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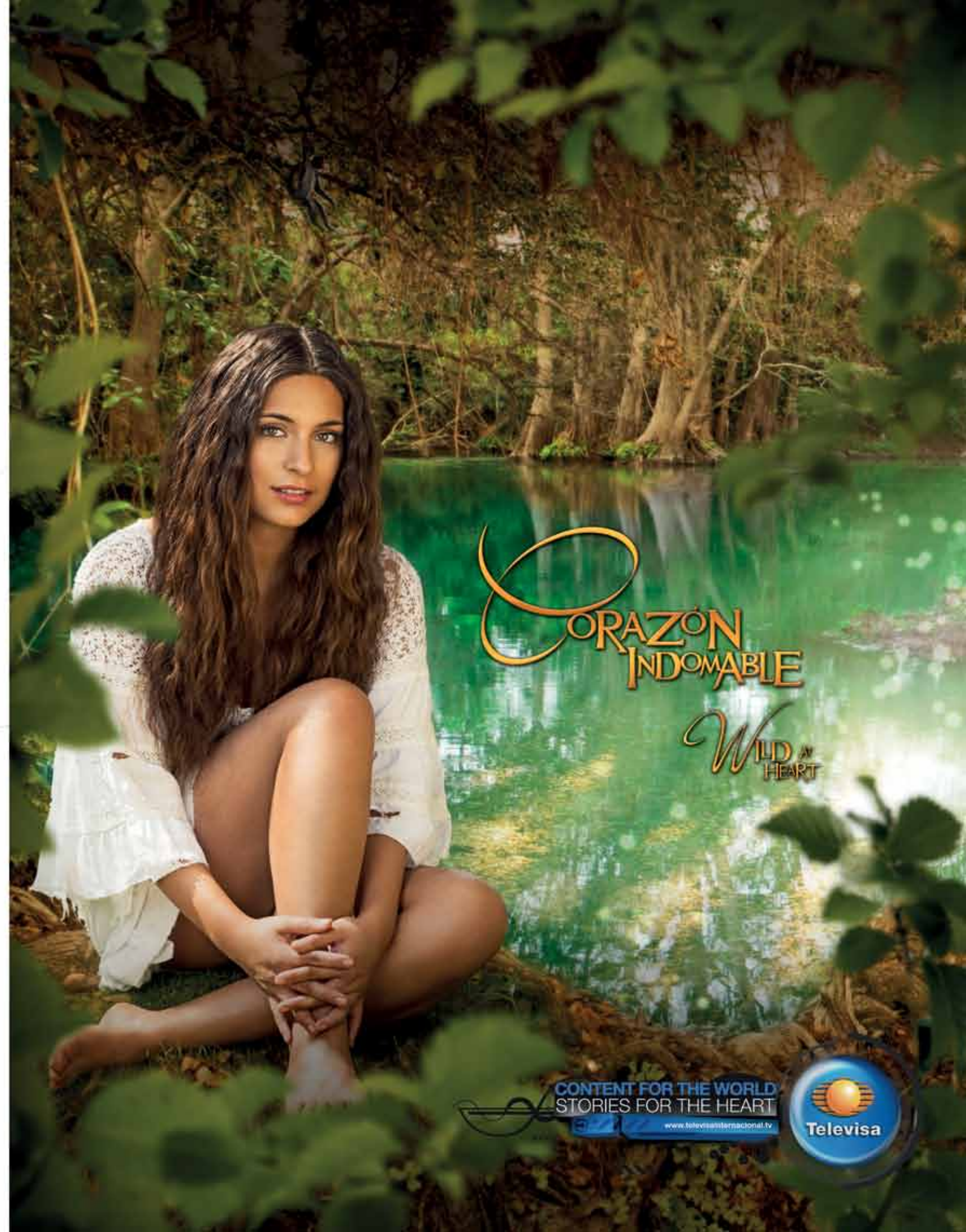


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## THE FAR FUTURE IS NOT FAR AT ALL

We highly recommend this MIPTV issue. At the main report, you have the latest about the approach of Microsoft, Amazon, Google and Apple on the content market. Through the edition, a complete worldwide picture of what the top regional TV broadcasters are doing to deal with the emerging multiple-screen era.

The market is evolving very fast and what was thought for within 5-10 years, is taking place now. Both traditional broadcasters and suppliers must hurry up to develop their new media ventures, including OTT as they did DVD in the past. We are facing a context where high-quality content will continue being the king, but the output rules will change so much that for sure, the business models and how to monetize them, will be so important as the content itself.

Versus MIPCOM, MIPTV is more focused on the production side, digital trends, and the trans-regional co-productions ventures that are the high-end of the content business today. Due to this, the multiple-screen era promises a new wave of non-traditional alliances and multimedia deals for this show. Let's pay attention on the daily news, then.

### JUST TO REMEMBER...

For those reading PRENSARIO INTERNATIONAL for the first time... this publication is based on Latin America, but has more than 20 years covering the whole international market, and now it manages strong coverage and feedback from all regions.

As well, we've strongly developed our online services. At present we offer daily e-mail newsletters in English language during the week of the shows, with testimonies of buyers and the major market trends rising. If you are not receiving them, please enter [www.prensario.net](http://www.prensario.net).


