

# Co-producing with Latin America

Resources, Facilities and Support offered  
by the Top 6 Latin American  
Markets to audiovisual co-production

**Prensario**



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<http://www.mipcancun.com>

## Co-producing with Latin America

This White Paper produced by Prensario for Reed Midem offers a comprehensive overview of the current Latin American audiovisual activity, focusing on its six-largest markets: Brazil, Mexico, Argentina, Colombia, Peru and Chile. It details its most active independent players and industry institutions, as well as the direct subsidies and tax exemptions available for co-production projects between local companies and producers from outside the region.

After decades of being a group of markets closed to television content not produced in Hollywood and being known internationally as a “telenovela” producer, at present Latin America has opened to drama, movies, animation and other types of content from around the world.

This opening has unraveled a growing interest in the co-production of content with other nations, increasing the audiences reached and screens where shown: it has allowed the Latin American independent producers to reach international quality standards formerly seen only from leading broadcasters, such as Televisa, TV Globo, Caracol and Telefe, among others.

The report reflects this new scenario and intends to be a guide for all the global content producing companies interested in reaching these opening markets and its resources, obtaining at the same time programming of commercial value for their home country and other territories where distributed and shown.



# Practical guide to co-producing with Latin America

What we consider the Latin American countries for this guide (French Guiana, Guyana, Suriname and Belize are not taken into account here) speak two basic languages: Spanish and, in Brazil only, Portuguese. But, nearly every country speaks a different version of the language and certain local dubbings are poorly appreciated in other markets; the so-called “neutral dubbing” is applied when in need of a cost-effective solution. In Chile, local dubbing made possible the huge success of Turkish drama and the dubbing company collects money when the version is sold to other markets. Colombia is the country with the best elsewhere-accepted version of Spanish being normally spoken.

Most deals are valued in US dollars. If your headquarters are within the Euro area or any other type of currency, you should take into account possible variations of your currency value against the dollar during the contract.

Multiple-country and multiscreen agreements are becoming the norm, in order to reduce risk and divide the investment. In Latin America it is now frequent to have as partners a producer, a broadcaster, a pay TV channel (often a pan-regional network) and an Internet platform. This still leaves many territories open to further negotiation.

Several Latin American countries offer government subsidies to audiovisual co-production titles that are awarded prizes at contests they organize or follow certain rules established in advance. The conditions usually

established are that the workforce employed should belong to the country. In other cases, there are rebates on shooting and production expenses that may become significant at the time of defining a location.

If the scope of your organization requires the intervention of a facilitator for deals in multiple countries or multiple screens, there are regionally established organizations that can handle such an assignment.

Co-productions may focus on all aspects of the production (from an idea, script or format to finished product), all genres of content and all types of platform, but not all your potential Latin American partners may be able to deal with each specific area.

The largest broadcasters within the region may choose to shoot locally a content that has been a success in another Latin American market. Chile has been especially successful in selling scripts instead of licensing finished product.

A single facility may be used for several separate shootings of a certain series to be distributed in different countries. This has allowed broadcasters from smaller markets (for instance, Panama) to have custom-made versions of certain reality shows with participants that travel from that country to the location site (say, in Buenos Aires, Argentina) for the shooting. Disney has had the same approach with different versions of its series *Desperate Housewives* shot at a single location for various nations.



## LATIN AMERICA



# New markets, new audiences, new opportunities

### Vital Stats

- **18 countries**
- **Population 2017: 630 million** (Source: CEPAL)
- **Estimation for 2025: 680 million** (Source: CEPAL)
- Population Mexico, Colombia, Brazil, Chile, Peru, Argentina: 478 million
- Households MX, COL, BR, RCH, PE, AR: 134,9 million (Source: Private Advisor)
- TV Households MX, COL, BR, RCH, PE, AR: 121,5M – TV penetration: 93%
- Pay TV Households MX, COL, BR, RCH, PE, AR: 61,58 M – Pay TV penetration: 51%
- LatAm Internet penetration: 378 M (6/16) (Source: Internetworldstats.com)
- Facebook LatAm users: 321,8M (6/16) (Source: Internetworldstats.com)
- Mobile phone penetration 2017: 66,5% (Source: Statista)
- Netflix LatAm accounts (7/17): 12,5 M (Source: Private Advisor estimation)
- OTT Services LatAm accounts 2016: 12,2M (Source: Dataxis)

### The six markets covered by this report: Data

Countries	Currency	Capital City	Business City/Cities	Time Zone	INTERNET	
					Max Netflix Speed	Min Netflix Speed
ARGENTINA	Argentine Peso	Ciudad de Buenos Aires	Rosario/Córdoba	GMT - 3	3,57	1,67
BRAZIL	Real	Brasilia	Sao Paulo/Rio de Janeiro	GMT - 3	3,20	2,07
CHILE	Chilean Peso	Santiago	Concepcion	GMT - 4	3,81	2,23
COLOMBIA	Colombian Peso	Bogotá	Medellín	GMT - 5	2,93	1,94
MEXICO	Mexican Peso	Ciudad de Mexico	Guadalajara/Monterrey	GMT - 5	3,80	2,90
PERU	Sol	Lima	Arequipa	GMT - 5	2,98	0,90
USA	-	-	-	-	3,96	2,89
FRANCE	-	-	-	-	3,77	2,59



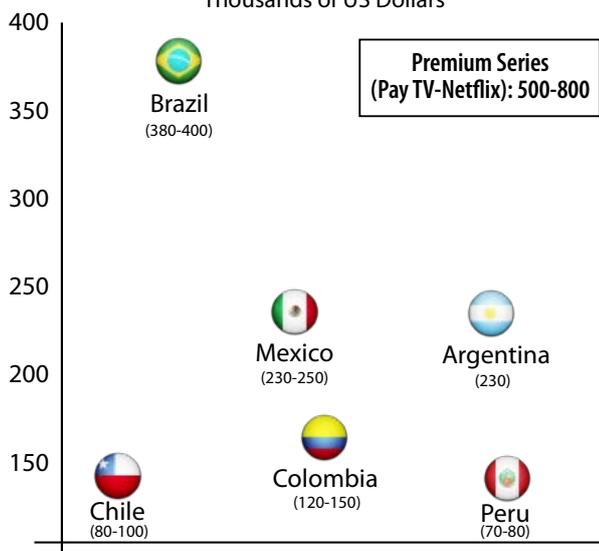
# LATIN AMERICA



# Production costs by type of program

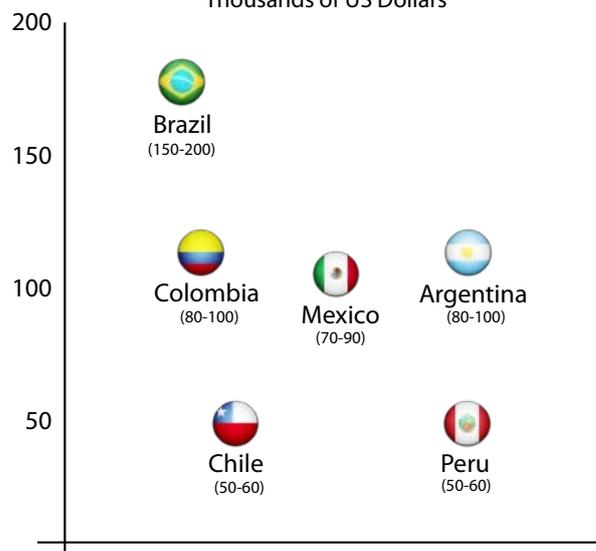
## Series (up to 13 eps.)

Thousands of US Dollars



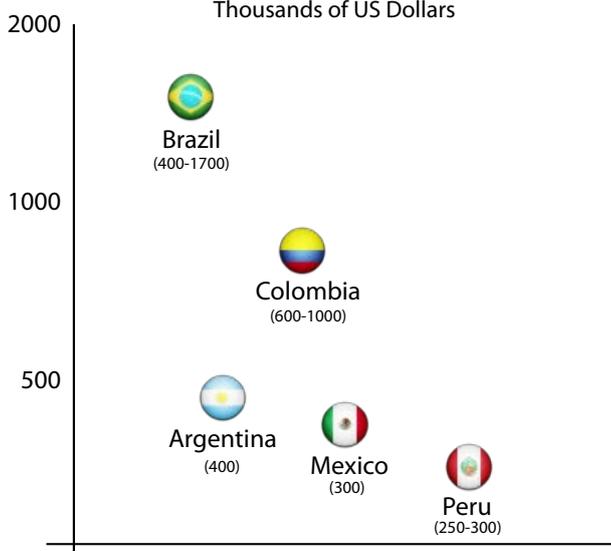
## Telenovelas (60-80 eps.)

Thousands of US Dollars



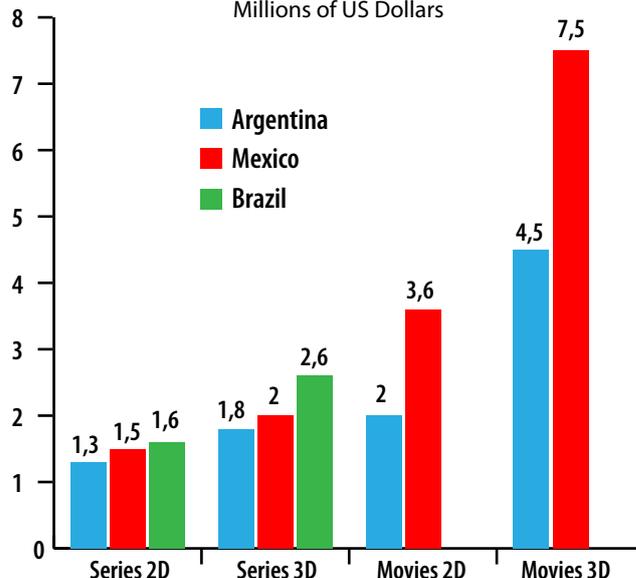
## TV Movies

Thousands of US Dollars

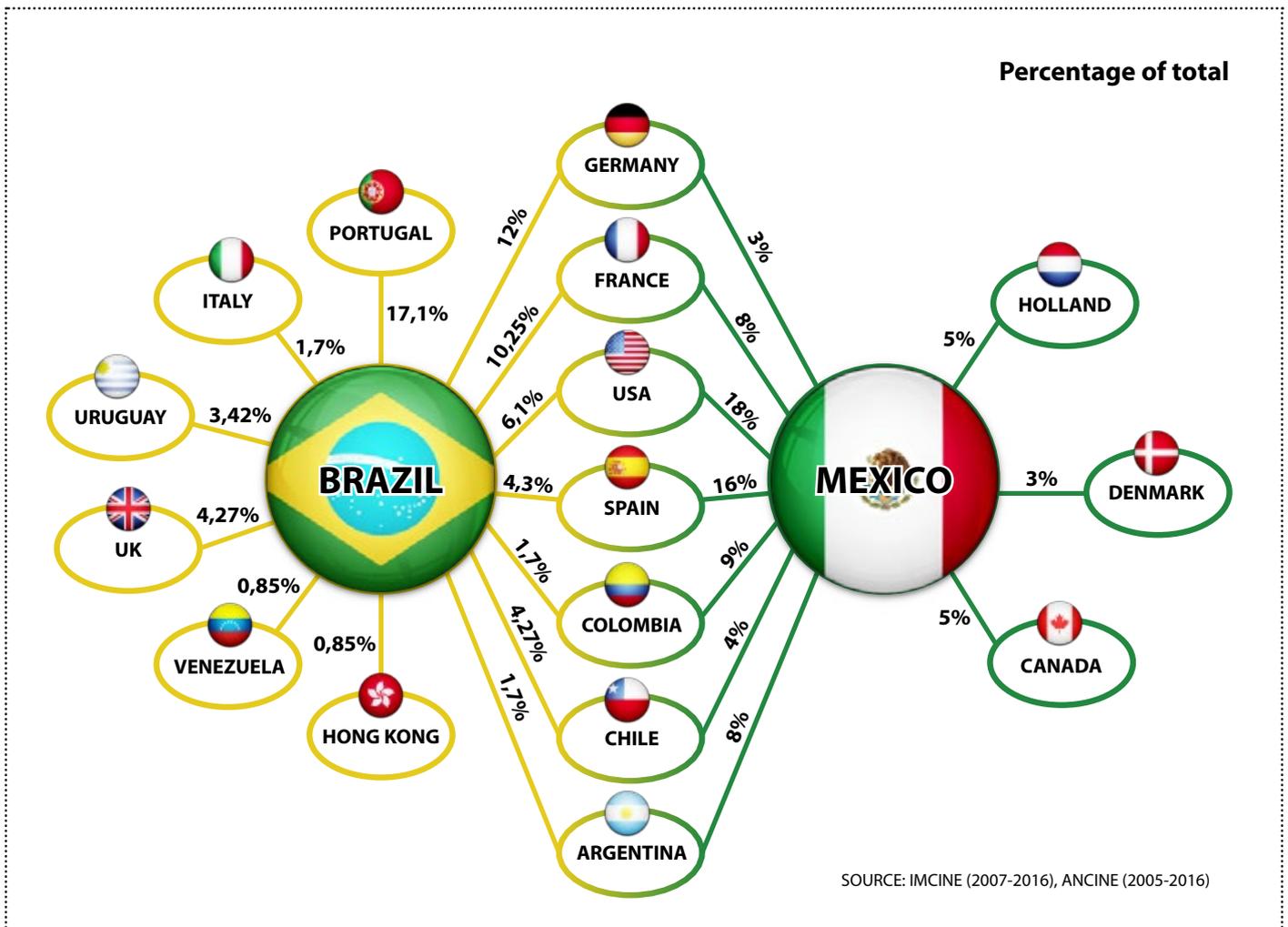


## Animation

Millions of US Dollars



# Mexico, Brazil: TV and movies co-production chart



This chart reflects the percentage of productions between Brazil, Mexico and other countries, vs. their total, during the time periods specified: 2005-2016 for Brazil, 2007-2016 for Mexico



# BRAZIL

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	212,0
Hholds (millions)	59,2
TV Hh (millions)	53,1
Pay TV Subs (cable, wireless)	7.620.000
DTH (pay TV)	10.900.000
Total	18.520.000

Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017

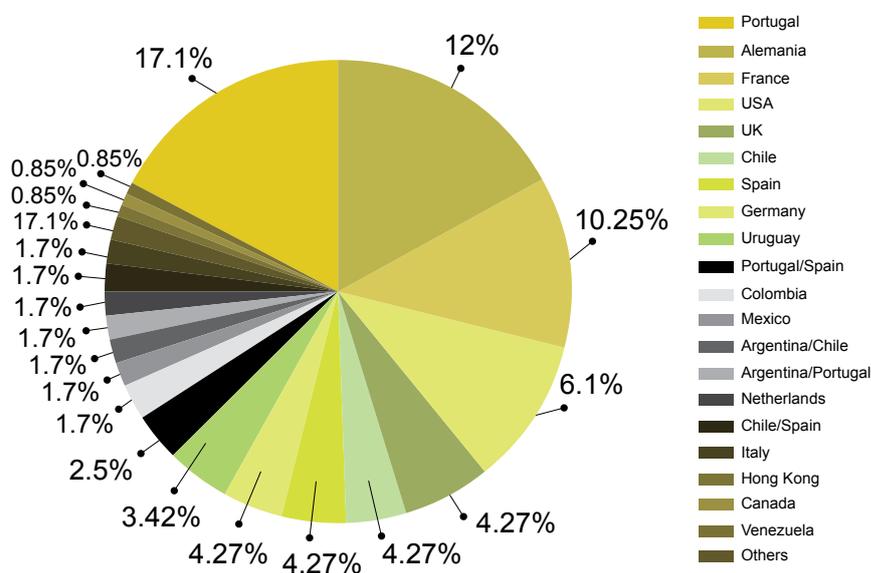


# On the way to a strong audiovisual industry

- Brazil offers one of the most impressive support programs in the world: "Brasil de Todas as Telas" (Brazil on all the screens) distributed in 2016 R\$ 80 M (about USD 24.6 M) among 63 projects, submitted by 10 distributors, 6 programmers and 47 independent producers, allowing two years for investment in content acquisition, production and co-production with third parties.

