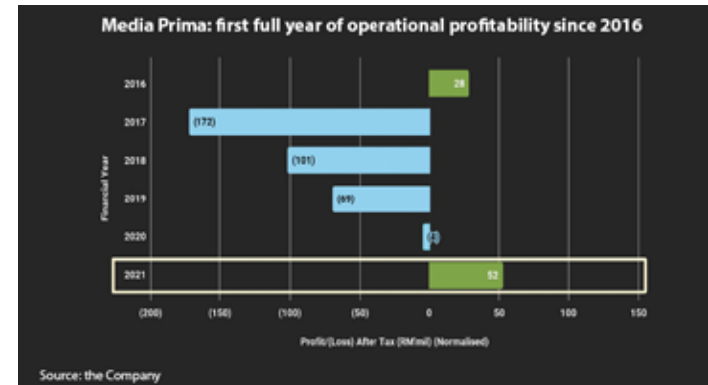
Rai Fiction taps into younger audiences

Maria Pia Ammirati, head of drama at Italian pubcaster **Rai**, describes to Prensario the good moment of the **Rai Fiction** division, consolidating its existing partnerships and adding new

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Media Prima in 2021: first full-year profit since 2018

The Malaysian leading media group posted USD 12.3 million net profit in 2021, reversing 2020 net loss, and marking the conglomerate first full-year profit since 2018, informed the company on its year report. The group networks continue to lead the television local business.



Despite the challenges affecting the media industry due to the Covid-19 pandemic, **Media Prima** group revenue increased 8% to USD 26.22 million vs. USD 23.84 million in 2020, backed by stronger advertising revenue supported by the group's sales arm, **Media Prima Omnia**.

RTP: 'Our series have much more ambitious goals'



Jose Fragoso, director, RTP, during the first edition of OnSeries Lisboa held in November in the Portugal capital city

National pubcaster **RTP** is a great exponent of the good moment of the Portuguese series in the international market. With several co-production agreements in the pipeline, the

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Banijay: 'We are always looking for the next hit'



James Townley, Global Head of Content Development

With nearly 200 unscripted titles launched by some of its 120 labels last year, **Banijay** is a leader in the entertainment field. The group, which also promotes a catalogue of +120,000 hours through **Banijay**

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Datuk Seri Dr Syed Hussian Aljunid, group chairman, explained: '2021 was an outstanding year for us at Media Prima. We are extremely proud of the progress we made as we exceeded many of our 2021 targets ahead of schedule. Despite the challenges affecting the media industry, magnified by the Covid-19 pandemic, our advertising revenue increased from last year led by our effective sales team under Omnia.'

He continued: 'Our digital and commerce segments remained strong against greater competition and fast-changing media trends. All this fuels our confidence in Media Prima's future and establishes a much-needed foundation to grow'. And remarked that the group 'would challenge' itself to go further in view of more economic sectors reopening in 2022, which gives it the potential to do so much more for its audiences and advertisers.



Group managing director **Rafiq Razali** underlined what went from a really challenging year turned into one of Media Prima's best performances in the last six years: 'We posted our first full-year profit since FY15 with the exception of FY18 which recorded a one-off gain from the sale of the group's property assets'.

'Our Q4 2021 results not only represent our sixth consecutive quarterly profit, but also our best quarterly normalised net profit since Q4 2015. On top of this, he added, Media Prima remained Malaysia's number one choice for mobile content against bigger

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HBO Max: in 61 territories and counting



Johannes Larcher, Head of HBO Max International

WarnerMedia's streaming platform HBO Max continues last month the aggressive international roll out by adding 15 new European countries: Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Hungary, Moldova, Montenegro, Netherlands, North Macedonia, Poland,

Portugal, Romania, Serbia, Slovakia, and Slovenia. It now operates in 61 territories in the US, Latin America & The Caribbean and Europe.



Due to its huge success, *Euphoria* will have a second season this year

Launched in the US in May 2020, the service rapidly enlarged its subscriber base and moved to its first international region, Latin America & The Caribbean, a year later in June 2021, adding 39 territories. Four months later it landed in Europe with the Nordics, Spain and Andorra being the first ones.