*Nicolas Smirnoff*


### MIPTV 2013: MAIN SCHEDULED EVENTS

EVENT	DAY & DATE	PLACE
MASTER KEYNOTE TIM HINCKS (PRESIDENT, ENDEMOL GROUP)	MONDAY 8 <sup>th</sup> , 12.15PM	GRAND AUDITORIUM
INTERNATIONAL DRAMA CO-PRODUCTION SUMMIT	MONDAY 8 <sup>th</sup> , 3PM	MAJESTIC HOTEL
PEOPLE'S CHOICE AWARDS WITH STEVE HARVEY	MONDAY 8 <sup>th</sup> , 5.30PM	CARLTON HOTEL
COCKTAIL ITV STUDIOS GLOBAL ENTERTAINMENT	MONDAY 8 <sup>th</sup> , 5.30PM	BOOTH R38.01
COCKTAIL A+E NETWORKS	MONDAY 8 <sup>th</sup> , 5.30PM	BOOTH G13.18
COCKTAIL ENTERTAINMENT ONE	MONDAY 8 <sup>th</sup> , 5.30PM	BOOTH RB.43
PRESENTATION/COCKTAIL OF RAI WORLD PREMIUM	TUESDAY 9 <sup>th</sup> , 6PM	PLAGE ROYALE RESTAURANT
GAUMONT INTERNATIONAL PARTY	TUESDAY 9 <sup>th</sup> , 6.30PM	CLUB 21, LA PLAGE


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## FREMANTLEMEDIA: 'IN AN INCREASINGLY FRAGMENTED MARKETPLACE, BRANDS ARE EVEN MORE IMPORTANT'

PRENSARIO interviews for the first time the CEO of FREMANTLEMEDIA, Cécile FROT-COUTAZ, who replaced TONY COHEN in April 2012. She highlights the general outcome of the company in its first anniversary of one of the leading worldwide creator, producer and distributor.

'2012 was another good year for us. The economic climate is tough and we are not immune to that, but our financial results for the year were strong and we produced and distributed number one shows for leading broadcasters across nearly every major TV market,' explains to PRENSARIO Cécile Frot-Coutaz, CEO of FremantleMedia.

'All around the world, our entertainment hits continued to travel and perform well, along with our stable of long running, top rated dramas. We continue to produce the kinds of shows that will draw audiences in their millions time and time again, because they are exceptionally well made, the storytelling is inspiring, and they're hugely entertaining.

'We create good value, top quality, engaging content and that's vital in today's broadcasting industry. Our ability to do this is becoming increasingly valuable in the digital age, as we find new avenues to extend our brands across all platforms,' she remarks.

At the end of last year, FremantleMedia was YouTube's biggest global traditional TV partner, with 101 channels registering over 4.5 billion views in 2012. 'We have also announced a raft of

development and distribution deals with new platforms like Hulu, Netflix and Vuguru. Our gaming company Ludia reached three million daily active users and ten million monthly active users in 2012, for the top games and apps it has developed for mobile and Facebook,' adds the executive.

Along with that, the Kids & Family Entertainment division also had a particularly strong year. 'We are now one of the leading independent producers and distributors in the sector, with more than 15 titles in production globally, and we signed several major development and distribution deals in 2012. Among them was a landmark partnership with BBC Children's to co-develop, co-produce and co-fund a continuous sequence of new children's programs over the next five years.'

### FUTURE

'Going forward, it's a combination of caring for the hugely successful programs that we have already, whilst broadening our scope, scaling up our investment in development, and diversification into new genres. We have put a very clear focus on fuelling the creative pipeline, developing new formats and building brands across a broad range of genres. For MIPTV we are bringing programs like *Everybody Dance Now* that is Holland's #1 show (RTL4). Entertainment is still strong and a big focus for us. Scripted is also important, as it's a big part of our business and we are looking to become more prominent in the space, whether through acquisition or organic growth.'

'We produce and manage some blockbuster global brands and will never lose sight of our core, even as we are investing in development and diversifying into new genres. We have recently announced a strategic realignment that involves moving our commercial ancillary activities into our local production operations, which gives us huge opportunities as far as our own brands are concerned.'

'Our commercial and creative teams will now be even more connected, working side by



Holland's no 1 new entertainment show of 2013, *Everybody Dance Now* is on FremantleMedia's slate for MIPTV



*Britain's Got Talent* was the highest rated entertainment series of the year in the UK

side from the development stage onwards. By transferring these skills into our local production businesses, we create a far more direct and seamless integration between our production efforts and the commercial activity surrounding our hit shows.'

'This will also give us the ability to manage and grow our brands in a far more holistic way, creating added value and the opportunity for even greater engagement with viewers around the world. In an increasingly fragmented marketplace, brands are even more important.'

'We have created one new, stand-alone, global division that will focus on distribution and kids & family entertainment, and appointed David Ellender to lead it, as CEO of FremantleMedia International and Kids. Maintaining our focus on these two key areas will continue to be a priority for us. We have also created a new digital & branded entertainment division to focus on the company's activities in these areas, to be led by Keith Hindle. This underlines our clear focus on furthering FremantleMedia's position in this space,' completes Frot-Coutaz.