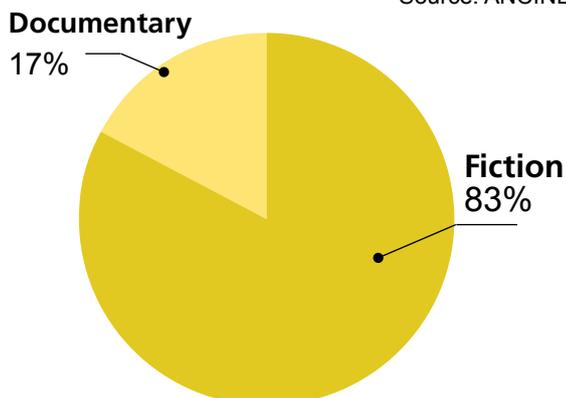
- Its audiovisual industry maintains 98,000 jobs, in 2015 contributed to the Brazilian GNP by R\$ 24,5 B (about USD 750 M) and exported content for USD 154,8 M.

Share of international co-productions between Brazil and other countries (2005 – 2016)



Source: ANCINE / Movie Theater Distribution Monitoring System (SADIS), ANCINE Digital System (SAD).

Co-production (genres)



Source: ANCINE

- Brazil produced 488 TV series in 2010-2012 and 579 in 2013-2015. Pay TV accounted for 51,6% of the audiovisual economy revenues.

- In 2014-2015, 673 audiovisual content projects were developed with assistance from the Fondo Setorial Audiovisual, representing an investment in excess of R\$ 860 M (about USD 264 M).

- The licensing of Brazilian product grew from 14% of total audiovisual industry income in 2014 to 52% in 2015. Free TV fell from 34% to 17% in the same time period.



## BRAZIL

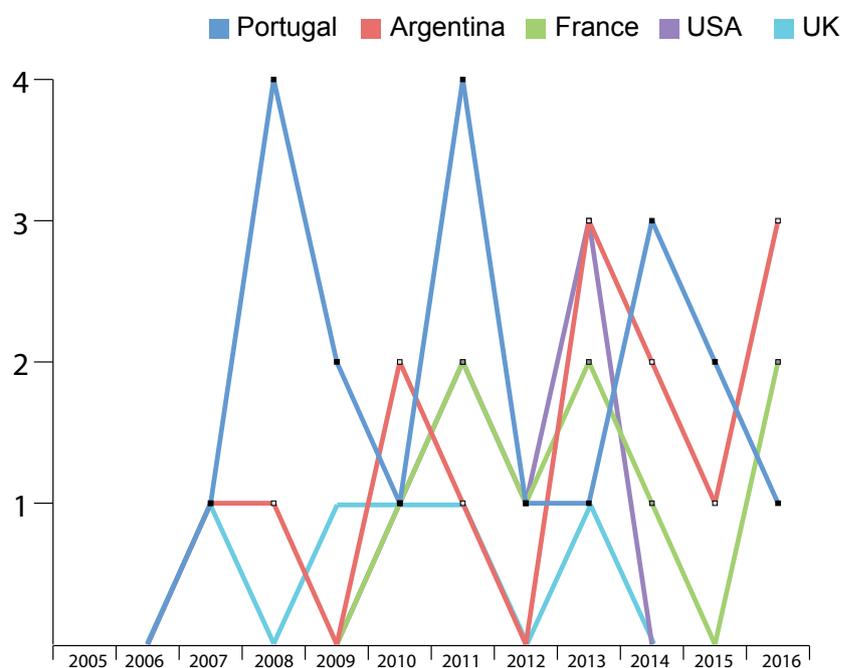


### On the way to a strong audiovisual industry

- Kid programming appears as one of the genres with low local product participation, therefore having strong potential for expansion.

- In 2017, the Brasil De Todas as Telas (Brazil on all the Screens) support program has included R\$ 10 M (about USD 3 M) in funding for 24 videogame projects for use in consoles, computers and mobile devices.

International Co-Productions with Brazil  
by Year and Co-Producers' Country of Origin (2005 – 2016)



Source: ANCINE / Movie Theater Distribution Monitoring System (SADIS),  
ANCINE Digital System (SAD).



## BRAZIL



### Major Co-production players



#### Globo

The headquarters of Central Globo de Produção - CGP (Globo Production Center) was opened in October 1995 and is now the largest production center in Latin America. Its infrastructure, technology and production processes are ready to meet all the needs to produce TV Globo's entertainment programs. The facility occupies 1.65 million square meters in Jacarepaguá, in the Western Zone of Rio de Janeiro (137 thousand square meters of constructed area), and offers three scenographic cities, with a total area of 160 thousand square meters. It boasts 32 portable production units for recording, studio control rooms with 26 cameras, an automated tape archive facility with 250 thousand copies and ten acoustically treated studios, measuring 8 thousand square meters and equipped with advanced lighting resources. The four studios dedicated to the production of telenovelas possess technology for HDTV recording.

Webtiste: <http://redeglobo.globo.com/>



#### SBT

First aired in 1981, Sistema Brasileiro de Televisão (SBT) is one of the three main broadcasters in Brazil, with most of its schedule dedicated to programming for children and pre-teens, being a very popular network with young audiences. It is also a producer of key hits like *A Força do Amor*, *Amigas e rivais*, *Carrusel*, the local version of *Chiquititas*, *A Garota da Moto*, co-produced with Mixer and *Carinha de Anjo*. The company produces over 13 daily hours and offers to the international markets contents such as series, telenovelas and films.



#### Conspiração

With more than 25 years in the market, Conspiração is one of the most complete independent audiovisual production houses. It offers production, production services, post-production and content creation to cinema, commercials, TV, branded content, digital, social media and art + music. Among the main shows produced by the company are *1 contra todos* (Fox), *Magnífica 70* (HBO), *Minha Estupidez* (GNT), *Adotada* (MTV), *A Mulher Invisível* (TV Globo) and *Mandrake* (HBO).

Website: <http://www.conspira.com.br/>



#### Record TV

With an important track record in the production of telenovelas and series, Record TV gained extra recognition in the international market as producer of high budget dramas in 2015 thanks *Moises and The Ten Commanders*, a series with average budget of 250.00 to 300.000 dollars per episode.

Also in 2015, the company co-produced with Endemol and Discovery H&H the local version of *Next Great Baker*, with the participation of Buddy Valastro for the first time in a show outside USA, becoming the third show of the channel in terms of audience. The company is also working in several co-productions projects with pay TV channels like Fox, Discovery, Turner and Sony, and also independent producers like Panoramica and Chatrone.



#### Boutique Filmes

Boutique Filmes is the production company responsible for the first Brazilian Netflix original series, 3%.

Based in São Paulo, the production company is dedicated to creating and producing original content and innovative formats for several platforms. It focuses on three main categories: non-scripted, kids and fiction. Since 2013, Boutique Filmes has created high quality content for the main free-to-air and pay TV channels like Cartoon Network, Discovery, Discovery Kids, Fox, Globo, Gloop, GNT, HBO, History Channel, NBC Universal, Nickelodeon, Canal E!, Globonews and TV Brasil.

Website: <http://boutiquefilmes.com.br/>



#### Prodigo

With over twenty years on the road, Prodigo Films creates and produces documentaries, feature films, TV series, brand content and commercials. In April 2017, the company started to produce *Sueño Florianopolis*, coproduced with Groch Filmes and Campo Cine (Argentina), and is working in 4 documentary series for HBO and Arte1, along with *Mundo S.A.* (Globonews) and a original fiction series for FOX (*O Santo*), coproduced with Pink Flamingo. Also this year, Prodigo is working on five documentaries and two big projects of branded content, a genre that is growing especially in Brazil.

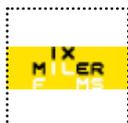
Website: <http://www.prodigo.com.br/en/home>



## BRAZIL



### Major Co-production players



#### Mixer

Mixer has managed to achieve worldwide recognition thanks to a strategy focused on expanding its advertising origins to TV and movie content production for all screens, and being pioneers in using 4K technology. Its 27 video editing and post-production stations receive animations, feature length movies, commercial ads, vignettes, institutional videos, series, branded content, drama and even reality shows. In the past years, the company has delivered more than 300 hours of content for TV and thousands of hours of advertising, including the shows *A gartoa da Moto*, *O Negocio* (HBO), *Deslocados* and *Now Yes* (Sony).

Website: <http://www.mixer.com.br/>



#### Visom

Founded in 1985, Visom Digital is nowadays a cinematographic, audiovisual and music production company, music publisher, recording, filming, post-production and audio and video finishing services, as well as studios, recording equipment, recording Audio and video, scenery materials, art and costumes. Since 2004, Visom has been dedicated to the production of films for theaters and TV and Web programs. In cinema, its first film, *Ciclos* received the critical and public awards at BANNF-RJ and at the Coupe D'Icare Festival in France. On TV, its first fiction series, *Conselho Tutelar*, tripled Record TV's channel slot (23h30).

Website: <https://www.visomdigital.com.br/>



#### Bossa Nova Films

Since 2005 Bossa Nova Films produces advertising, TV, cinema, branded content, and production services in Brazil and abroad.

The talent diversity in its team, infrastructure, strategic partners from around the world, as well as the expertise on producing for various windows and formats - including digital, drives the company to be one of the main production houses in the country. It produced over 2,000 advertising films and over 500 hours of TV content for different windows, collaborating with the main players throughout national and international markets. Its features appear at the programming of GNT, HBO, Rede Globo, Rede Record, TV Cultura, FOX, Discovery Channel, Canal Futura, among others.

Website: <http://www.bossanovafilms.com.br/>



#### Panorâmica

Panorâmica is an independent production company founded in 2003 and based in Rio de Janeiro and São Paulo. It creates and produces TV series in diverse genres such as fiction, international formats, reality shows and branded content using different ways to finance its shows, such as incentive laws, national funds, branded content, festival pitchings and full commissioning. It has worked for TV channels like Globo, Record, Universal Channel, MTV, A&E, Gloob, among others, and among the main shows produced are the kids live action show *Gaby Estrella*, nominated for the Emmy Kids Awards and Banff, and in 2016 it produced its first primetime fiction shows such as the adventure/action series *No Return* and *Trails of Hate* (NBCUniversal).

Website: <https://www.panoramica.tv/>



## BRAZIL



### Major Co-production players



#### Cygnus Media

Created by Carla Affonso and Patrick Siaretta, Cygnus Media is a "one stop" production company that delivers high quality product for TV, feature films and advertising films.

Cygnus came to life when Carla and Patrick acquired Zodiak's Brazilian branch, founded in 2010. The production company carries in its DNA great expertise in the TV format market, having already produced *Sing If You Can*, *Deal With It*, *The Amazing Race*, *Psychic Challenge* and *Bake Off Brasil*. In scripted series, the company produced *Rosario Tijeras*, *Os Paranormais* and *Ultima parada 174*.

<http://www.cygnusmedia.com.br/#/>



#### BRAVI

BRAVI is today one of the biggest trade associations with over 600 producers from the five regions in Brazil, supporting the local industry through several initiatives like the

Sectorial Project of Export, Training, Public Policies for the development of the internal market. It is also the company behind RioContentMarket, one of the biggest marketplaces in Latin America with over 3.000 executives. The entity has presence in 19 States, with affiliated companies in Amazonas (04), Bahia (16), Ceará (06), Distrito Federal (19), Espírito Santo (6), Goiás (2), Minas Gerais (19), Mato Grosso (1), Mato Grosso do Sul (4), Pará (5), Paraná (18), Pernambuco (15), Piauí (2), Rio de Janeiro (185), Rio Grande do Sul (21), Santa Catarina (11), Sergipe (1), São Paulo (305) and Tocantins (1), and represents independent producers in international markets like MIPCOM or MIPTV.



#### APRO

APRO - Associação Brasileira da Produção de Obras Audiovisuais, is a non-profit organization that represents the interests of producers of audiovisual works (advertising and content) for more than 40 years. It actively participates in the development of this market in defense of common interests. It is present in discussions on new laws, category agreements, proposals for market self-regulation and mechanisms to facilitate and minimize production costs. Currently, APRO has more than 80 members, who are linked to the Institutional category. In addition, it also counts on exclusive associates to its platforms FilmBrazil (internationalization) and Objetiva (training and brand content)

Website: <http://www.apro.org.br>



# MEXICO

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	124,5
Hholds (millions)	35,0
TV Hh (millions)	31,6
Pay TV Subs (cable, wireless)	9.100.000
DTH (pay TV)	12.100.000
<b>Total</b>	<b>21.200.000</b>

Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017

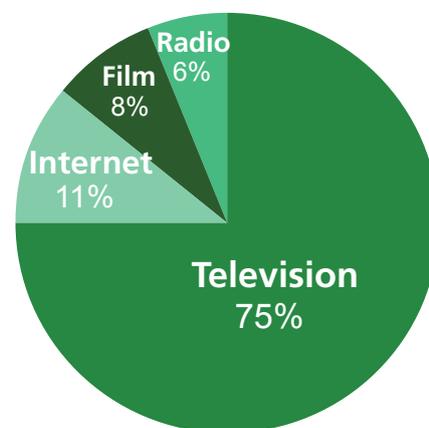


# From movies to Multiscreen

• 90 Mexican feature movies were released in 2016, to an attendance of 30,5 million people, out of a total of 321 M; 13 of these movies exceeded an attendance of 700,000 people. Exhibition of recently-produced Mexican movies on TV exceeded 52 M viewers at private channels and 4,8 M at public TV channels. Mexican movies were exhibited 405 times at International festivals in 2016, winning 100 International awards.

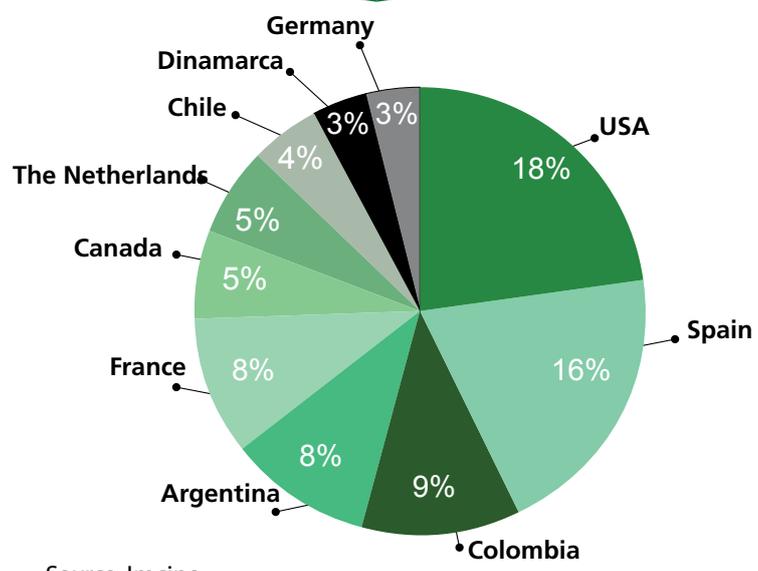
• In 2014, television accounted for 75% of the GNP generated by the audiovisual industry; Internet took 11%, movies 8% and radio 6%; the industry grew by 4,8% in 2014, doubling the National Economy performance and exceeding the total culture expansion, which stood at 1,9%. The total audiovisual workforce amounted to 49,283 jobs, 48% of them at television, 26% at Internet.

**Percentual distribution of the GDP of audiovisual media**



Source: Imcine, 2014

**Mexican co-productions, by country (2007-2016)**



Source: Imcine

• 19 TV series were locally produced in 2016 in the Imcine area of influence for digital platforms (Blim, Netflix, HBO, ClaroVideo) as well as free and pay TV television networks (Telemundo, Univision, TV Azteca, Fox, Channel 11, TV UNAM). This does not include the programming produced by Televisa and other TV Azteca and Imagen TV endeavors.