Peacemaker is one of the top original series coming from DC superheroes

During the last month, HBO Max was launched in 15 European markets and will add more later this year: Turkey, Greece, Iceland, Estonia, Latvia and Lithuania. The company also announced that there are also plans for further expansion to Southeast Asia before this year ends.

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Telekom Srbija: pushing the Serbian drama boundaries



Marina Garovic, Head of Content Sales, and Jasmina Lakobrija, Head of Production

Telekom Srbija Group boasts a versatile portfolio of telecommunication services and direct operations in several countries in the Balkan region and maintains a global presence by selling tele-

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Viaplay: new market, more originals



Filippa Wallestam, EVP and Chief Content Officer, NENT Group (Credit: Peter Knutson)

Last March 1, NENT Group's SVOD Viaplay launched in the Netherlands, confirming its eleventh market in which it is available. But there is more: the service will launch in the UK in 2H

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CJ ENM and Paramount launched Yonder



Yonder to premier this year on TVING and Paramount+

The series will be available in Latin America, Canada, Australia and 5 countries/regions across Europe on Paramount+ and in Korea on TVING, CJ ENM's streaming platform

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MBC and MGM to develop and co-produce premium series



MBC Group CEO Sam Barnett, and MGM Worldwide Television chairman, Mark Burnett

Projects produced by the companies will air exclusively on MBC Group-owned streamer Shahid VIP throughout the Middle East and Northern Africa, with MGM handling coproduction and

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Canal +: top global partnerships



Maxime Saada, Chairman and CEO of Canal+ Group (@Alexis Réau - Presse Sports)



Philipp Böchheimer, managing director of Canal+ Austria

Canal + Group (France) has announced a number of outstanding agreements with international players since the beginning of 2022. Some are focused on the domestic TV market while others are aimed at reinforcing the company's presence in the global marketplace.

Canal + Group and Paramount confirmed a strategic partnership, which included the distribution of nine Pay-TV channels, Paramount Pictures movies six months after theatrical release and Showtime series in France. Paramount has been expanding its streaming offer in the European country, first with

the launch of AVOD Pluto TV at the beginning of 2021 and now, via this partnership, for its SVOD Paramount+ that is available through CANAL+ Ciné Séries.

The group's subscribers can access Showtime content, Paramount Pictures's blockbuster movies, Nickelodeon's characters, MTV, CBS Studios and the full original line up, including *The Offer*, a limited event series about the making of the legendary film *The Godfather*; and *The Man Who Fell to Earth*, a one-hour drama with Chiwetel Ejiofor and Naomie Harris. Also, *The First Lady*, a scripted anthology series starring Viola Davis, Michelle Pfeiffer, and Gillian Anderson; *Grease: Rise of the Pink Ladies*, the musical series, takes place four years before the original film *Grease*; and *Fatal Attraction* starring Lizzy Caplan and Joshua Jackson.

Halo, Paramount+ original serie based on the Xbox franchise will be available in France through Canal+

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Showmax unveiled *The Real Housewives of Lagos*



Candice Fanguero, Head of Content, Showmax Africa

The Real Housewives of Lagos is the first Nigerian instalment of the award-winning franchise that is distributed internationally by NBCUniversal Formats, part of Universal International Studios

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Netflix LatAm: 'We are the ideal place for women's stories'



Mexican writer Carolina Rivera (*Contra las Cuerdas*), and Carolina Leconte, Director of Original Series, Netflix

As part of the celebration of *International Women's Day* the past March 8, Netflix Latin America promoted its new original productions with a focus on stories and female talent. Caro-

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TelevisaUnivision launches *Heartless*



Douglas Welch, Sales Director

The leading Mexican production company and broadcaster in melodramas, **TelevisaUnivision**, highlights its new line-up of dramas in the market, with a strong emphasis on the adaptation of the Colombian soap opera *La Dama de Troya*. Under the name *Heartless*, and adapted by **Ximena Suárez**, it follows the life of Fernanda Linares, a woman thirsty for revenge after the murder of her husband on her wedding night, where Fernanda was also the victim of rape after the event.