Cécile Frot-Coutaz, CEO, FremantleMedia





## CME: 'THOUGH TIMES REQUIRE BOLD ACTIONS'

**Central European Media Enterprises Ltd.** (CME) operates entertainment businesses in six Central and Eastern European markets with an aggregate population of approximately 50 million people: Bulgaria, Croatia, Rumania, Czech Republic, Slovakia and Slovenia.

In 2012, CME had net revenues of USD 772.1 million compared to USD 864.8 million in 2011 (-11%), and OIBDA1 of USD 125.4 million compared to USD 167.0 million in 2011.

According to **Adrian Sarbu**, president and CEO of CME, company's performance last year 'reflected the tough market conditions'. He highlighted during the Conference Call on February 27, 2013: 'Challenging times require bold actions: increasing advertising prices and carriage fees'.

'TV advertising spending declined a further 6% in 2012, driven by weakening GDP, reluctance of consumers to spend in an austerity environment, reduction of advertising budgets and under fulfillment of commitments by certain global clients. And last but not least, aggressive discounting by competitors. It was a hard 2012 and we learnt a lot'.

Slow consumption growth and reduced advertisers' budgets continue to put pressure on advertising

spending. 'In order to reverse the downward spending trend, we are increasing prices in prime time in all markets. In the Czech Republic we are targeting double digit price increases. To support these actions, we are investing more in audience share in prime time in all markets', he added.

CME needs to get its fair share of the revenues that carriers get from distributing CME's channels to cable, satellite and IPTV. Remarked **Sarbu**: 'With the best performing channels in each market, we are targeting significant increases in fees per subscriber. In Bulgaria we successfully concluded the majority of negotiations with operators. Romania will follow in the next six months'.

'In executing these actions, we are meeting resistance from other players in the market which may impact our revenues in H1 2013. With strong leadership positions in all our countries, no debt due until November 2015 and the support of our major shareholders, we are looking forward into 2013 with confidence that we can build upon our strengths and increase our revenues', completed.

Since the financial crisis begun in 2008, it's being said that the Central and Eastern European market will recover. But this never comes and the reality of those territories is still complicated. **Sarbu** explained: 'We are planning to restructure our operating model, to reduce the cost base and improve our capital structure and liquidity. We will streamline our operating model in order to reduce the non-core cost to better execute our One Content, Multiple Distribution strategy country by country. We target up to USD 25 million of annual savings'.

### 2013, CHALLENGING TIMES

'To match the expectations of certain demographic segments and advertisers' demand, and utilizing our existing library sources we successfully launched two male channels, **Fanda** in the Czech Republic and **Dajto** in Slovakia; two female channels, **Acasa Gold** in Romania and **bTV Lady** in Bulgaria; one comedy channel **Smichov** in the Czech Republic, and early this year we launched **Telka**, a new **Nova** classic channel in the Czech Republic; and **Foor**, a comedy channel in Slovakia'.

'In all our markets we continue to be the



The Voice of Czechoslovakia was broadcasted in two countries Czech Republic and Slovak Republic

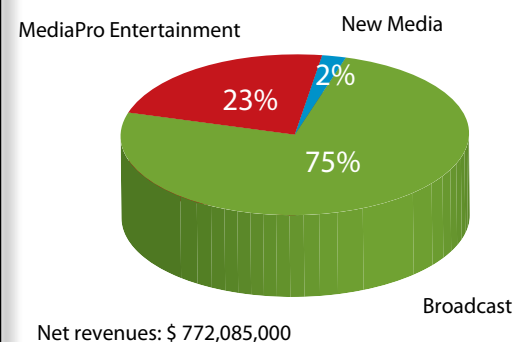
undisputed audience leader and generated the majority of the advertising inventory. The new channels help us strengthen our audience share leadership in these markets. Our average market shares were solid and stable in 2012 at 64%'.

'Changes on consumption patterns mean we should seek faster's growth in non-advertising revenues including carriage fees. Strengthening audience share with additional local production and new channels is key to supporting our new advertising pricing initiatives.