• Documentary programming is aired mainly by public TV channels Once, 22 and 34



# Digital Platforms

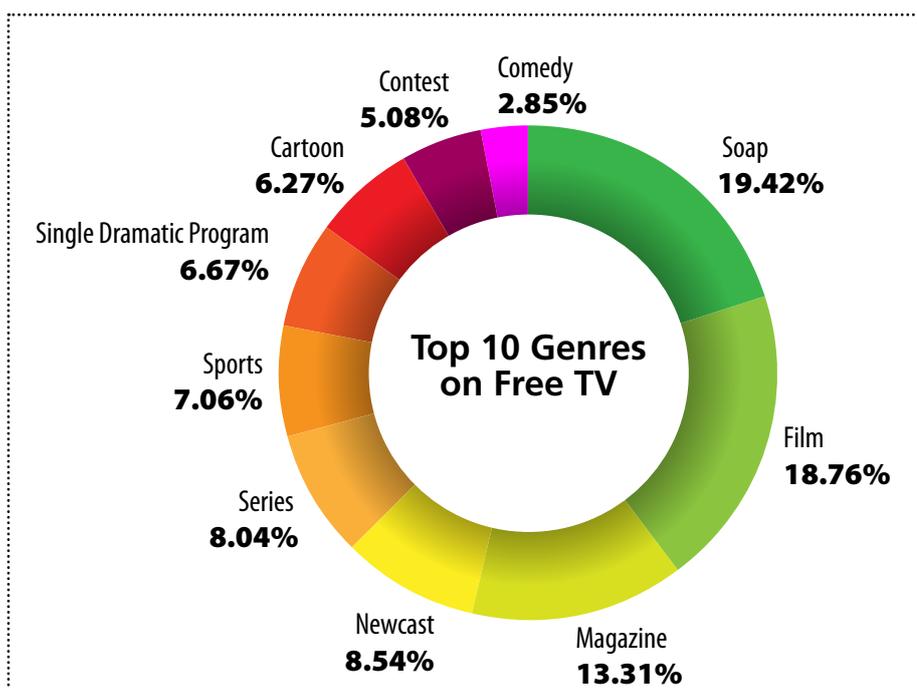
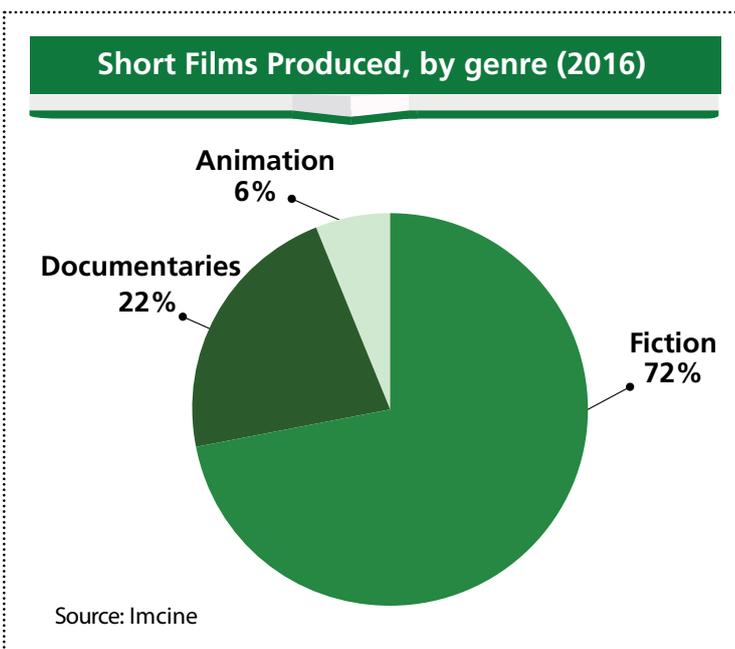
(Source: Imcine)

- There are 17 digital platforms offering commercial audiovisual content.

- Netflix, Blim and Clarovideo account for more of 90% of the digital platform subscribers.

- Cinépolis Klic, FilminLatino, Cinema Mexico Digital, Pantalla CACI, Retina Latina, Amazon Prime Video, Crackle, Sony Entertainment Network, Dish Móvil, HBO GO are also active in this market.

- 67 Mexican movies released between 2014 and 2016 were found to be available on YouTube, having been seen 7,7 M times.



At the same time, 96% of the movies released recently have uploaded a trailer on YouTube for promotional purposes; 83% have used social networks as part of their promotional strategies.

- Available at 23 Internet sites, the most watched movie, *Los Jefes*, had 2,33 M viewings.



# Film Commissions

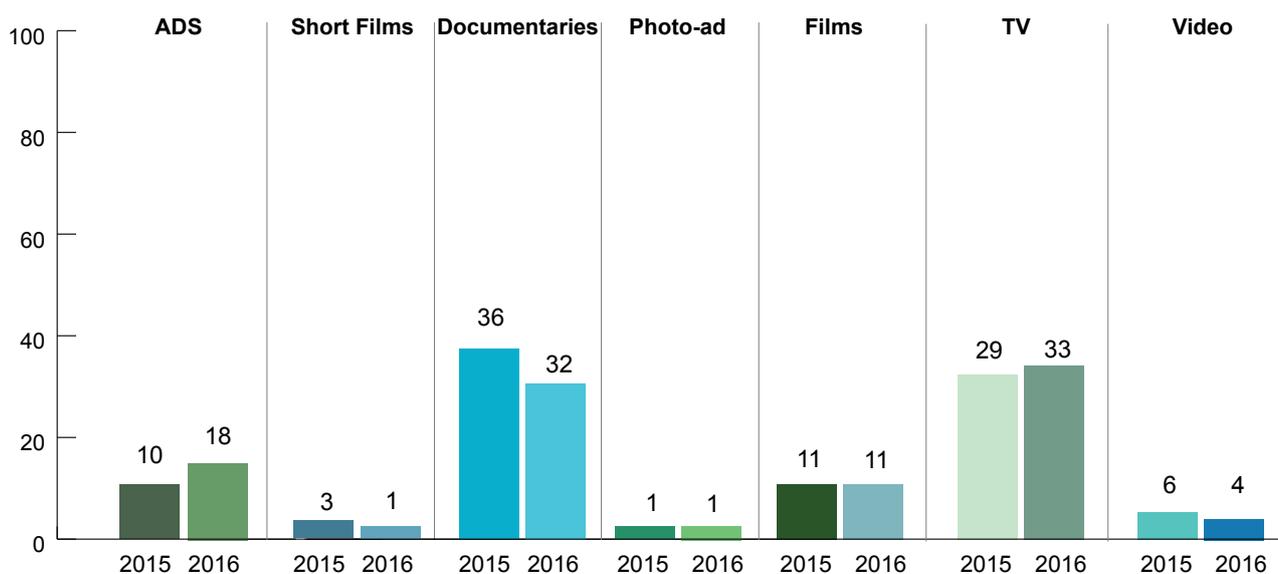
- There are 35 Film Commissions in Mexico: one of the National level, 31 for states and 3 for cities. 62% of the Commissions are affiliated with a Tourism office, 14% with culture activities, 7% with economic development offices.

- 24% of the states where Commissions operate have legislation supporting their activities

- Film commissions offer support in establishing contact with government agencies, finding appropriate locations, provide information about specialized staff, equipment and services. They carry out studies and statistical analyses in their area of activity, serve as liaison with local authorities. Their services are free of charge.

- Most commissions don't have an allocated budget, they operate on the resources allotted to them, this may vary from year to year.

Projects developed by foreign companies in Mexico, per type of content (2015-2016)



Source: ProMexico

**TOTAL 2015: 96 2016: 100**



## MEXICO



### Major Co-production players



#### Televisa

Televisa is not only one of the biggest players in Latin America but also worldwide, both in terms of broadcasting and production, with a huge track of successes, especially in the development of telenovelas. The company has been a strategic partner and provider of content to companies like Univisión; RCN Televisión (Colombia), Caracol (Colombia), Anima Estudios (Mexico), Venevisión (Venezuela), Tu.TV, El Trece (Argentina), Telefe (Argentina), SBT (Brasil), Turner, Viacom, NBC, RCTV and Televen in Venezuela; Gama TV in Ecuador; Telefuturo in Paraguay, and America TV in Peru, among several others.

Website: <http://www.televisa.com/>



#### TV Azteca

Since its restructuring announced in 2015, TV Azteca has reinvented itself as a company that bets on new genres like Super Series, but also with a strong focus on co-productions, with the objective of become a production hub for the world. The company added to its team producers with expertise in production of drama and signed a deal with independent producers from UK in January 2017. It coproduced *Hasta Que Te Conoci* (Somos, Disney and BTF), *Rosario Tijeras* (Sony), *Hernan Cortes* (Telemundo and TVE, Spain); *El Cesar* (Disney), *Lip Sync Battle* (Viacom), and *Abandonados*, produced in Cambodia, Vietnam and Asia.

Website: <http://www.azteca.com/>



#### Argos

Recognized as one of the most important producers in Latin America, Argos has managed to create its own style. Its contents have been positioned as a reference within the industry when it comes to originality and innovation, controversial themes, artistic sensitivity, high standards of quality and an outstanding power of call of talent front and behind the cameras.

Among the most important partnerships, it stands the agreement that the Mexican company has with Telemundo to produce 240 hours of drama per year. Some titles that the agreement includes are *La Patrona*, *El Señor de los Cielos* and *Camelia la Texana*.

Website: <http://www.argoscomunicacion.com/>



#### BTF Media

BTF Media has managed to gain recognition in the global market thanks to the development of *Hasta que te conocí*, biopic coproduced with Disney Media and Somos that catapulted the company as a leader in the genre.

Now is working in three new biopics: *Su nombre era Dolores*, about the life of the Mexican Singer Jenni Rivera (Univision); *El César*, about Julio César Chávez's live and another one based on the like of Diego Armando Maradona.

Website: <http://btfmedia.com/>



#### Lemon Films

In just one year since its inception, **Lemon Films** (2003) has managed to become a well-known production company with its film *Matando Cabos*, and by 2007 already accumulated more than 3 million spectators with *Kilómetro 31* and made its first co-production with Warner: *Sultanes del Sur*.

In 2010 worked with Filmax (Spain) in *La Profecía de los Justos* and in 2012 launched Lemon TV, focused in the production of TV series like *M13DOS* (Televisa) or *El Productor* (AXN). Other projects of the division include the local version of *Los simuladores* (Telefe); *Amor, dolor y viceversa*, *Volvo en un minuto*, *Paramédicos* and *El Soldado Pérez*.

Website: <http://lemonfilms.com/>



#### Estudios TeleMéxico

Estudios TeleMéxico is a sub-division of Fox Telecolombia focused on the development of series and shows for Mexico and the US Hispanic. Among the main productions are *Escuela para maridos México*, *Perseguidos*, and *Guerra de ídolos*. For Imagen TV (Mexico), the company is producing *Perseguidos* and *El Capitan Camacho*.

Website: <http://foxtelecolombia.com/>



# ARGENTINA

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	43,6
Hholds (millions)	12,9
TV Hh (millions)	12,3
Pay TV Subs (cable, wireless)	6.920.000
DTH (pay TV)	2.680.000
<b>Total</b>	<b>9.600.000</b>

Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017



## ARGENTINA



# Supporting the audiovisual industry

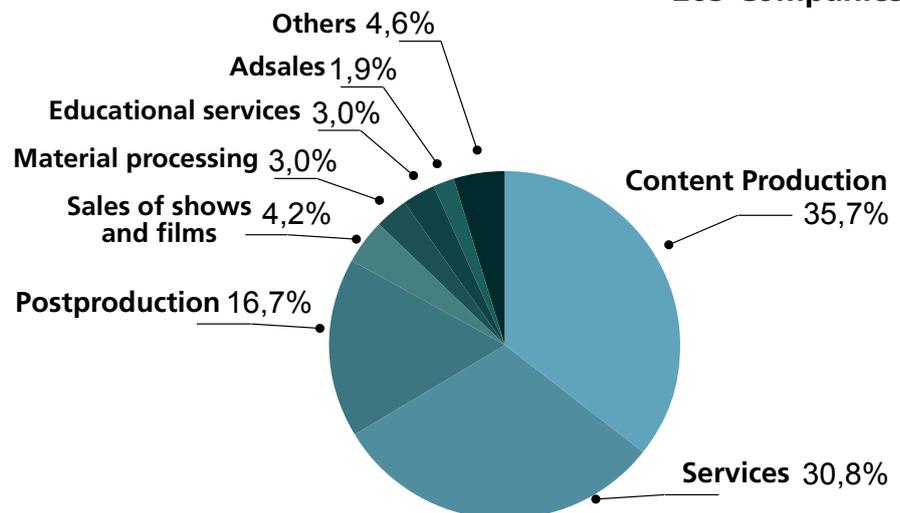
- In addition to its subsidies to the Argentine film industry, the Instituto Nacional de Cinematografía y Artes Audiovisuales (INCAA) contributed in 2016 with ARS 296 M (about USD 20 M) to the production of 200 hours of programming through 20 Production Contests that awarded 155 subsidies of between 20% and 80% of the budget estimated for each project.

- The amount invested by the private counterparts in these projects has been ARS 239 M (about USD 16 M), having been estimated that the workforce involved in them amounted to 6.723 jobs.

- The INCAA contribution depended in each case of the medium involved, with up to 85% in the Web series and regional short features shot on location, and 20% in the case of a TV series aiming at children and teenagers or 30% in cases of "industrial promotion"

### Share of companies located at the Distrito Audiovisual, per type of company (2016)

265 Companies



Source: Ministerio de Hacienda, GCBA



## ARGENTINA



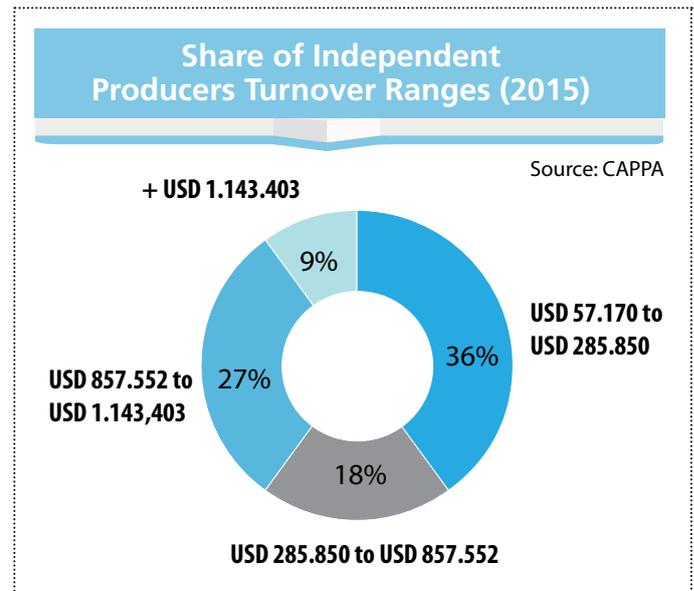
# Audiovisual production

- In addition to audiovisual content produced by the Public Television stations, the private television networks and channels, as well as various institutions, pay television channels and even some trade unions, Argentina has a large number of independent television content producers, many of them represented by three associations: CAPP, CAPIT and CAMIAT. There are also local associations in various cities of the nation and others that gather specific functions within the industry, such as writers, actors and directors.

- According to the INCAA, at its venue Ventana Sur 2016, which includes meetings between local and international participants, there were 512 production companies registered.

- However, Prensario has found that just 33 local production companies have been active in the international marketplace during the past three years. Several pan-regional pay TV channels –among them Fox, HBO, A&E, Turner, Discovery, AMC, Sony and Viacom- have been also active in this field.

- The pan-regional pay TV networks with subsidiaries in Argentina are teaming up with local independent producers: Turner Latin America has already developed four projects, two of them with Pol-ka (*Signos (Signs)*, 2015) and *La Fragilidad de los Cuerpos (The Frailness of Bodies)*, 2017), both for TNT; local cable MSO Cablevision/Flow has joined this venture as co-producer with a five-year agreement considering two projects per year. Turner has had



two other projects developed with broadcaster Telefe and independent producer Underground: *Historia de un Clan (The story of a Clan)*, 2015) and *Un Gallo para Esculapio (A Rooster for Esculapio)*, 2017).