They also promote the melodrama *Overcome the past* (85x'60), a story that follows Renata, a young and outstanding molecular biologist, who has an enviable job and is about to marry Alonso, her college boyfriend, but one day, a video in which he appears kissing a co-worker due to a mistake, brings him serious consequences. The production successfully premiered on Mexico's **Las Estrellas** channel last July.

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A *Trick of fate:* Globo's new romantic telenovela

Globo presents *A Trick of Fate* to the international market, a romantic telenovela that will be highlight of an exclusive company line up.

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TBS: winning dramas and formats

Tokyo Broadcasting System Television, Inc. (Japan) organizes a key event at MIPTV, where it presents its brand-new titles, including drama series and entertainment formats.

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Universal Cinergia: 10th anniversary

The company, which in its beginnings was known as Universal Labs, a post-production company created by Liliam Hernández in 1994, in 2012 the executive

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Nippon TV: three new formats at MIPTV

Nippon TV (Japan) heads into MIPTV 2022 with three new formats: two unscripted formats, *Dark Doubt* and *Turbo Brain* and one scripted *Tall Older*.

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NHK-NEP: 8K documentaries

NHK-NEP (Japan) is presenting for MIPTV the company's new Spring slate with two docs heading the slate: *Satoyama* (2x'52), coproduced with **ARTE France** in 8K, and *Radioactive Forest 10 Years After* ('52).

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ORF-Enterprise: docs and series pearls

ORF-Enterprise (Austria) bets this MIPTV on its high-end documentary and drama series line up, presenting new episodes and new productions.

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Atresmedia: powerful and current stories

Atresmedia Television continues at full speed to conquer more international markets, with brand new titles that enhance the company's presence around the globe.

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Azteca: A day to live

With a focus on drama and stories from Latin America, **TV Azteca** highlights a wide fiction offer, starting with *A Day to Live*.

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ABS-CBN: female strong stories

ABS-CBN (Philippines) has been developing and producing more for its local screen, while it continues betting strongly on the international sales of those fictions with women at the center.

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Caracol TV unveils *The Challenge The Box*

Caracol Televisión returns to MIPTV to present its season titles, which include *The Challenge The Box* format, which debuted in Colombia with a record audience.

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RTVE presents *Peace Force*

Peace Force, the new series produced by **RTVE** and **Alea Media**, debuts on the international MIPTV market.

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SIC: edgy programming, new territories

2021 was an exciting year for **SIC Content Distribution** (Portugal), and even facing the consequences of the pandemic, it

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Mediterráneo: content and strategy diversification



Ana Bustamante, general director, Mediterráneo Mediaset España Group

Mediterráneo Mediaset España Group is strongly promoting alliances as well as its ready-made and TV formats with series, drama, comedy, medical, thriller, documentaries, etc.

Ana Bustamante, general director, **Mediterráneo Mediaset España Group** (Spain) initiated: 'We are extremely happy with the results obtained. On formats, we've brought to the international success *Adivina quien* coproduced with **Fremantle**, adapted in **FOX** (USA) and UK, as well as *Escenas de Matrimonio* on air on **M6** (France) for +13 years and celebrating its tenth anniversary on **Alpha TV** (Greece)', initiated Bustamante.

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Studio 100 presents the eco-series *Vegeosaurs*



Martin Krieger, CEO of Studio 100 Media

Vegeosaurs, preschool comedy and adventure series

The TV content producer aimed at children and pre-adolescent audiences stands out at MIPTV 2022 with titles in live action and CGI animation.

Their seasonal offering is headlined by *Game Keepers*. The story follows two teenagers who have

been chosen to become the new GameKeepers of *Game Quest*. The series was produced by **Studio 100 Benelux**, with two seasons available.

Also the CGI animation *Vegeosaurs*, a preschool comedy and adventure series, about a Tricarrotops Ginger who lives in Vegesaur Valley, a little garden of Eden bathed in sunlight with nutrient rich soil, lush vegetation and even temperatures... A perfect patch that a rich ecosystem of the Vegesaur call home. The series was produced by **Cheeky Little** in association with the **Australian Broadcasting Company (ABC)**, **France TV** and **Studio 100**.