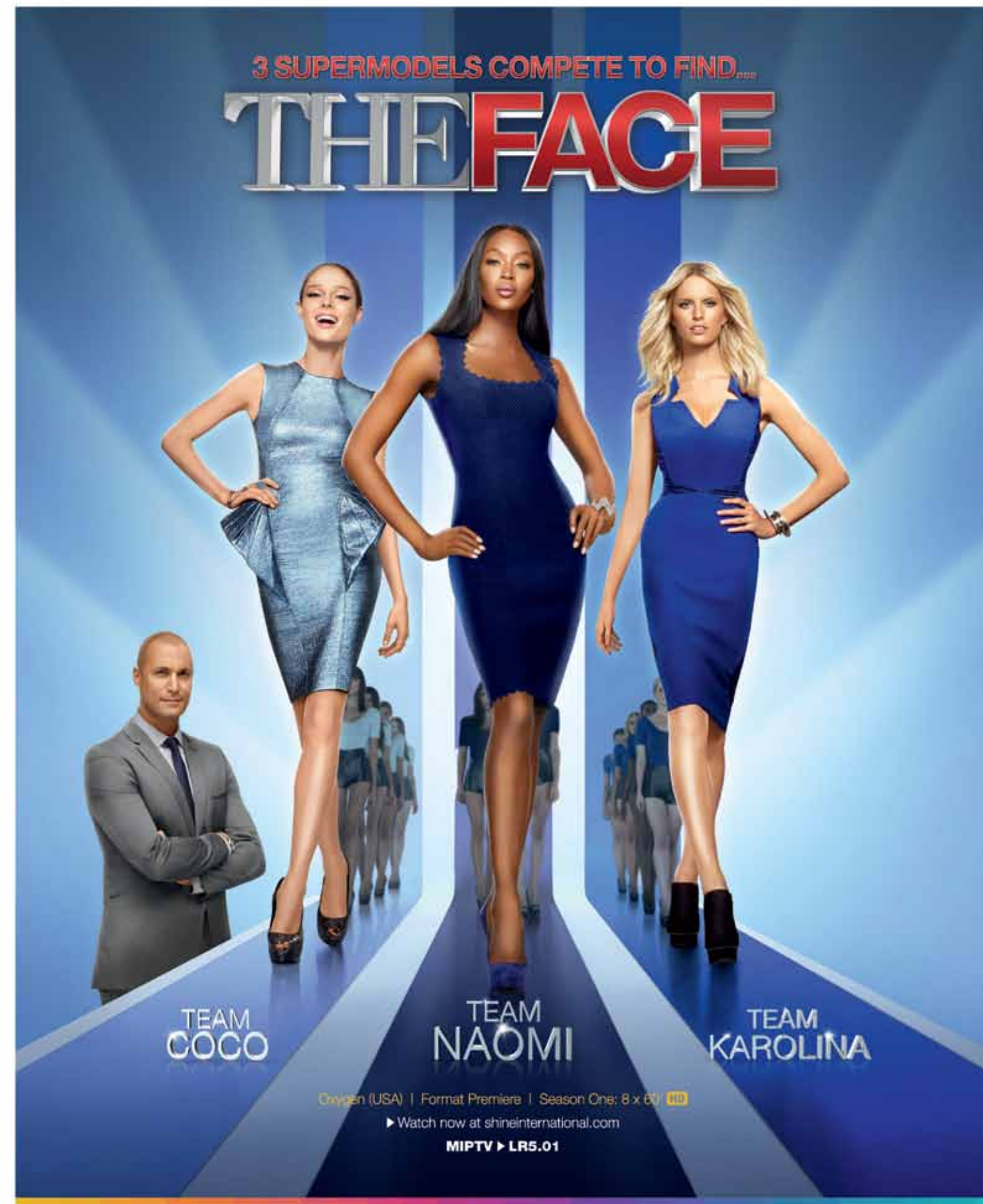
### NEW MEDIA

We continue to diversify our revenues with **Media Pro Entertainment** and new media (**Voyo**) with double-digit growth. Continuing investment in **Voyo**, new media and original content will position us to capture Internet advertising and drive non-advertising revenues faster than in 2012. We need to increase our cash generation and achieve positive free cash flow', completed **Sarbu**.

### CME: NET REVENUES, BY SEGMENTS (2012)



Source: CME Group





## LOS PILARES DE BAND

PRENSARIO publica a continuación un reportaje exclusivo con **DIEGO GUEBEL**, ejecutivo de larga trayectoria en la televisión y que ahora es director general de contenidos de **BAND**, parte del GRUPO BANDEIRANTES —uno de los más importantes del país—, y CEO de la productora **EYEWORKS CUATRO CABEZAS** con la que trabaja en Argentina, Chile y Brasil.

**Band** es el cuarto broadcaster en audiencia con 5.6% de market share a febrero, según **Ibope Media Brasil**, y cuarto en facturación publicitaria con el 19% del mercado (USD 314,4 millones) a enero de este año, de acuerdo a datos de **Ibope Monitor**.

En conversación con PRENSARIO, **Diego Guebel**, director general de contenidos de **Band**, explica: 'Actualmente ocupamos la cuarta posición en el ranking nacional de televisión abierta, con una cuota del 6% de hogares. El brasileño es un mercado de actores consolidados en donde cada cadena tiene bien definida su audiencia'.

'Nosotros nos definimos como la red mas joven y moderna, que se apoya en tres pilares: el fútbol, el reconocido periodismo de **Band** y la mejor oferta televisiva en el género humorístico, con *Pánico*, *CQC* y *Agora e tarde* nuestros estándares', añade el ejecutivo.

'Siempre apostamos al entretenimiento, la ficción no es una opción ahora para nosotros. Apostar en ese rubro es un plan a mediano, o más bien, largo plazo. En la posición en la que estamos actualmente, sin

duda, competimos mejor con el entretenimiento. El fee de entrada para la ficción es alto debido a la posición dominante de **Globo** y **Record** en este rubro'.

Sobre las adquisiciones, señala: 'Estamos siempre alerta, con los ojos abiertos, curiosos e inquietos, e inclinados hacia la búsqueda de game shows, para incorporarlos a la programación. Trabajamos in house con **Eyeworks Cuatro Cabezas** y con la gente que produce *Pánico*'.