Fox is also a strong content source in Argentina, Brazil, Chile and Colombia. It has co-produced *Sitiados (Besieged)*, 2016) with TVN Chile and *Llámame Bruna (Call Me Bruna)*, 2016) in Brazil as well as formats *Escuela Para Maridos (School for Husbands)*, 2016) and *Escuela para Suegras (School for Mothers in Law)*, 2017) and content for several channels within its portfolio. Sony has also signed agreements with Argentine producers, be it as co-producer or as strategic partner, and provided infrastructure such as a set in Argentina for the shooting of *Escape Perfecto (Raid the cage)* for Telefe in the home country, America TV (Peru) and Channel 10 (Uruguay).



## ARGENTINA

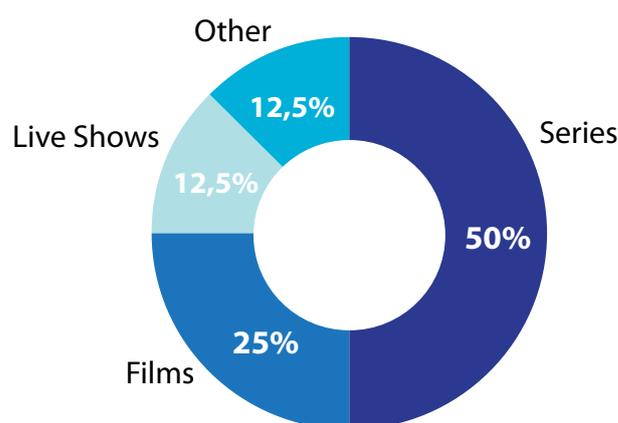


### Audiovisual production

- Telefe has been an active partner in co-production and co-development of content: in 2013 it produced the game show *Do Me A Favor* with Armoza (Israel), and signed an agreement in 2015 with Keshet (Israel) for the co-development of content for the international markets, as well as applying the set used to shoot *Boom!* for versions aiming at other markets. At the end of the same year it agreed with Eyeworks and Warner Bros, to create formats and content for various platforms, to be distributed by the Hollywood-based studios. The following year it signed three relevant agreements: one with FremantleMedia for entertainment formats, and two for fiction content: with Peruvian broadcaster it released *El Regreso De Lucas*, which led the prime-time ratings in that market and was sold as format or finished program to more than 15 nations, and another one with The Magic Eye, production outlet linked to Grupo Telefilms, to co-produce biopic *Sandro de América*, to be released in 2018.

- The City of Buenos Aires opened in 2011 the Distrito Audiovisual (Audiovisual District), created by Law 3876 of Audiovisual Promotion. It offers resources and qualified talent, within an ecosystem that fosters innovation, with the participation of industry leaders. Regarding locations, Buenos Aires City offers relevant buildings of various types of European and Latin American architecture, reflecting different time periods and allowing moviemakers and television producers to shoot stories happening in Madrid or Paris.

Share of contents produced by independent companies, per genre (2016)



Source: CAPP

- Argentina has another production hub in Cordoba City, some 700 Kms to the Northwest of Buenos Aires, in the center of the territory. Hills, valleys, lakes, rivers and other types of natural scenery are available for shooting close to the city, the third largest in Argentina, an industry center with highly qualified personnel and home to one of the most important universities in the nation. More than 60 feature films and more than 50 fiction series, documentaries and animation shorts have been shot there.

- By Law 10381, audiovisual activities within the province receive support through its Polo Audiovisual (Audiovisual Hub). A foreign producer must team up with a local producer, but the content may be in any language; it is mandatory that part of the workforce employed be local. The first international coproduction under this regulation is being conducted with Brazil through local producer Germina Films.

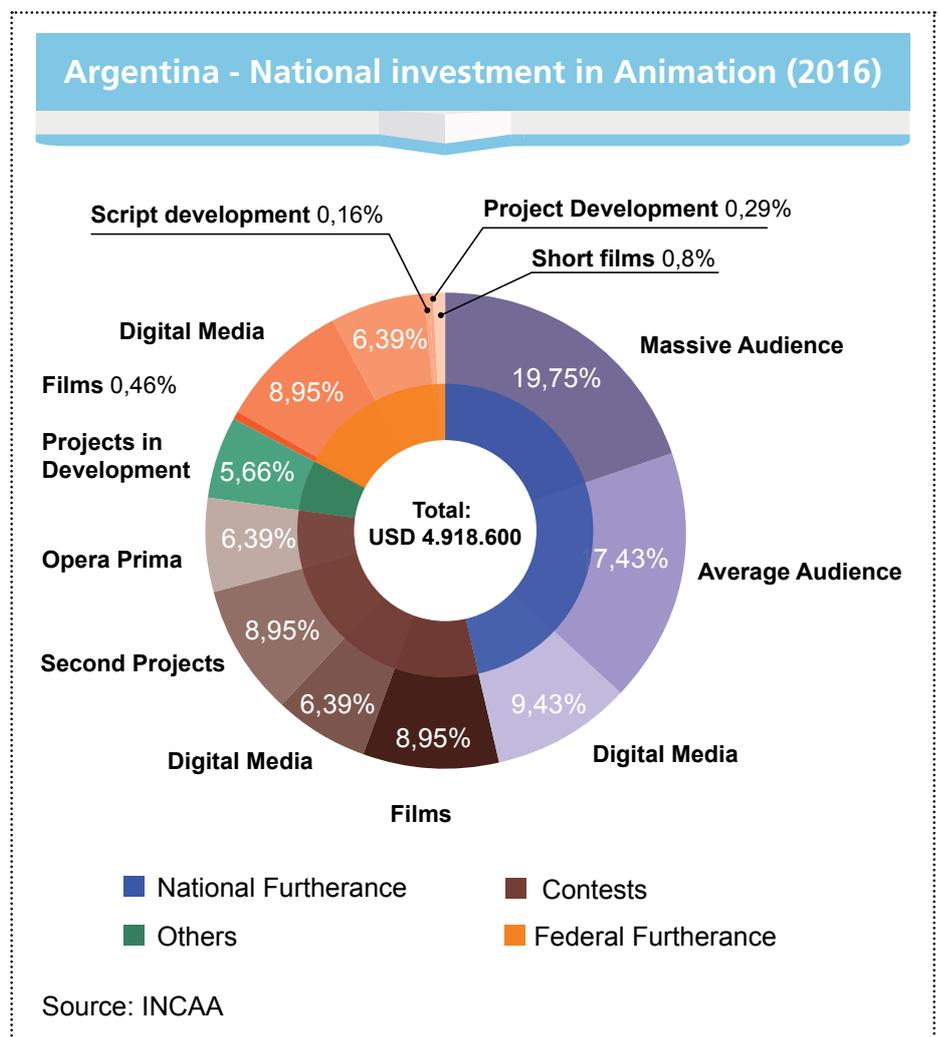


# Animation: Argentina and Latin America

Production of animated content has expanded strongly in Argentina during the past years, with medium and small enterprises (MSE) working on commercial projects and finding strategic allies and co-producers both in Argentina and the rest of Latin America.

Being a talented and creative area, it is mainly formed by locally-composed enterprises, with strong inroads into international markets. According to survey 'Encuesta al sector animación de la Ciudad de Buenos Aires 2011' (Observatorio de Industrias Creativas / Dirección de Industrias Creativas / Ministerio de Desarrollo Económico / Buenos Aires Ciudad), about 85% of the companies producing animation are selling part of their contents to foreign markets.

As a sample of local artistic potential, two short features have been pre-selected to the Oscar prizes in the past few



years: *Padre (Father)* by Santiago Bou Grasso, and *Luminaris*, by Juan Pablo Zaramella. The latter made the 10-candidate list from which the nominations were selected. On a regional level,

Chile is another of the countries that have gained notoriety in this field, having been awarded an Oscar in 2016 for *Historia de un Oso (Story of a Bear)*.

At the Annecy 2017



## ARGENTINA



### Animation: Argentina and Latin America

International Animation Festival, two Argentine titles were selected and exhibited to the participants: *Corp*, short by Pablo Polledri, and *Luminaris*.

#### Digital Listing of Argentine Animation Producers

The Catálogo Digital de Compañías Argentinas de Animación 2017 features more than 100 registered companies, offering services and animation techniques, including stop motion, traditional and digital animation, CGI, Motion Graphics, After Effects, Virtual Reality.

The Listing has been produced by INCAA's Gerencia de Asuntos Internacionales (International Affairs division), offering both information about the production of the Argentine animation companies but also data about the services and output volume they offer: see <http://www.catalogodecineargentino.com/animation/>

\* One of the advantages of Argentina in comparison with other producers around the world is that the country has a high level of Internet penetration, 62% of the population in 2015 according to the Pew Research Center. This value is comparable to what is found in developed nations and is the third largest in Latin America.

\* Argentina is also closer to markets such as the U.S. and Canada than competitors from Asia, resulting in smaller time zone differences and

shorter trips.

\* Local professionals are extremely adaptive to change, which results in extremely dynamic workgroups ('Promoción de las Exportaciones de Servicios de Argentina' Informe Fundación Exportar, 2011).

#### ALA

The Asociación Latinoamericana de Animación (Latin American Animation Association) is composed by animation-related trade associations from different Latin American nations, among them ANIMACHI (Chile), Paraguay Animation, ASIFA Colombia, GEMA Animation Colombia, ACDMX (Asociación de Creativos Digiales - México), ABPITV (Brazilian TV Producers), APA - Asociación de Productoras de Animación de Córdoba (Argentina), CAPP (Cámara Argentina de Productoras Pymes Audiovisuales - Argentina) and CAMIAT Cámara Industrial Animación y Tecnología Argentina.

The producers affiliated to these organizations gathered for the first time at the Ventana Sur conference in Buenos Aires (2016) and later at Chilemonos and MIFA/Annecy. One of the possibilities being explored is the production of at least one animated feature through a support action coordinated among the various National institutes existing in the countries that have members at ALA; the funding structure would be like what is being applied at Ibermedia.



## ARGENTINA



# INCAA invests over USD 9 million in local production

The Argentine Instituto Nacional de Cinematografía y Artes Audiovisuales (INCAA) invested about 165 million pesos (USD 9.82 million) in the first half of 2017, supporting 84 projects from all parts of the country.

The incentive aims at, on the one hand, overcome the existing advertising pie and public television restrains regarding support of local production. On the other hand, it seeks to strengthen the local audiovisual industry and help develop new competitive companies for the international markets.

The subsidy structure has three levels: there are three prizes for fiction series in HD (with an amount of 9.36 million Argentine pesos each, about USD 557 K), three fiction titles shot in 4K, receiving ARS 12.49 M (about USD 743 K) each, and 8 fiction or docu-fiction projects in development, each of them to obtain ARS 472,500 pesos (about USD 28 K) in prizes. In these cases, INCAA is covering up to 30% of the total estimated

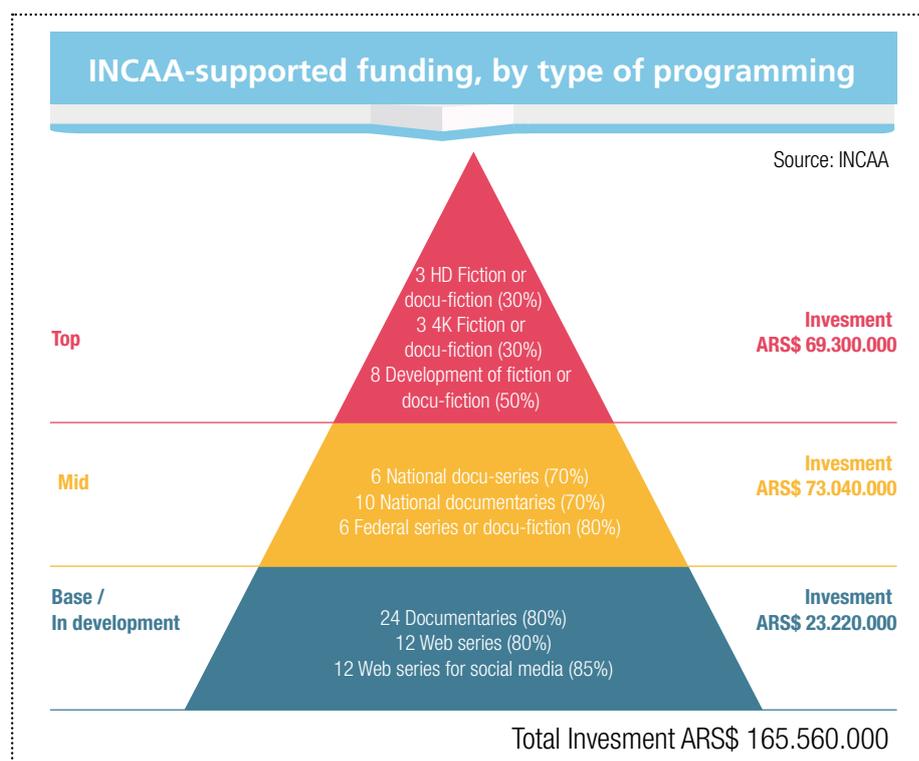
budget.

In the mid section there are 22 projects: six are docu-fiction titles, 10 are documentaries and 6 are fiction content, receiving a total of ARS 73,040,000 (about USD 4.34 M); here, the INCAA covers up to 70% of the total budget of each show.

At the bottom part of this pyramid-like program, 48 projects still in development (24 documentaries; 12 web series, and 12 web series for social

media), have received about ARS 23.22 (about USD 1.38 M) million, covering up to 80% of each budget.

As of September, an additional investment of ARS 119.67 M (about USD 7.12 M) is foreseen. This includes "industrial promotion" for one fiction series, amounting to ARS 15 M (USD 893 K), and 4 animation titles that are to receive ARS 16.64 million (a little less than USD 1 M) each.





## ARGENTINA



### Major Co-production players



#### Telefe/Viacom

Besides being the leading FTV channel in Argentina, **Telefe/Viacom** has consolidated its identity as a leader in the creation of audiovisual content, with a grid with over 70% of in-house productions and 5,100 hours per year in content generation.

With a total of 12,000 m2 in production capacity, the company is oriented both to the realization of own contents and to provide service to third parties.

In TV, it produced local versions of *Married with Children*, *The Nanny* and *Mad about You*, all with Sony; *Aquí no hay quien viva* (Antena 3, Spain), and *El Regreso de Lucas* (America TV, Peru), among others.

Website: <http://telefe.com/>



#### Ideas del Sur

Well known as the production company behind *Showmatch* (El Trece) and led by the TV host Marcelo Tinelli, **Ideas del Sur** (1996) has also an important track record as developer of different formats including daily and unitary fiction like *Los Roldán* (with several adaptations including Colombia, Mexico and Greece), *Disputas*, *Tumberos*, and the teen series *Patito Feo*.

The company also produced local versions of some entertainment shows like *Dancing with the Stars* (Televisa), *Sing if you can* (RDF TV), and *The X Factor* (FremantleMedia).

Website: <http://www.ideasdelsur.com.ar>



#### Kuarzo Endemol Argentina

Originally specialized in entertainment programs, magazines and realities, **Kuarzo Endemol Argentina** expanded its outlook towards fiction, documentary series, journalistic magazines and children's programs during the last years.

An interesting example of co-production of the company is the Mexican adaptation of the Argentinean series *Los Exitosos Pells* for Televisa. For this project, the company offered an integral service, where the sets and decorated originally were mounted for its Argentine version. Other examples are *Nini* (Kaberplay), *Botineras*, *Graduados* and *Un Año para Recordar*, all with Underground; *Taxxi* (Azteca Films), and *Mi Amor, Mi Amor* (El Arbol), among others.



#### StoryLab

Created by Nacho Viale and Diego Palacio in 2013, **StoryLab** has become one of the fastest growing companies in the sector.

It develops, produces and commercializes its products in the national and international market. Among the top series produced by the company are *Stockholm*, *Lost Identity* (World Premiere on Netflix), *The House of the Sea* Season 1 & Season 2 (DirecTV), nominated for Best Drama 2016 at the International Emmy Awards, and *The Boss*, produced alongside Endemol Shine and Telefe.

Website: <http://www.storylab.com.ar>



#### Pol-ka Producciones

Founded in 1994 by Adrián Suar and Fernando Blanco, **Pol-ka Producciones** produces today over 10 hours of content per week and is one the top companies focused on fiction in Argentina.