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Buendía and UIS to produce series in Spanish

The studios agreed on the co-development and co-production of series in Spanish, originals or adaptations from **NBCUniversal** formats, aimed at the Span-

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Audiovisual From Spain: stronger than ever

The Spanish pavilion, organized by **ICEX** under the **Audiovisual from Spain** brand, returns to the physical events at MIPTV and offers a complete and varied programming lineup for clients and audiences.

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Dori Media: new dating show

Dori Media returns to MIPTV on its 2022 edition to present its new catalog highlighting the dating shows: *Spy Date* and *Power Couple*.

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MADD: 40% of growth in 2022

MADD Entertainment promotes five dramas at MIPTV, which are successful in Turkey and in the world. Headlining the offering is *Family Secrets*, which is the hottest series since the beginning of autumn, increasing its viewership to become **Kanal D's** top drama in Turkey.

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Calinos: *Our Story* for the world

The line up of products that **Calinos** shows in the market includes the romantic drama *Our Story*, the series was produced by **Med Yapim**.

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ScreenHits TV: more contents, partners and devices

ScreenHits TV is working with a number of OEMs to provide an entertainment option for consumers looking to access content while their car is in charge or in non-drive mode.

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Grafi2000: *King Shakir* gains global momentum

Founded in 2000, **Grafi 2000 Productions** is a comedy studio that produces high quality comedy brands for kids, teens and adults. It has led the market with new formats through the years by producing

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Inter Medya pushes *The Trusted*

Inter Medya highlights its successful drama *The Trusted* on MIPTV. The series produced by **TIMS&B Productions**, was recently sold to **Globoplay**.

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LEONINE Studios: premium fictions

LEONINE Studios (Germany) returns to Cannes for MIPTV, where it will offer a high-end catalogue of fiction, ranging from dramas to comedy, thriller, historical and more.

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All3Media: drama + formats

All3media International returns to MIPTV, with *The Tourist* as its main title by **Two Brother** in co-production with **BBC** and **ZDF**.

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ZDF Studios, a new beginning

Since April 1, **ZDF Enterprises** has become **ZDF Studios**. This strategic step is much more than a change of name, it's the confirmation that ZDF's international business has transformed into a full-equipped

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The Kitchen celebrates its 21st anniversary

Celebrating 21 years in May, **The Kitchen** returns to MIPTV with representatives from almost all its 14 global dubbing studios.

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Unifrance: Recognizing French content

Unifrance presented the TV Export Awards winner, as well supported five new French series at **Series Mania 2022**.

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Kanal D: *Three Sisters*, from Turkey to the world

Premiered last February 22, this family drama adapted from the bestseller by renowned Turkish author **İclal Aydın** captured the primetime audience on Tuesday nights. Produced by **Süreç Film** for **Kanal D**, the fourth episode ranked first in "Total Group" with a rating of 7.88 points and 17.63% of share, according to **Kantar**.



Ekin Koyuncu, Executive Director (center), surrounded by Gamze Utma, Sales Executive - Asia, Russia, CIS, and Selim Türkmen - Sales Manager - West Europe & MENA

Set in the late 1990s in a cozy seaside town in northwest Turkey, the story of three Türkan sisters, **Dönüş** and **Derya** has succeeded in touching the inside of every woman. Due to this human touch, the premium drama featured as "Turkish women's first choice" for two weeks in a row.

Other highlights for MIPTV include three romantic comedies: *Twist of Fate* (43x'58), about the story of a superstitious girl that believes that if she cannot marry her first love, she will be cursed for life; *Recipe of Love* (41x'43), about the story of two people with contrasting backgrounds cross paths; and *Love Trap* (136x'41), about the love story of the son of a well-to-do family that owns a textile empire in Istanbul and a working-class girl at the company's factory.

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GoQuest expands in all business

Since the appointment of **Mikaela Pérez** as the head of sales for LatAm, Spain and US Hispanic by the end of 2021, **GoQuest Media** (India) has reinforced its position in those

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