'En 2013 contaremos con la colaboración de **Elisabetta Zenatti** que, como directora ejecutiva de **Floresta**, tendrá injerencia en la producción de la adaptación de *Quién quiere ser millonario?*, formato original de **Sony Pictures Television**, para nuestra pantalla', resalta.

Los planes de expansión incluyen la evaluación de nuevos productos y formatos, dice **Guebel**. Y remarca: 'Recientemente comenzamos a exhibir *Los Simpsons* y ya trabajamos en el casting de *Kitchen Nightmares*. Además, está previsto para este año la emisión del formato *Lo sabe/No lo sabe*'.

### EYEWORKS CUATRO CABEZAS

'2012 fue un año donde los formatos brillaron y los de **Eyeworks** tuvieron su parte. En Argentina, estrenamos con mucho éxito *Perdidos en la Tribu* en **Telefe**. Su secuela, *Perdidos en la ciudad*, está actualmente en producción'.

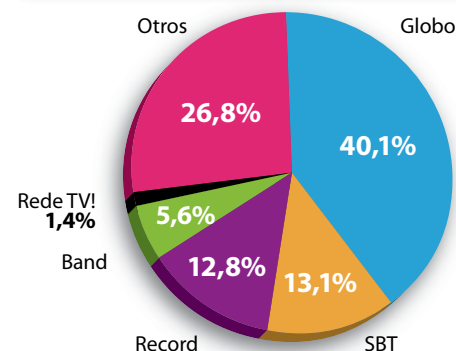
¿*Quién quiere casarse con mi hijo?* luego de un paso exitoso por España, Alemania y Holanda, tuvo su temporada también en **Telefe**. *CQC*, otra marca insignia, se afianzó en **América TV** y en ese mismo canal, lanzó en tira diaria *Lo Sabe o no lo sabe*, formato de **Dori Media** que viene de triunfar en España.

'En Chile estrenamos *¿Quién quiere casarse con mi hijo?* y empezamos la producción de otros dos formatos del catálogo de **Eyeworks**: *Perdidos en la tribu* y *Princesas de barrio*. En Brasil, al éxito sostenido de 2011, *CQC*, *P-24*, *A Liga*, *Agora e tarde*, se sumaron la edición local de *Perdidos en la tribu* y *Mujeres Ricas*'.

En 2013 la productora tiene distintos proyectos para cada una de las oficinas en América Latina. 'En Brasil hay una relación consolidada con **Band**,

Fuerte apuesta por formatos de entretenimiento: Band estrena en 2013 *Kitchen Nightmares*

### BRASIL: MARKET SHARE DE AUDIENCIA, POR CANALES (FEB. 13)



Fuente: Ibope Media Brasil



pero buscamos expandirnos a otro mercado y por eso desarrollamos la oficina *Pay TV Brasil*. Nuestro vínculo con las cadenas más importante de América Latina, como **HBO**, **Discovery**, **History Channel**, etc., son fuertes desde hace años. Nuestra meta en 2013 es generar contenidos para ellas desde Brasil', explica **Guebel**.

'Durante mucho tiempo, hemos trabajado exclusivamente con **Mega** en Chile, pero desde este año abrimos el mercado y hoy producimos para **TVN** *Princesas de Barrio*, *Clase Turista* y *Perdidos en la Tribu*. Estamos también conversando sobre algunos proyectos con **Canal 13**'.

'**Eyeworks Cuatro Cabezas** conoce y comprende los mercados en los que nos desenvolvemos lo que nos da facilidad a la hora de tomar decisiones. Esto va acompañado de la certeza que tienen nuestros clientes de que nuestro compromiso primordial para con ellos es entregar productos de la mejor calidad, tanto de contenidos como de imagen, post producción y edición', completó el ejecutivo.

Diego Guebel, director general de contenidos de TV de Band, y CEO de Eyeworks Cuatro Cabezas

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# ORF, AUSTRIA: AN OPTION FOR EACH TARGET

The roots of Austrian Broadcasting Corporation (ORF) can be traced back to 1924: after World War II, the company began broadcasting television, and was re-established in 1958. Today is Austria's largest media provider, operating four national television and nine regional radio channels, as well as a comprehensive range of websites.

Being a public service, ORF is not profit-oriented, and invests all revenue – half of which comes from radio and TV licence fees, the rest from advertising and other income – directly into the programmes and services it provides to its ORF audiences.

ORF eins and ORF 2 broadcast a variety of programmes consisting of current news, in-depth information, documentaries, TV-magazines, reports, talk-shows and other shows, movies, and TV-series.

The main target group of ORF eins is rather young, cosmopolitan, and urban audience, while ORF 2 addresses a more mature and traditional audience, broadcasting in-depth information, documentaries, and debates.

ORF III is a special-interest channel for information and culture and ORF SPORT+ is focused on sports.

ORF's regional studios in the



Local series as *Cop Stories* and entertainment formats as *Dancing with the Stars* are very important in ORF's schedule

nine Austrian federal provinces produce their own radio programmes around the clock, as well as half an hour of regional TV news every day, which are broadcast on ORF 2. Most of the programmes from this station are also available throughout the continent via the Astra digital satellite at ORF 2 Europe, conceived as a service for Austrians abroad and for all viewers in Europe interested in Austria and its culture.