In addition to own projects, the company provides production services to third parties and performs co-productions with the largest international companies in the audiovisual industry such as HBO (*Epitafios*, *El Jardín de Bronce*), Turner (*Signos*, *La Fragilidad de los Cuerpos*) and Disney (*Violetta*, *Soy Luna*). In 2006 the company created a whole neighbor for the local version of *Desperate Housewives* that worked as production hub for other Latin versions such as Colombia, Ecuador and Venezuela.

Website: <http://www.pol-ka.com.ar>



#### Underground

Led by Sebastián Ortega, along with Alejandro Corniola and Pablo Culell, Underground has created series with local and international success, not only as finished shows but also formats and scripts since 2000. Among the main titles of the company, stands *La Lola* (2007), *Los Exitosos Pells* (2008), coproduced with Endemol Argentina; *Graduados* (2012), *Historia de un Clan* (2015), *El Marginal* (2016) and *Un Gallo para Esculapio* (2017), coproduced with Telefe and Turner.

Website: <http://www.undergroundprod.com.ar>



## ARGENTINA



### Major Co-production players



#### Mediapro/Oficina Burman

Oficina Burman was created in 2014 by Daniel Burman who after writing and directing more than ten feature films decides to bet on new formats and creates a company where the core is the creation of high added value content for global audiences.

In mid-2016 I signed a co-production agreement with **Mediapro** and in February it became part of the Spanish Group. At present it has in folder an ample list of series that aim at the regional and international market, including the Panregional version of *SuperMax*, coproduced with Globo (Brazil), TVP (Argentina), Teledoce (Uruguay), Mediaset (Spain) and TV Azteca (Mexico).

Website: <http://www.oficinaburman.com>



#### CAPIT

Founded in 1999 in Buenos Aires, the Camara Argentina de Productoras Independientes de TV (CAPIT) brings together near 30 independent producers that develops over

50% of the TV shows broadcasted in Free TV.

Since 2009, CAPIT awards annually to the best of Argentine television. The "Tato" awards aspire to highlight the best expressions in the industry. The jury is composed of more than 1.500 personalities representing the activity including artists, producers, executives, journalists, filmmakers and technicians from all areas of industry who in a secret and democratic vote choose the winners.

Website: <http://capit.org.ar/>



#### CAPPA

With its 30 companies from the audiovisual sector associated, the Cámara Argentina de Productoras Pymes Audiovisuales (CAPPA) has as primary mission to develop a cultural

and educative TV, along with the generation of labor sustainability in and strength the possibilities of the sector.

Some key partners include 100 Bares (Metegol), Emmy nominee Mulata, Nativa and El Perro en la Luna, among others.

Website: <http://cappaaudiovisual.com/>



#### Anima Films

Anima Films works both for the local and international markets. With close to 20 years experience in documentary production, Anima has developed and produced several projects in Latin America, USA and Europe, and co-produced with History Channel, Discovery, Turner, Nat Geo, A&E, among others. Recently, it has co-produced with History Channel the docu-drama "Francisco, el jesuita", which has won the International Emmy in 2016.



#### The Magic Eye

Launched in 2016, **The Magic Eye** is the production company of Grupo Telefilms, focused on TV series. The company debuts this 2017 with *Sandro de América*, a biopic about the life of one of the most popular singers in Latin America.

Website: <http://telefilms.com.ar/>



#### CAMIAT

As representatives of the animation and technologies sector and with more than 40 partners, the Cámara Industrial de Animación y Tecnologías Argentinas (CAMIAT) aims to articulate the public and private sector by creating conditions that allow the development of high added value productions, with new technologies that can be exported to the world, generating qualified jobs in the new knowledge.

The animation industry is growing strongly globally, becoming the forefront in the production of content developed from new technologies, especially in the growth of the video game industry and the augmented reality and virtual reality apps, including the software industry.



# COLOMBIA

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	48,1
Hholds (millions)	13,7
TV Hh (millions)	12,4
Pay TV Subs (cable, wireless)	4.530.000
DTH (pay TV)	1.700.000
Total	6.230.000

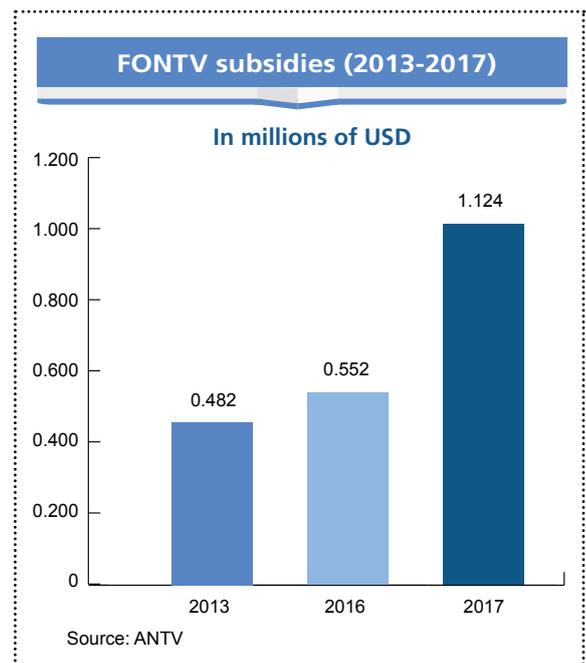
Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017



# Large experience in TV production

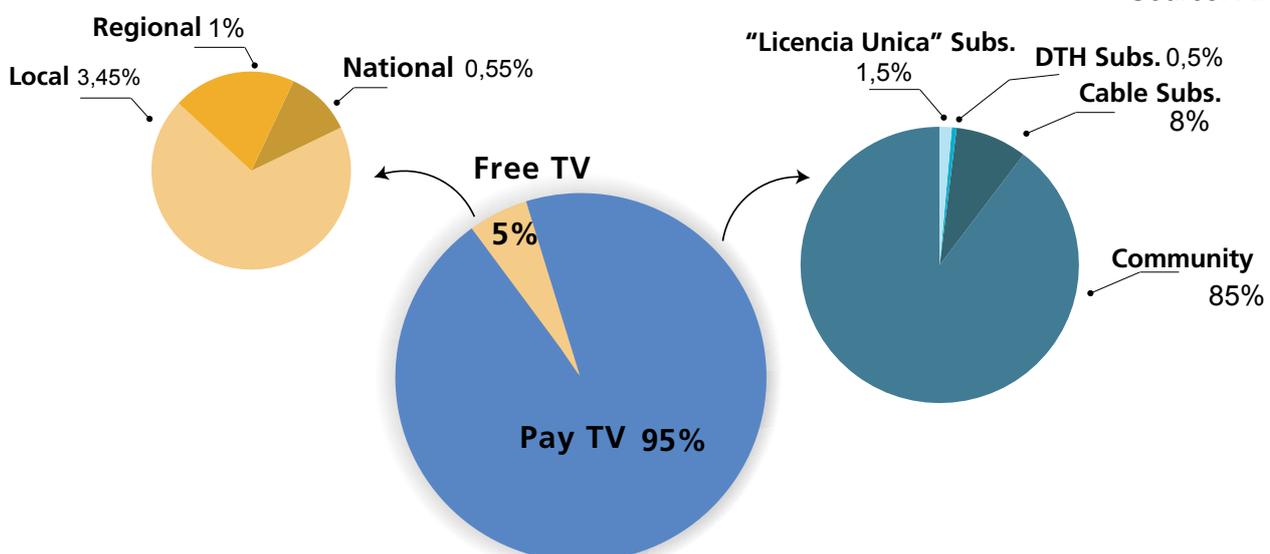
With Argentina, Colombia is one of the two most important content production hubs in Latin America. In both countries there is a large number of independent producers, part of them keeping a high profile at the international markets due to the talent available and their technology and infrastructure. In addition, they are two countries chosen by the major Hollywood studios and international networks and companies (**Fox, Turner, Endemol Shine** among them) for acquisition of local companies or establishing infrastructure for internationally minded projects.

One of the reasons for Colombia's content production outstanding position is that, during many years, there have been two public networks where independent producers placed their content, gaining expertise and reaching high



## Share of TV services, by technology (2016)

Source: ANTV





## COLOMBIA



### Large experience in TV production

technical levels. These public networks were privatized a little more than a decade ago and became **Caracol** and **RCN**. Some of the former programming providers of the public channels are now partners at **Canal Uno**, the recently privatized third nationwide network.

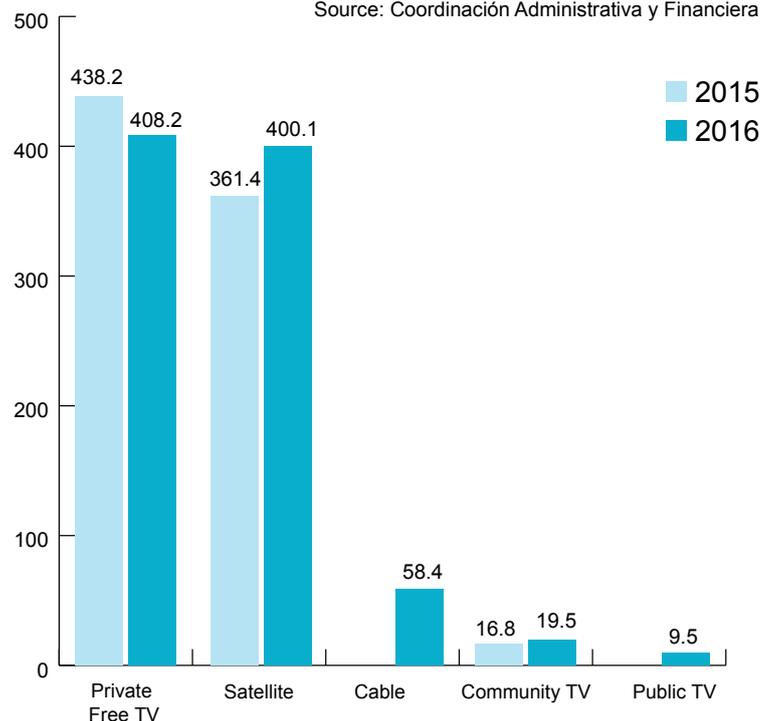
Other Colombia advantages are: its stable economy, strategic geographic placing and competitive prices.

The version of Spanish language spoken in Colombia is another advantage: it travels well within the entire region and is accepted by the different audiences, which find less comfortable the way Spanish is spoken in another nations within Latin America. Colombian script writers are also adept at telling stories, with memorable hits like *Cafe con Aroma de Mujer* (1994) and *Yo Soy Betty La Fea*, (*Ugly Betty* in the U.S./1999) that have obtained remarkable success at worldwide level.

The government subsidizes movie production but not television projects --Laws 1556 (2012) and 814 (2013)-- which offer rebates and tax incentives in order to attract movie production to the nation. Both subsidy configurations are managed through entity Proimagenes and offer significant advantages.

#### TV Services gross incomes – Millions of USD

Source: Coordinación Administrativa y Financiera



Through Law 1556, feature films, television films, documentaries and animation projects may receive the rebate of up to 40% of their investment in cinematographic services (pre-production, production and post-production) and 20% of logistic services (hotel accommodations, meals and transportation), see <http://locationcolombia.com/estimulos-2/incentivos/?lang=es>.

The rebates apply to services delivered by Colombian companies or persons living within the nation. The subsidies are provided by Fondo Fílmico Colombia (Colombia Film Fund, FFC), a



## COLOMBIA

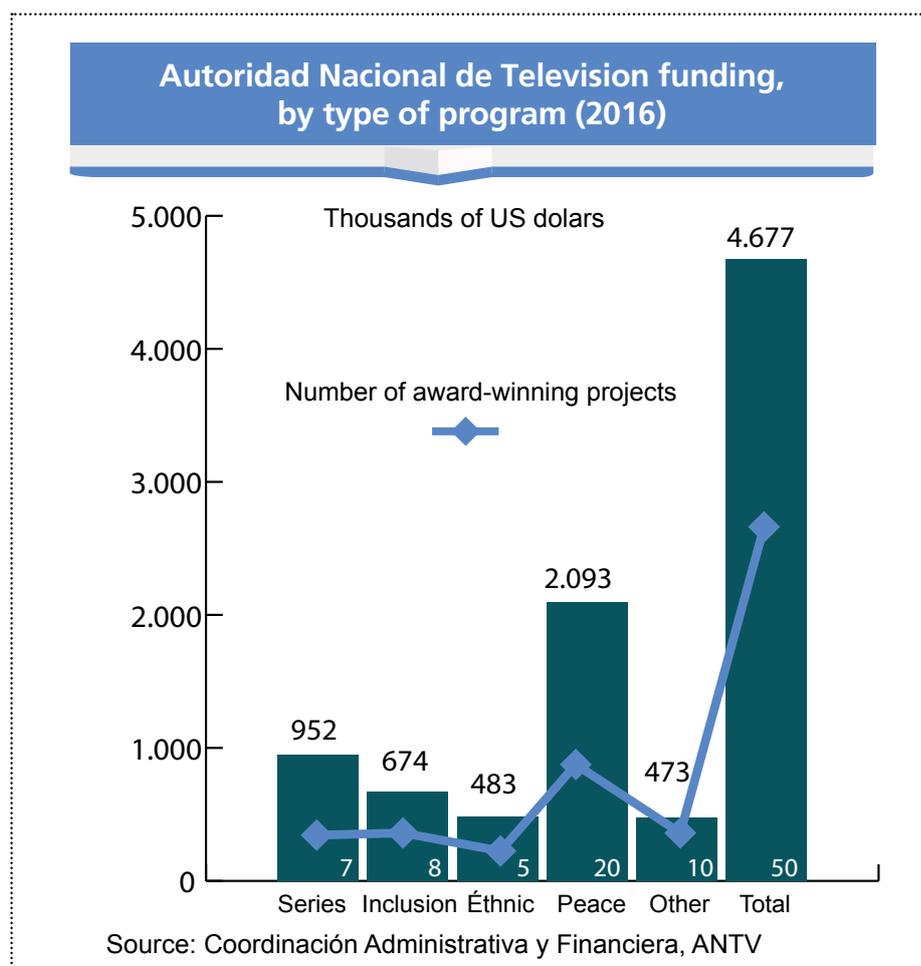


### Large experience in TV production

financial instrument created in 2012 with a State-assigned budget.

To qualify, the project must imply expenses in services of no less than 1.800 minimum legal monthly salaries, measured in local currency (about USD 440.000); it has to be submitted by the local producer, who should be an enterprise fulfilling the legal requirements. The project is to be approved by the Comité Promoción Fílmica Colombia (Colombia Film Promotion Committee, CPFC) which will evaluate it according to Law 1556, among other regulation. Once the project has fulfilled the requisites, the CPFC will evaluate it; the budget available amounts to USD 12 million.

On the other hand, the **Autoridad Nacional de Televisión** (National Television Authority, ANTV) has launched this year a contest aimed at non-profit public free TV and community TV operators, as well as content producers and ethnic groups; they may gain access to funding from Fomento y Financiación para la Producción



de Contenidos Audiovisuales para Televisión 2017 up to an amount of close to USD 900.000.

Caracol offers production services for movies and TV; being the largest content producer in Colombia, it is also a partner with **Dago Garcia Producciones**, whose CEO is Production VP at the network. It is currently after co-production

models such as its agreement with Marvista (US), with whom it has produced already three TV movies.