In cooperation with the public service broadcasters of Germany and Switzerland (ARD, ZDF and SRG SSR idée suisse), the Austrian broadcaster also operates the special-interest channel 3Sat, which specializes in culture and science. Moreover, is an active partner of the German-French ARTE culture channel and contributes Austrian programmes to the Bavarian education channel Bayern Alpha (Germany)

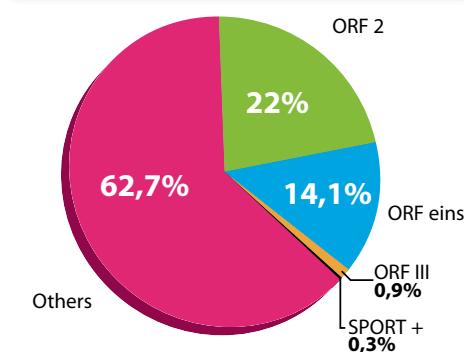
Company's websites post the country's most coveted online news, providing information and a comprehensive set of services. Moreover, ORF-TVthek features a 7-day catchup of most television formats, allowing viewers to watch the programmes they missed online.

Due to the fact that Austria and Germany share a common language, Austria's electronic media in particular are subject to extreme competition pressure. Although Austrian households can receive up to 95 TV channels and 81 radio channels in German, ORF has managed to uphold its market leadership with up to 40% (TV) and 74% (Radio).

## PROGRAMMING & ACQUISITIONS

PRENSARIO interviews Andrea Bogad-Radatz, head of international film and series, who explained: 'We have volume deals with different US-Majors (Disney, Sony, Universal)

## AUSTRIA: TV MARKET SHARE, PER CHANNELS (2012)



Source: AGTT, the Association Teletest



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## NTV7 & 8TV: LOCAL PRODUCTION GROWS AND GETS BETTER

'2012 was a rewarding year for **ntv7**'s viewers and advertisers as it took on more bold ideas, which allowed the channel to maintain as one of the country's preferred channels, capturing 4.9% of total TV viewership in the country. More significantly, it retained its second spot in the Chinese segment with 17.6% of total Chinese viewership.'

Belonging to **Media Prima**, one of the biggest media conglomerates in Malaysia, **ntv7** is the second channel launched in 1998 (joined MP in 2005), while **8TV** is the third (2004) and **TV9** the fourth (2006). **Airin Zainul**, **8TV** and **ntv7** group general manager, explains to PRENSARIO: 'We enhanced our brand positioning, which ushers the "feel good" channel into a phase in its evolution, while strengthening our strategy to capture the heart of MUPAs group — Modern Urban Progressive Adults (25-45)'.

During 2012, **ntv7** broadcast three exclusive campaign tie-ins: *A Galaxy of Love* (the wedding of a Malaysian badminton star); *Will & Kate: The Malaysian Tour* (the visit of the British royal couple) that reached out to over 5 million viewers; and *James Bond Movie Marathon &*

*Skyfall Movie Gala Premiere*. Other shows were *Impian Emas Negara*, *EURO 2012* and the 2<sup>nd</sup> *Golden Awards* that achieved a total viewership of 1.2 million.

Channel's first Chinese reality drama *The Game* ranked #1 amongst all Chinese shows on

Merdeka eve with almost 700,000 viewers at 43% Chinese share. In 2013, its working on *Tanah Merah*, considered by **Zainul** as 'more than a typical' drama series. She continues: 'It had its exclusive premiere in March **Tonton** (#1 Malaysian video portal), and broadcast on March 4<sup>th</sup> in our channel at 8.30pm'. Other shows are the telemovies *Lucky Bowl I & II* for the Lunar New Year and *The Undercover*, a police procedural series filled with action-packed plot.

'There is a high demand for local production, which includes Bahasa Malaysia and Chinese content; we have progressed significantly over the years in terms of the quality of production. Competition also gets stiffer as more channels and multiple platforms are being introduced through new technologies to reach out to more viewers. Media agencies and advertisers are now more aggressive, showing great interest in getting directly involved in production,' adds **Zainul**.

The channel's online and social media platforms also performed well: *The Game* attracted 5,492 views on **Tonton** in only four days and garnered a 228% increase in **Facebook** page likes. The official *Golden Awards* website made history by surpassing **TV3**'s web traffic in August during the voting period with over 1.44 million page views in a month, while its **Facebook** page attracted more than 350,000 unique visitors in the last five days and gained 2.2 million impressions in a single day on September 22.

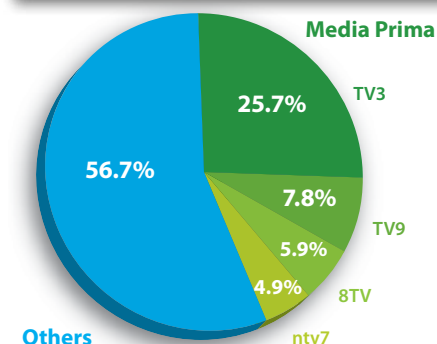
'**ntv7** follow the latest social media trends by leveraging our brand on popular platforms like the latest *Vine* and *Pinterest* other than the common **Facebook**, **Twitter**, and **Instagram**, to further interact with its viewers. We engage users with our content not only through TV but also on these platforms where the audience can share their experiences, making TV something social,' she completes.

### 8TV

**8TV** two main target audiences are mass Chinese and Urban 15-29 English literate. Some of the top shows this year are the fourth season of Malaysia's biggest street dance reality show *Showdown*; Malaysia's rapping reality show *Word*; the travel show *Best In The World 3*; the girl-oriented show *G Thang*; the game show *Do It For Duit*.

Also, the reality show *The Ultimate*

MEDIA PRIMA TV NETWORKS MARKET SHARE  
FIGURES — TOTAL INDIVIDUALS (2012)



Others

Source: AGTT, the Association Teletest

*Song* and the brand-new game show *Pretty Fun*, as well as the travel program *Folks and Tales*, the icon show *Justice Bao, Jr.* and the serie *Mr Bun*. 'We have increased local Urban production from 7 to 10 programs and Chinese production from 25 to 30 for the year 2013 as the local programs were relevant and audience can connect to these shows,' comments **Zainul**.

'We continue to give best local programming, providing localize content, platform for new talents, discover new talent. New, relevant and unique local content is still the best amidst the big and popular foreign shows,' remarks the executive. And completes: 'Digital media is now a major consideration in the marketing efforts to develop relationships with brands, products and users.'



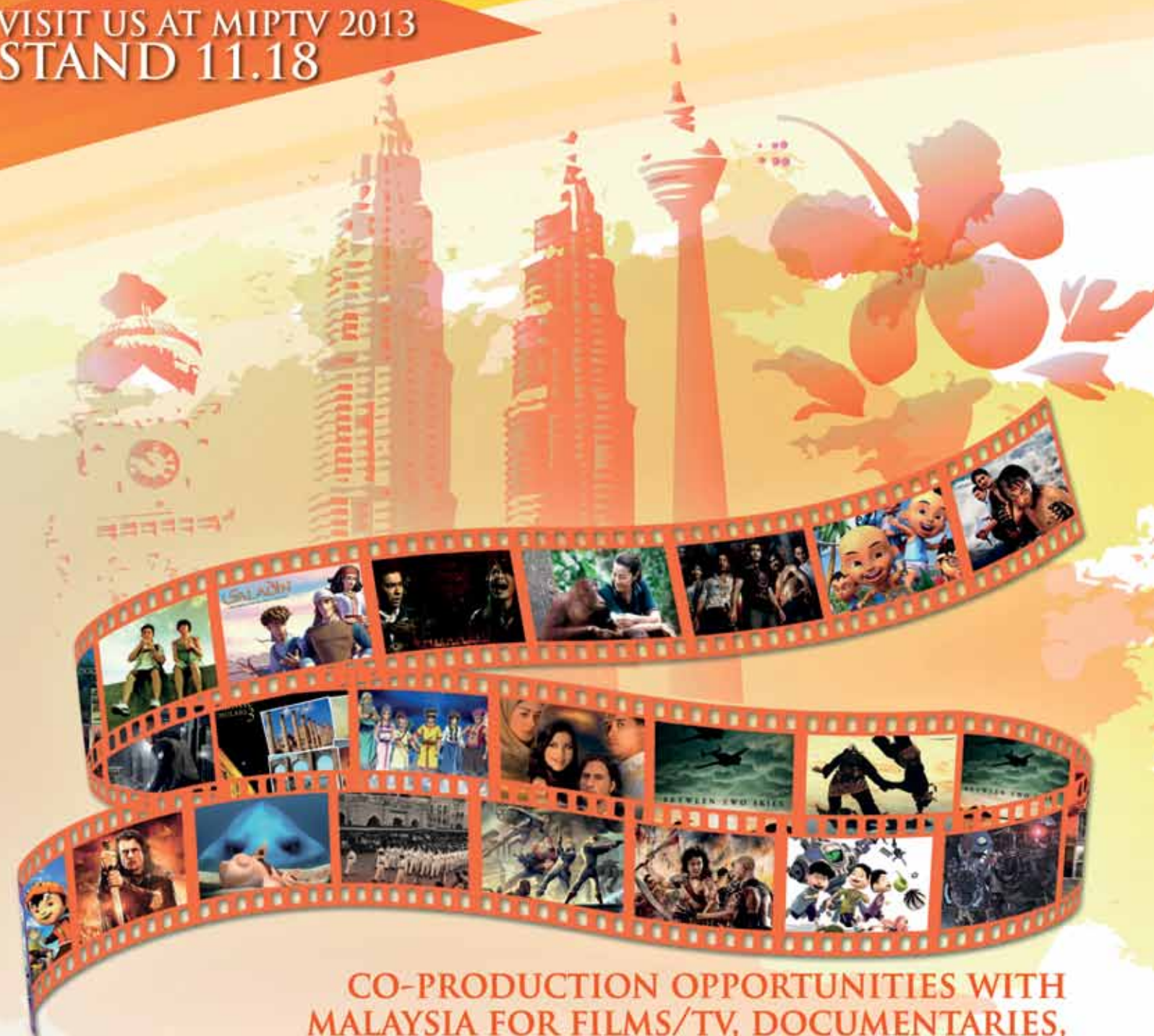
In its fourth season, *Showdown* is Malaysian biggest street dance reality show