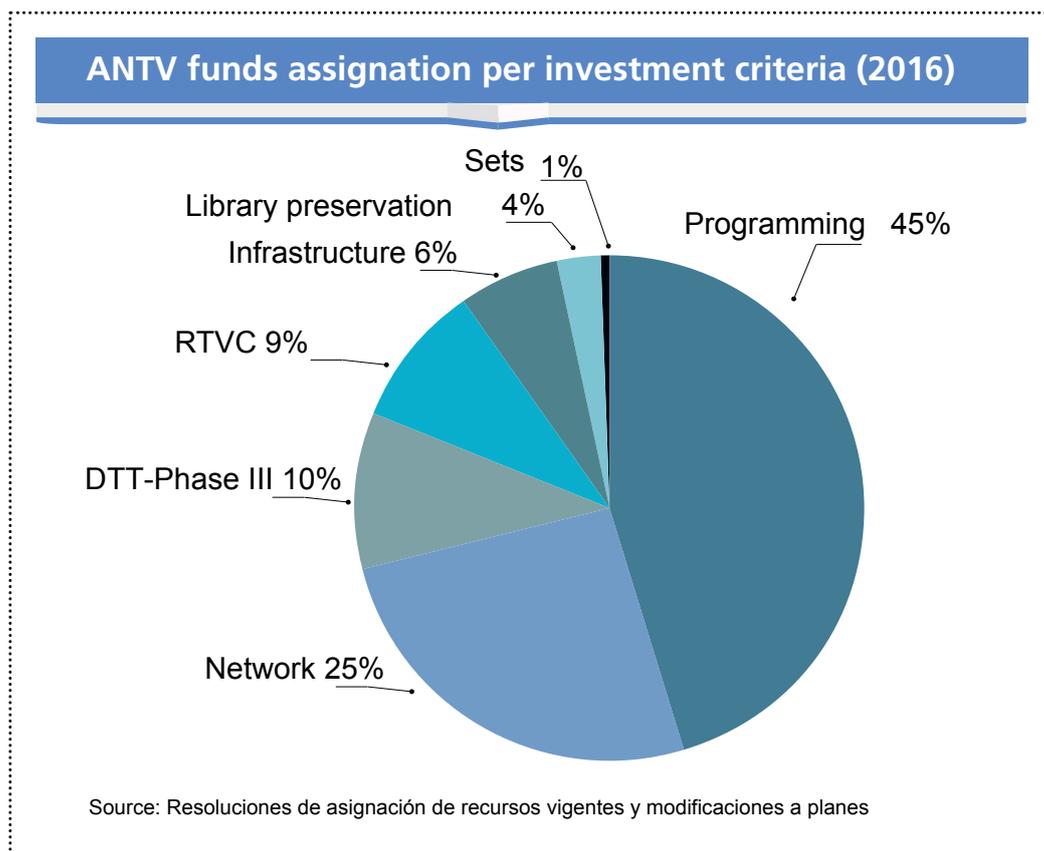
Regarding television, it has released two telenovelas in partnership with **Sony**: *La Hipocondriaca* and *La Suegra*; teamed up with Warner it has adapted *Nip Tuck*, locally known as *Mentiras Perfectas* (Perfect



## COLOMBIA



### Large experience in TV production



Lies). It also provided production services to History Channel's docu series *Kingpin*.

**RCN Television**, the other incumbent private broadcaster, has human resources, facilities and state of the art equipment. Being one of the players most active in the international co-production market, it has produced *La Pola*, *Rosario Tijeras*

--a success in Mexico-- and *Lady Tabares*, *La Vendedora de Rosas* with **Sony**, a partnership that will result in at least one more project; two other projects are under production at this time, and the company is continuously looking for new partners.

With a production floor of more than 23.000 square meters, **Fox Telecolombia** is the largest

Colombian producer and one of the major outlets within the region. As part of its expansion plan, in 2014 it opened **Estudios TeleMexico** in that country.

In Colombia it has eight sets, one of them featuring the highest ceiling in the country, fitted with locker rooms, makeup and dressing rooms, food court, rest areas, Wi-Fi and parking lot.



## COLOMBIA



### Major Co-production players



#### Caracol TV

With presence in over 50 countries, **Caracol Televisión** is one of the main broadcasters in Colombia but with an important track record of coproductions and strategic partnerships with international companies like Telemundo, NBC, Univision, Televisa, Telefe, Rede Globo, Venevisión, RCTV, Global Television Network, TV Azteca, Azteca América, Sony Pictures Entertainment, Warner Bros., TVE, ABS-CBN and GMA Network. Caracol counts also with 14 Studios equipped with HD and UHD technology, all ranging from 260 to 800 m<sup>2</sup> (over 28,000 m<sup>2</sup>). Among the main coproductions, the company created 2 telenovelas with Sony (*La Hipocondriaca* and *La suegra*), the Colombian version of *Nip Tuck (Mentiras Perfectas)* with Warner, a docu series for History Channel (*Kingpin*), two series for Televisa and Univision (*La Viuda Negra* and *Tiro de Gracia*) and three movies with Marvista Entertainment (*Abducted*, *Cup of Love* and *ExPatriot*).

Website: <http://www.caracoltv.com/>



#### RCN Televisión

In addition to owning a programmer and a Free TV channel available nationwide, **RCN Televisión** produces original telenovelas like *Café Con aroma de Mujer*, *Yo soy Betty la fea*, broadcasted in 180 countries and with over 28 adaptations; *Hasta que la plata nos separe*, *El último matrimonio feliz* and *Doña Bella*, among others. In TV series, the company also has produced and coproduced some titles like *El capo* (MundoFox), *A corazón abierto*, based on *Grey's Anatomy* (ABC); *La viuda de la mafia* (Coestrellas) and *La Pola*, *Rosario Tijeras*, *Lady Tabares*, *la vendedora de Rosas*, all with Sony/Teleset.

Website: <http://www.canalrcn.com>



#### Dynamo

Founded in 2006, **Dynamo** has established itself as one of the leading production companies in Latin America with presence in Bogotá, Madrid, Mexico, and New York.

The company produced over 30 feature films, such as *The Hidden Face*, *Out of the Dark*, and more recently, *Malcriados*. It also provided production services for movies such as *The 33* with Antonio Banderas, *American Made* with Tom Cruise, and TV series like *Narcos* (Netflix)

and *El Chapo* (Univision), and others for companies like Participant Media, Paramount, Sony, Fox and Discovery.

Website: <https://www.dynamo.net>



#### Fox Telecolombia

Created in 1996 as Producciones Bernardo Romero Pereiro, and acquired in 2007 by Fox Networks Group (51%), **Fox Telecolombia** produces content for clients such as RCN de Colombia and Telefuturo (USA). Additionally, the production company works together with FNG Latin America in the production of content for other clients in the United States and Latin America. Some titles are *Tiempo Final*, *La Beca*, *La Dama de Troya*, and *Mental*, the first one spoken in English recorded in Latin America. Other hits are *Pandillas*, *Guerra y Paz*, *Floricienta*, *Historias Familiares*, *Enigmas del Más Allá*, and *Zona Rosa*.

Website: <http://foxtelecolombia.com/>



#### Teleset

Based in Bogotá, **Teleset** was founded in 1995 and is one of Colombia's largest independent TV producers. On January 2009, Sony Pictures Television International acquired a 50% stake in the company and on April of the same year, Sony consolidated Teleset with its other US and international TV companies under the SPT roof such as 2waytraffic, Embassy Row, Starling, and Lean-M. Teleset productions include *Amor en Custodia*, *El Auténtico Rodrigo Leal*, *La Baby Sister*, *Cuando quiero llorar no lloro*, *Juegos Prohibidos*, *Marido a Sueldo*, *Los Protegidos*, *El Inútil*, *Isa TK+*, and *Señorita Pólvora*.

Website: <https://www.sonypicturestelevision.com/home.php>



#### CMO Producciones

Created by Clara María Ochoa Domínguez over 17 years ago, **CMO Producciones** is one of the most recognized production companies in Colombia, focused in cinema, TV series, documentaries and transmedia content. Among the top shows produced by CMO stand out series like *La Niña*, *La Ronca de Oro*, *Fugitivos*, *Tarde lo Conoci* and *Correo de Inocentes*.

Website: <http://www.cmoproducciones.com/>



# CHILE

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	18,1
Hholds (millions)	5,2
TV Hh (millions)	4,7
Pay TV Subs (cable, wireless)	1.920.000
DTH (pay TV)	1.790.000
<b>Total</b>	<b>3.710.000</b>

Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017



# Efficiency and government support

Chile is one of the Latin American countries that has worked the most in developing and strengthening its audiovisual industry, with several financing programs applied to the activity; the incentives are distributed to the producers through several government departments.

- Law 19.981, enacted in 2003 during the Ricardo Lagos Presidential term (2000-2008) is a key instrument to the promotion of the Chilean audiovisual activity.

- In June 2015, the Consejo Nacional de la Cultura y las Artes (National Council of the Culture and Arts, CNCA) launched the first Política Nacional del Campo Audiovisual (National audiovisual field Policy) for 2017-2022, presented by Secretary of Culture Ernesto Ottone. The development and

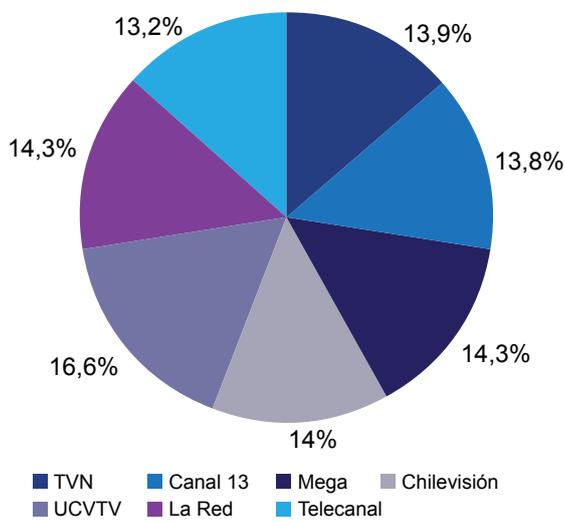
Chile: Consejo Nacional de Televisión funding (2011-2017)



Source: Consejo Nacional de Televisión (CNTV)

Percentage of programming hours, by channel (2016)

Total of hours broadcast in 2016: 54.594



Source: CNTV

competiveness increase of the audiovisual industry is one of the key goals of this plan, which also includes 'audience development', equitable growth and sustainability across de nation, as well as international expansion.

The government intention is to showcase Chile at the world movie scene, attracting large international productions, a challenge assumed by the Film Commission Chile.

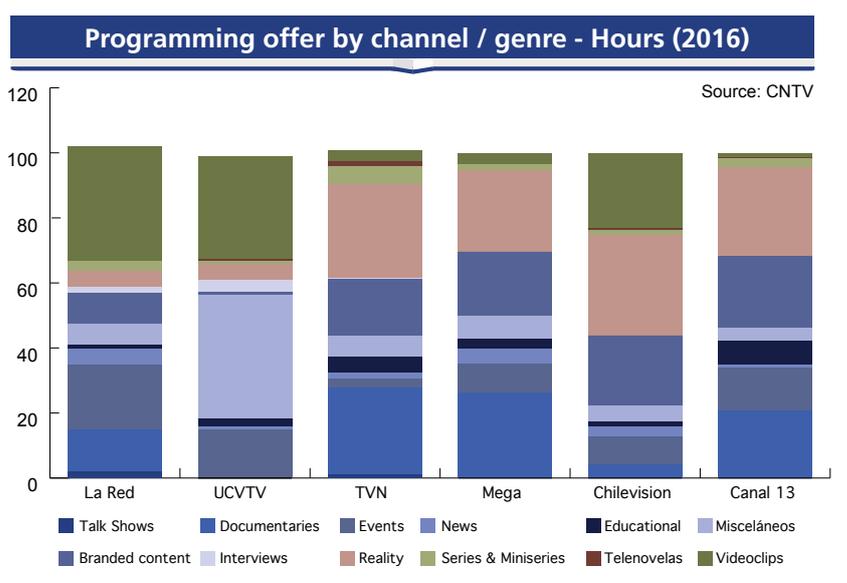
Chile is a country with vast geography and diverse climatic circumstances along its 7.000 Km of Pacific Ocean shoreline: climates, landscapes and scenery, in addition to



## Efficiency and government support

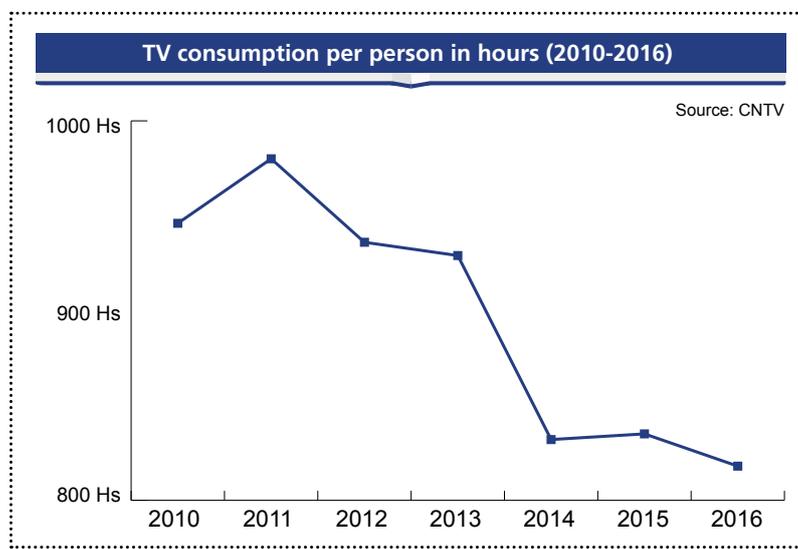
a territorial shape that allows traveling between different locations in a short time period. This closeness results in substantial time and cost savings.

- On the other hand, the ATA Carnet, a customs document that allows free temporary admission of goods, exempted from duties and taxes, is available. This simplifies customs formalities for the temporary admission of elements to the country, and its transport through other nations that also acknowledge the ATA Carnet.



- In terms of talent, Chile has many English-speaking professionals and technicians with large experience in world-class audiovisual productions; the equipment is of cutting-edge quality: The Russian Arm crane; Flight Head, for mounting on top of vehicles with 360° operation; helicopters, Motion Control and other devices and software.

- Starting this year, the Film Commission Chile coordinates the work of nine Regional Film Commissions that offer in-site attention to producers and promote activities at a local level. A number of counties have



signed agreements to become *Film Friendly* and locally participate in the cash rebates program mentioned above.

- This work is reinforced through alliances with the production service partnership *Shoot in Chile* (see [shootinchile.net](http://shootinchile.net)), which is part of the Asociación de Productores De Servicios de Producción Audiovisual (Audiovisual Production Association, see <http://www.apct.cl/directiva/>) and Cinemachile, (<https://ww.cinemachile.cl>), a public-private agency focused on the



## Efficiency and government support

promotion of Chilean audiovisual production in the world. ProChile (<http://prochile.gob.cl>) is a partner at this endeavor; the Film Commission Chile ([www.filmcommissionchile.org/estimulos/](http://www.filmcommissionchile.org/estimulos/)) collaborates too.

- The Fondo De Fomento Audiovisual (Audiovisual Promotion Fund, see <http://fondosdecultura.cl/area/audiovisual>), budgeted by the Consejo Nacional de Cultura (Culture National Council) is one of the most important in Chile, it finances the production and distribution of movies, script development, equipment, professional training, research and diffusion of the new creative trends and technological innovation.

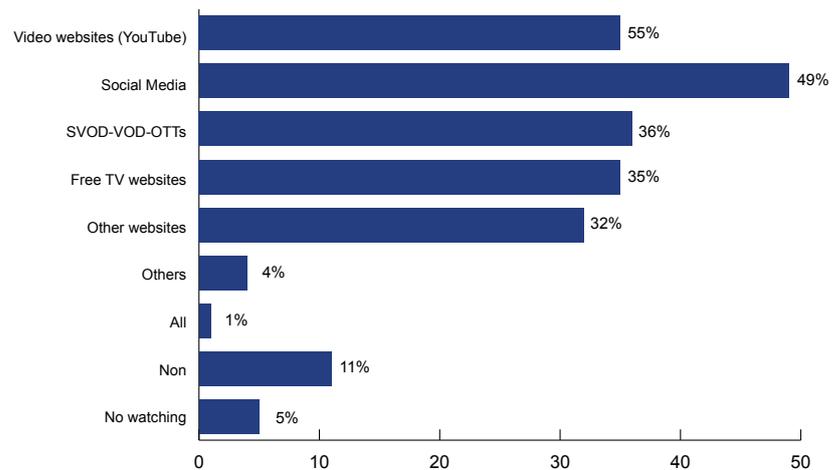
- Created in 1992, the Consejo Nacional de Television (National television Council, CNTV) is now the source of the largest subsidy to television production through the Quality Promotion Fund (Law 18.838) that promotes, finances and subsidizes the production, airing or diffusion of high-quality content and programming of national or regional interest.

- From 1993 and 2009 it helped produce 172 series to which it contributed with close to USD 20 M; this year, close to USD 7M have been assigned. The Fund finances totally or in part the production, transmission and distribution expenses of content. Local, regional and national channels and independent producers may apply, foreign channels or producers may participate.

- At first, the Fund considered only one genre, but this has been widened; in 2004 there were six genres: historic miniseries, fiction, non-fiction, regional, kids up to 6 years and 6+ years old kids. Later, already finished documentaries were added (2005), New Seasons of content previously financed by the Fund (2006), Microprogramming (2008) and Programming locally produced or of local interest (2009).

- International co-productions started being considered in 2011, with two animation projects: a Colombian-Chilean venture, *OOOmmm Mmmoo* (26 episodes) and *Pasos de Cumbia* (10x50'), a Chilean-

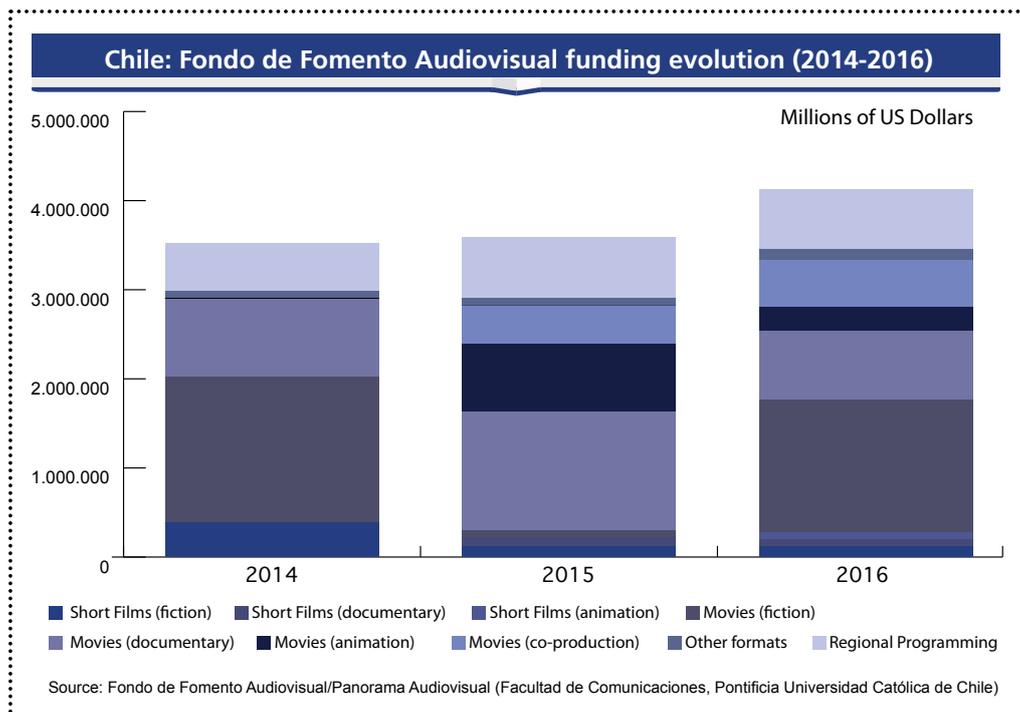
Audience of series, movies and videos, per platforms (2016)



Source: Primera Encuesta Nacional sobre Contenidos Audiovisuales y Televisión por Internet



## Efficiency and government support



Kenyan-Italian partnership. Recently, another milestone was set with a co-production by local broadcaster Mega and Turkish Kanal D.

- The Agencia de Desarrollo Económico de Chile (Chilean Economic development Agency, CORFO) also helps develop the local audiovisual industry through its Industrias Creativas de la Gerencia de Desarrollo Competitivo (see <https://www.corfo.cl/sites/cpp/programas-y-convocatorias>) program, promoting the execution of self-contained and series programming by audiovisual producers or companies, aiming at the local and international markets.

- Launched in June by CORFO in alliance with the Film Commission at the Consejo Nacional de la Cultura y las Artes, the Programa Piloto de Apoyo a Inversiones Audiovisuales de Alto Impacto (Pilot Program of Support to High-end Audiovisual Investments) will assign, during two years, a subsidy to international productions with a budget in excess of USD 2 M to be shot within Chile, through a rebate of 30% of the expenses qualified for television series and movies, up to USD 3 million.

- With this program and the goal to turn it into a permanent stimulus with larger funding, Chile aims at developing an audiovisual industry that should represent an important income for the local economy.



## CHILE



### Major Co-production players



#### Mega

Besides being the leading broadcaster in Chile, Mega is one of the main producers in Chile with big successes like *Tranquilo Papá*, *Eres Mi Tesoro*, *Pobre Gallo*, *Pituca Sin Lucas*, the local version of *Sres. Papis* (Telefe), and *Montecristo*.

In april 2017, Mega and Turkey's leading media company Kanal D signed a new co-production and co-development deal. Both companies, which already have a long-term collaborative relationship, will collaborate on films, television, and other instances of production that will be available in the two markets.

Website: <http://www.mega.cl/home/>



#### TVN

Throughout its history, Chilean broadcaster TVN has been able to produce and create its own slots both by its own and in association with several producers. The telenovelas and series produced by TVN and foreign companies occupied since the beginning of the channel the afternoon schedule, however since 2004, with the premiere of *Ídolos*, TVN started to produce night telenovelas. Other successes of the channel were *Alguien te mira* (2007), *El señor de La Querencia* (2008), *¿Dónde está Elisa?* (2009), adapted in Turkey (ATV), US Hispanic (Telemundo), Colombia (RCN) and India (Life Ok), and *Somos los Carmona* (2013), and in co-productions stand out series such as kids show *31 minutes* (Aplaplac) and *Dueños del paraíso* (Telemundo).

Website: <http://www.tvn.cl/>



#### DDRio

Bowen/DDRio is a joint venture by Alex Bowen and DDRio Inversiones, created in 2011 with the goal of producing content with financial support and focused on a high-value service, cost-effective and realistic budget.

In two studios of more than 700m2, in the first four years the company produced more than 460 hours of telenovelas, including some works for TVN (*Dama y Obrero*, *La Chúcaro*) with a budget of approximately USD 12 million.

Website: <http://www.bowenddr.io.com/>



#### Fábula

Founded in 2004 by brothers Pablo and Juan de Dios Larraín, Fabula's projects includes feature films, short films, television series and advertising. Among the top tiles is *No* (2012), the first Chilean Oscar-nominated film in the category of Best Foreign Film. Other films are *Una Mujer Fantástica*, *El Club*, *Heroes*, *Neruda*, and for TV, it stands HBO Latin America's original series *Profugos*.

Website: <http://www.fabula.cl/>



#### Zumbastico

Zumbastico Studios (formerly Sólo por las Niñas) was founded in 2002 to produce content of high quality, originality and diversity, from the initial idea to their production and promotion. Since then it has produced over 200 pieces, including kids shows, animation, music videos, documentaries, short films and advertising.

The company is currently focused mainly on the international coproduction of kids' shows in diverse techniques, including 2D animation, live action, stop motion and puppets. Among some projects already coproduced are *Horatio and the Plasticines* (Pakapaka, Argentina), *Paper Port* (Gloob, Señal Colombia, TVN and Pakapaka); and *Cagemates* (in development).

Website: <http://www.zumbastico.com>



#### Invercine

Invercine is a production company that bets on the development, production and distribution of quality content in multiformats: TV, cinema and webseries. With a strong focus on TV, Invercine has produced successful series for Chilean Television and today is developing projects with a view to the Regional market. For TV, the company has produced series such as *Mary & Mike*, *12 Days* and *Jenny and the Princess*, and for TV some films like *Las cosas como Son*, *Un Caballo llamado Elefante*, and *Adentro y Afuera*.

Website: <http://www.invercine.com/>



## CHILE



### Major Co-production players



#### Promocine

Lead by Nicolas Acuña, former programming director at TVN, Promocine is one of the most interesting independent producers in Chile.

It has developed the drama series *Sitiados*, a co-production between FOX Network Group and TVN, and it is now working together with Chilevisión on the drama series *Inés del Alma Mía*, based on Isabel Allende's book. It is looking for new co-production partners.

Sitio web: <http://www.promocine.cl/>

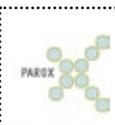


#### MyFriend

My Friend is a production company formed by a complete and diverse team of professionals with high know-how in the production of content for TV, responsible for successful productions in Latin American television.

Among the genres that the company develops are Youtube channel contents, interactive videos, and music videos for social networks; corporate, internal channels, induction and/or Events for companies, and series for companies like TVN, Canal 13, Chilevisión, Ecuavisa, Señal Colombia, TV Brasil, Rai (Italy) and Nick.

Website: <http://www.myfriend.cl/>



#### Parox

Parox is a company with 16 years of experience in audiovisual narrative production. It started making documentaries and documentary series for TV. In 2005 the company produced

its first fiction, *Play*, and since then it started to develop mainly fiction products for the cinema and TV, providing services to most of Chile's open TV channels.

To date Parox has made 9 feature films, 14 fiction series and 3 docu-realities, including the series *El Reemplazante*, *Los Archivos del Cardenal*, and the local versions of *En Terapia* (Dori Media) and *El Hombre de tu Vida* (Telefe). For 2018 is developing a mini-series project in co-production with YLE (Finalnd).

Website: <http://paroxproductora.blogspot.com.ar/>



#### Wood Producciones

Wood Producciones (1993) offers production services for films, commercials, documentaries, television programs, music videos and photography. The goal of Wood is

to participate in the design, management and production of creative audiovisual ideas and materialize them in quality projects.

The company has produced several shows for TVN, Chilevisión and Canal 13, including *Ramona*, *Los 80*, *Red Bracelets*, *Echoes of the desert* and *Revenge*.

Website: <http://www.awood.cl/eng/>



#### APCT

The Asociación de Productores de Cine y Televisión (APCT) is a trade association formed by audiovisual producers who have a common interest in the development of the

industry. All the companies included have released at least one feature film in cinemas or a national television series on Free TV or cable.

Among the milestones of APCT during this 35 years are the creation of an audiovisual platform to promote a sectoral law, and the creation of CinemaChile, an internationalization agency that during the last years has positioned the Chilean cinema in the main festivals of the world through the recognition of our directors and actors

Website: [www.apct.cl](http://www.apct.cl)



# PERU

## TV HOUSEHOLDS, PAY TV SUBSCRIBERS

Population (millions)	31,5
Hholds (millions)	8,9
TV Hh (millions)	7,4
Pay TV Subs (cable, wireless)	1.810.000
DTH (pay TV)	510.000
Total	2.320.000

Pay TV subscribers: cable, wireless - DTH -  
Updated July 2017

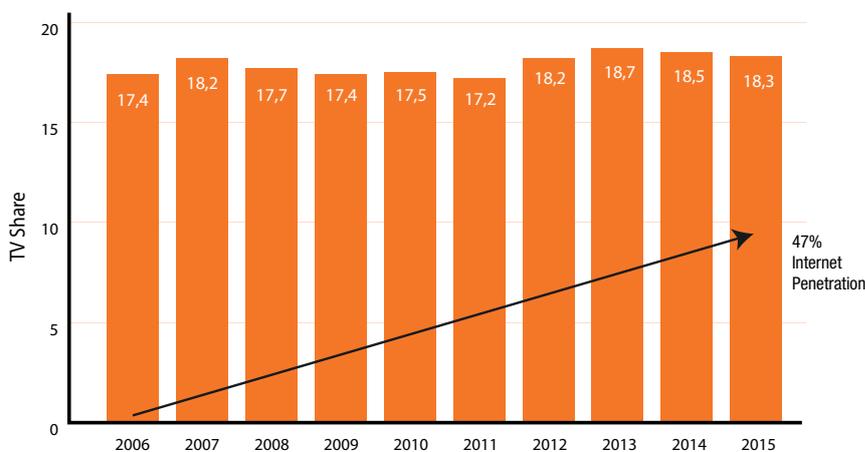


# Strong growth potential

Although for the time being it offers no official subsidies or rebates to programming produced within its territory, Peru appears as the Latin American country with the largest co-production growth potential for the near future.

The country is an appealing option due to five reasons: 1) Very good ratio between cost and quality of production; 2) Strong talent available, both in front of and behind the cameras 3) Neutral-accent language that is well accepted in all other countries within the region and also the US Hispanic market 4) Climate: it is firmly believed that 'it never rains in Lima City'; 5) Advanced technology.

TV Share vs. Internet Penetration evolution (2006-2015)

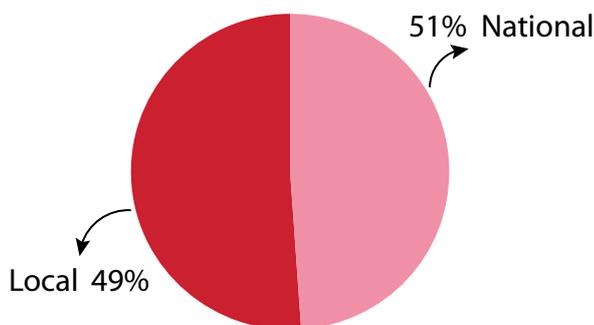


Source: Ibope / Kantar

Several local players are working together with the Government in designing tools that will turn the country even more attractive to foreign co-productions and the purchase of its production services.

Peru President Pedro Pablo Kuczynski, after taking office a little more than a year ago, appointed well-known international actor Salvador del Solar to the Ministry of Culture top post. Mr. del Solar is well acquainted with the international audiovisual markets; one of his goals is to entice foreign investors to conduct business within the country.

Share of TV channels, per type (2017)



Source: Ministerio de Transporte y Comunicaciones

A major challenge for Peru is to see expand its advertising market; it is now estimated at USD 370 million per year. The domestic economy has been extremely stable for many years and inflation very low; an ambitious nationwide fiber optics network is being built to connect thousands of villages and small cities to the Internet and deliver connectivity to most of the nation.



## Strong growth potential

The two largest Peruvian broadcasters, America TV and Latina Television, have invested heavily on top technology equipment and are very active at the international markets in search of co-production alliances and licensing of the fiction series and movie features they have produced.

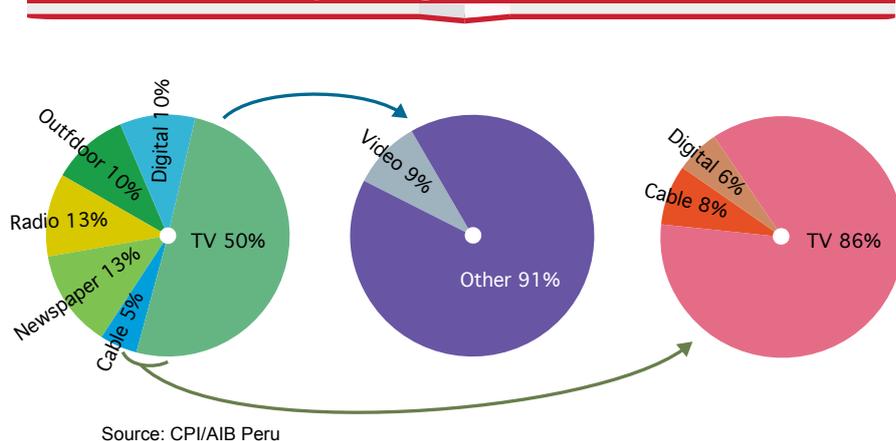
Having invested USD 45 M in Estudios America, these studios cover 53.000 square meters with five sets; this ranks it as the third largest production center in the region, following TV Globo Studios in Rio de Janeiro, Brazil, and Televisa in Mexico City.

America TV, which has led the local TV market during the past 14 years, has recently had a very successful co-production with Telefe (Argentina): fiction series *El Regreso de Lucas* (*The Return of Lucas*, 60 x 60'), already licensed to more than 15 global markets by Telefe International.

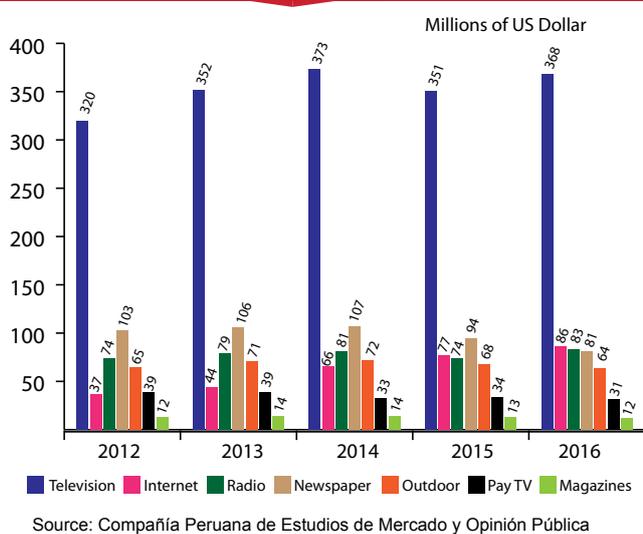
This milestone is being followed by an agreement with Sony and other projects now under discussion. America has recently announced the production of *Colorina*, based on the Mexican telenovela from Televisa coproduced by America and Del Barrio Producciones at America Estudios.

For the oncoming MIPCOM, Peru is mulling over the idea of attending with "Marca País" (Country Brand), a national exhibition booth in order to provide worldwide visibility to its potential and perspectives.

### Media ad spending, Total Vs. Video (2016)



### Ad investment evolution, per media (2012-2016)





## PERU



### Major Co-production players



#### America TV

America TV, the leading broadcaster in Peru, inaugurated in June 2016 its new Studios with over 53.000mt<sup>2</sup>, conceived from zero to become a multiplatform megacenter of productions of international category for the region and the world.

The 65% of the space is for own projects while the other 35% is for other production companies and coproduction players. Regarding coproduction, the company started with *El Regreso de Lucas* (Telefe), and is working in other like *Los Jefferson* (Sony) and *Colorina* (Televisa), and for first time is producing a film with Cone70: *Calichín*.

Website: <http://www.americatv.com.pe/>



#### Tondero

Since 2008 Tondero, one of the most popular brands in the Peruvian market, has been producing films, theater plays and shows, manages over 70 celebrities, and during the last years has been modifying its strategy in order to position itself as an alternative in fiction and strategic partner in the region. In cinema, the company has produced 4 of the 11 most seen movies in the history of Peru, with over 10 million viewers. And has been working in three new projects: *Guerrero*, centered on the soccer player Paolo Guerrero; *Locos de Amor*, in Bolivia; and *Juego Siniestro*, in Mexico. Concerning series, *Clandestino* stands out; it was coproduced with the U.S.; and, there is and adaptation of the film *Locos de Amor*.

Website: <http://tondero.com.pe/>



#### Latina

Latina Televisión is a Peruvian open television channel that has been broadcasting since 1983, initially under the name Frequency 2. In late 2015, the company signed an strategic alliance with free TV channel Panamericana TV and started to focus in the production of its own content and partnerships with companies like TV Azteca (Mexico), Caracol TV (Colombia), Telemundo (US Hispanic) and Ecuavisa (Ecuador), among others.

During the last years, the company has been very active in the production of own contents including *Verano extreme*, *Los reyes del playback*, *Las aventuras de Carloncho*

y *Mayimbú*, *Latina: Reto de Campeones*, *Tengo algo que decirte*, *7 Deseos*, *Para Que Te Traje*, *Amor de Verano*, *90 Noche*, *Telewebers*, *Ocupados* and *Dilema* (Sinapsis/ Smilehood).

Website: <http://www.latina.pe/>



#### GV Producciones

GV Producciones began to operate in 2008 with Panamericana TV after the acquisition of the Mexican format *Dancing with the stars* (Televisa), and quickly it became one of the top entertainment producers in Peru. In 2009 it adapted *El show de los sueños* (Televisa), in 2010 *El gran show* (América TV) and in 2011 it bought Endemol's *El último pasajero* (Latina).

Other hits of the company are *Dr. TV* (Oprah Winfrey and Sony Pictures Entertainment), *Operación Triunfo* (Endemol), *100 Peruanos dicen*, *My man can* (Red Arrow International), and *Are You Smarter Than a 5th Grader?* (Fox).

Website: <https://www.facebook.com/GVproducciones/>



#### Rayo en la Botella

Founded in 2013 by Ricardo Moran, Rayo en La Botella debuted with the reality *ROJO Fama Contrafama*, and the new version of *I Am*, all for Latina. The company also produced the Peruvian versions of Talpa's talent shows *The Voice Peru* and *The Voice Kids*.

In 2015, *The Voice Kids*, *My Name Is...*, *The Voice* and *Experimentores* returned to the TV, adding a new entertainment show: *Viajemos*.

Website: <http://www.ricardomorán.net/>



#### FLI International

Created in 2001, FLI was born as a distribution arm of Frecuencia Latina, but some years later it became an independent producer and distributor.

In order to find new (and good) product, the company started to invest in films like *La peor de mis bodas*, *Comida macabre* and *No me digas solterona*; and in new genres like series, talk shows and web series, like *Cinéfilos* and *Experimentores*.



# Latin American Pay Television

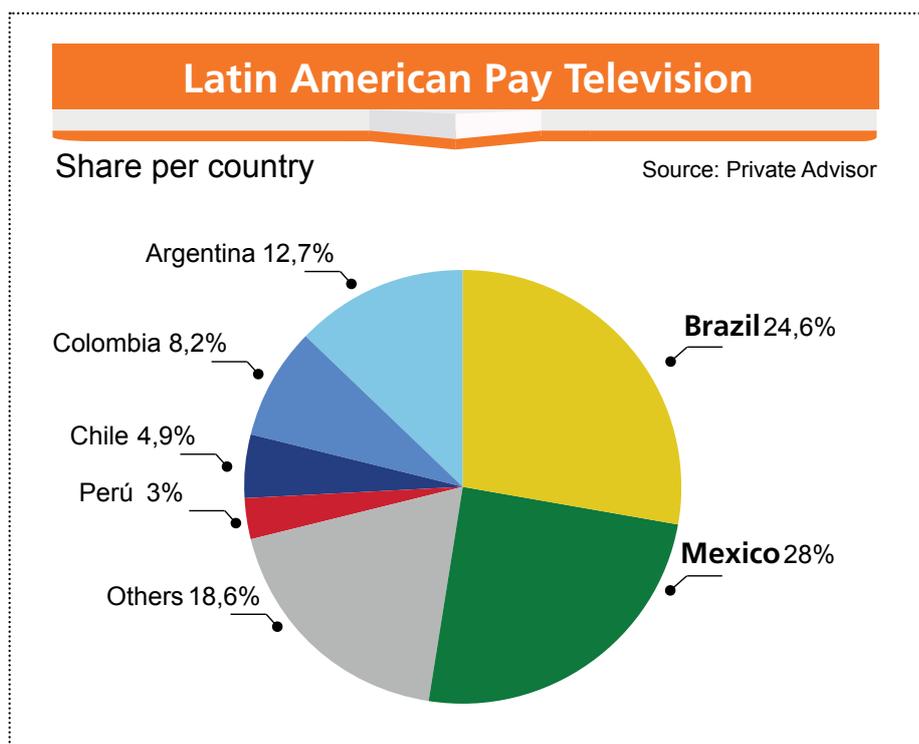
## Definitions:

Latin America has 17 countries considered; this count includes Brazil, does not include Guyana, Suriname, French Guiana or Belize.

The Caribbean islands are considered a region separate from Latin America.

Six countries are considered for this report: Argentina, Brazil, Chile, Colombia, Mexico, Peru.

**Pay TV subscriber:** A household or person that receives pay television signals through cable, wireless or satellite distribution through a connection known by the pay television provider. The subscriber may be paying for the service or receiving it free of



charge, the provider may be reporting or not ("undercounting") this subscriber.

Illegal connections (households connected without the provider's acknowledgement) are not included in this count. According to various sources (Dataxis, Business Bureau among them), illegal connections may add an average of about 15% households to the total count, but the proportion varies from country to country. Colombia and Peru are countries with strong discrepancies between the official figures and research findings.

Total subscribers as of July 2017	75,3 M
Subscribers within 6 countries considered	61,6 M
Percentage subscribers 6 countries vs. total	81,4%
Total population Latin America considered	594 M
Population 6 countries considered	478 M
Percentage of total population within 6 countries	81,4%
Total TV households Latin America considered	148,6 M
TV Households 6 countries considered	121,5 M
Percentage of TV Hhs within 6 countries considered	81,8%

Source: Private Advisor



# Latin American Pay Television

## Pan Regional Pay Television Networks

Latin America is served both by local pay television networks and pan regional television networks beaming signals from the United States, Western Europe and certain Asian countries. Most commercial pan regional networks are beamed from the U.S. to different countries within Latin America, with differentiated feeds according to time zones and advertiser requirements. In the recent past, several of these

networks became engaged in local content production within the largest Latin American markets: Brazil, Mexico and Argentina. Co-productions with local broadcast channels and local independent producers became frequent. HBO Latin America Group, Turner International, Fox Latin America Networks, Viacom Latin America, A&E Networks Latin America and Discovery Latin America are among the most

active pan regional networks producing or co-producing content in Latin America.

In Brazil, the SeAC Law enacted in 2011 has established a local production quota for foreign pay television channels. This quota is combined with a subsidy system in exchange for certain rights after a certain time. Some producers have chosen not to apply to the subsidy structure in order to maintain full copyright control.





# Case Studies

**Co-productions enable companies to lower risk (smaller investment) and increase available know-how since each producer brings its own expertise. Here are two cases:**

## Dori Media

Dori Media has released many co-productions over the years and will continue doing so due to the advantages they provide. It created some of them with Argentine producers: *Sos Mi Vida*, *Esperanza Mia*, *Las Estrellas* (Pol-ka Producciones); *Ciega a Citas* (Rosstoc); others with TV Pública (Public Television).



The industry people in Argentina are very talented, a good combination with Dori Media's knowledge of the international markets as it rolls out content that

travels well globally: *Esperanza Mia* was sold to over 20 territories, *Sos Mi Vida* to over 95; *Ciega a Citas* to over 40 territories with seven different remakes around the world.

Governments should offer real benefits to slash production costs and allow players from outside Latin America to produce within the region. The Canadian government is doing that. It would bring more jobs to the region and decrease unemployment. In



*Las Estrellas*

addition, shooting in Latin America, outside the country of origin of the co-producer, will introduce the locations to different audiences, encouraging tourism.

The challenges are: Keep on being creative and maintain reasonable production costs to attract producers/channels from outside the region to invest there.

## Kuarzo Endemol Argentina

Since 1997, Kuarzo Endemol Argentina has expanded its presence on broadcast TV, combining local and international formats in response to the demand of a broad spectrum of viewers.



Co-productions attain a variety of genres, including entertainment, game shows, magazines, reality shows, fiction, factual and journalistic programs, being Kuarzo



*Los exitosos Perez* (Televisa, Mexico)

one of the most diversified companies in the region.

It has produced ambitious projects for over 40 countries from Latin America during the last years, and it has provided production hubs for formats such as *Fear Factor*, *Wipe Out* and *101*, in some cases developing hundreds of hours. *Wipe Out*, for example, had over 400 episodes shot.

The production of big formats is only feasible when companies from several countries can agree to a back-to-back model.

The development of the Mexican version of *Los Exitosos Pells* (Televisa) is an interesting example of co-production of scripted content. Endemol Shine Group and Underground created the original script; the format was later sold to Televisa, but was carried out in Argentina, using the integral production team of the telenovela. The sets originally mounted for its Argentine version were applied; outdoor shooting took place in Argentina and Mexico, but everything had an entirely Mexican look and feel.



# Digital co-production, a new force in the market

Co-production is not new to Latin America, but it has gained strength within the last years because of the huge growth of global marketplace players. Drama series are the driver under this new context.

Co-production of movies has been a constant within the region, with Mexico and Brazil leading the pack, followed by Argentina and Colombia, among others. Now, television-oriented joint ventures are surging; the same happens concerning the SVOD market.

Mexico, one of the largest markets in terms of digital BOD subscribers (over seven million), has co-produced with **Netflix** successful series *Club de Cuervos* (three seasons) and *Ingobernable*. With **Univision**, the leading US Hispanic media group, Netflix has co-produced *El Chapo*, about Mexican drug lord Joaquin Guzman Loera.



With Brazil, Netflix has co-developed a couple of movies; regarding series the most successful has been *3%* (two seasons) and newcomer *O Matador*.

In Argentina, Netflix has announced the development and production with **Estudio Burman/Mediapro** of *Edha*, to be premiered later this year.



Divina

Pan regional SVOD service **Claro Video (America Móvil)**, has co-produced two seasons of *La Hermandad* with **11:11 Films**, while **Televisa's Blim** (the second largest platform in Mexico)

signed with **Pol-ka** (Argentina) to co-produce high end drama series, starting with *Love, Divina* in which Federation Kids & Family (France) is taking part.



La Fragilidad de los cuerpos

In Argentina, **Flow -- Grupo Clarin Cablevision's** OTT platform -- is a key partner at a five-year co-production agreement with **Pol-ka** and **Turner Latin America**. *La Fragilidad de los Cuerpos* has been aired by partners



La Hermandad

**El Trece** (Clarín's free TV channel) and **TNT** (Turner's pan regional Pay TV network), and is available on Flow; a second tittle is under production: *El Maestro*. The agreement calls for the production of two series a year.



# Location, location, location

Latin America offers more than 100 unique location sites, ranging from “moon surface” in Northwestern Argentina, salt camps and sand deserts to the Andes mountains, the Puna highlands (3.400 meters above sea level); the Titicaca lake (3.800 meters above sea level), the highest in the world, on the border of Bolivia with Peru; rivers such as the Amazonas and Orinoco in Brazil; snow and ice landscapes in Chile and Argentina; the world-famous Patagonia lowlands with its breathtaking open spaces, waterfalls in Argentina, Brazil and Colombia; two oceans (Atlantic and Pacific) and the Gulf of Mexico; forests in the Amazonia section of Brazil and whatever the imagination might conceive in search of ambience.



For history-related content, Mexico offers a variety of monuments from the Azteca and Maya 15th Century civilizations, Peru has cities founded during the Inca era; in Paraguay, Bolivia and Argentina there are Jesuit mission buildings and churches, as well as dwellings from the Colony times when the region was ruled by Spanish authorities; the same happens in Colonia, Uruguayan city across the River Plate, less than one hour trip by boat from Buenos Aires; the Argentine main city and Montevideo in Uruguay have a large number of 20th Century buildings of varied architecture.

## About the author

# Prensario

This report has been prepared for Reed Midem by Editorial Prensario SRL, publisher of trade magazines covering television, music, broadband and Information Technologies.

Prensario International issues are published in Spanish, English and/or Portuguese languages, according to the country where related conventions are held. Founded in 1973 and based in Buenos Aires, Argentina, Prensario also operates four websites covering these fields and the weekly email-delivered newsletter Prensario International Online, sent to some 10.500 industry executives and professionals around the world. Private Advisor, a monthly newsletter in English language with statistics and commentary about the world pay TV markets, is distributed among top industry executives.

During many of the conventions and conferences Prensario International attends and covers in Latin America, the United States, Europe and Asia, daily reports are published and distributed over the Internet to a select database.

## This report is brought to you by MIP Cancun

Created by the organizers of the world's leading TV content markets, MIPTV and MIPCOM, MIP Cancun, Latin America TV Market, brings together the community of acquisition, distribution, and production executives from 46 countries to develop content deals for the fast growing Latin American and US Hispanic TV markets.

MIP Cancun offers two main formats:

**1-to-1 Distribution Market:** A unique opportunity for program sellers to deal face-to-face with a galaxy of multi-platform buyers servicing the LATAM and US Hispanic markets and for buyers to explain programming strategies and access new content.

**Co-Production Market:** Turbo charge co-production projects by meeting the people who matter. Find the partners who will turn a project into a program.

MIP Cancun takes place in November, in Mexico.

### Our websites

**mip.cancun**

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**miptv.**

<http://www.miptv.com>

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