**ntv7**'s first Chinese reality drama, *The Game*, ranked #1 amongst all Chinese with 43% of share, while it had 5,492 views on **Tonton** video portal and 228% of increase in **Facebook**

# MALAYSIA EMPOWERING CONTENT FOR THE WORLD

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20 DAKİKA

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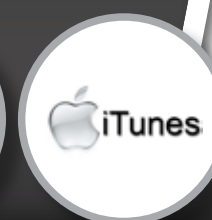
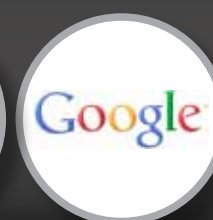


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# MIPTV 2013: THE TECHNOLOGY POWERHOUSES ARE AMONG US



This year the MIPTV trade show may become an important step in the evolution of the worldwide content market. On the one hand, it will provide hints about the reaction of those territories still in crisis, as it happens with Europe, after three optimistic venues: *Mipcom 2012*, *Natpe Miami* and *Discop Istanbul*. On the other hand, Natpe Miami witnessed, live, the arrival of powerhouses such as **Microsoft**, **Amazon** and **iTunes** following **Google** in the acquisition of TV

content for the VOD market. Does this signal a new turn for the market?

**Microsoft** is planning to enhance with prime time and catalogue TV content, its *Xbox Video Service*, which provides VOD content for tablets, smartphones and its well known games console. This would be launched during 3Q13 in various regions of the world; **Ben Porter** is **Microsoft's** content acquisitions manager. **Amazon** had **Jason Roppel** and **Anthony Bay** attending Natpe Miami

in charge of purchasing digital content. Its VOD service is yet on the first stages of a worldwide rollout but moving ahead at fast speed.

**Google** is acting through **You Tube**; among other developments, it is starting to offer pay television video streams in various parts of the world, at competitive prices adjusted to the purchasing power of each region. That's in the order of \$1 to \$5 per month per channel, according to its relevance. At the same time, the major format



Anthony Bay, VP Digital Video, and Jason Roppel, VP Acquisitions, both from Amazon, buying content last Natpe Miami

AMAZON, AMONG OTHER BIG ONLINE TITANS, ARE ENTERING THE ONLINE VOD BUSINESS; THEY CONSIDER VIDEO STREAMING AN IMPORTANT NEW SOURCE OF FRESH INCOMES



Sean Compton, programing president of Tribune Broadcasting; Arsenio Hall; Armando Nunez, president & CEO of CBS Global Distribution Group; and Joe DiSalvo, sales president, CBS Television Distribution, when launched *The Arsenio Hall Show* in Shore Club, last Natpe

THE HOLLYWOOD STUDIOS ARE DEALING WITH THE TECH TITANS NEW WAYS OF CONTENT OUTPUTS. THE SECOND SCREEN IS THE BEGINNING...

## TOP 3 MOST VISITED WEBSITES



Source: Alexa

developers are launching channels on You Tube: **Fremantlemedia** and **Endemol**, for instance, have started two thematic channels each in Germany on Year End 2012: **Fremantle's** focus on crime and urban life, **Endemol's** showcase movies and a "parent survival guide". Fremantle plans to launch a total of 30 channels on YouTube both in France and the UK. **Zodiak Media** launched on YouTube its channel *Fast, Furious and Funny*.

**Apple's** music & video download site **iTunes** is teaming up with local players in various regions to acquire local content, opening website tabs for

each of them. Concerning Latin America, it was announced at Natpe Miami that **Multimusic**, a Mexico-based company focused on VOD, becomes the regional purchasing agent for this Apple division.

What will happen to the content market when these projects are all up and running? At the beginning, nothing shocking should be expected. Television did not suppress radio, home video has not been the end to theatrical exhibition, Internet has not terminated newspapers or retail stores. It may be expected that these Web-based

## MICROSOFT XBOX VIDEO AND XBOX MUSIC SERVICE



• IT IS A NEW DIGITAL MEDIA SERVICE DEVELOPED BY MICROSOFT

• IT OFFERS VIDEO AND MUSIC THROUGH AD-SUPPORTED STREAMING, SUBSCRIPTION STREAMING, AND PURCHASE THROUGH THE XBOX VIDEO AND MUSIC STORE.

• IT IS AVAILABLE ON ALL OF MICROSOFT'S LATEST LINE OF PRODUCTS INCLUDING THE XBOX 360 VIDEO GAME CONSOLE, WINDOWS 8/RT PCs AND TABLETS, AND WINDOWS PHONE DEVICES

• MICROSOFT FOCUSES THE XBOX MUSIC SERVICE TO COMPETE WITH APPLE'S ITUNES STORE, GOOGLE'S GOOGLE PLAY, AMAZON MP3, SPOTIFY AND OTHER STREAMING SERVICES.

• CURRENT CATALOGUE: XBOX VIDEO: 150,000 TITLES, HD MOVIES AND TV SHOWS. XBOX MUSIC: + 30 MILLION TRACKS

## INFORME CENTRAL

# MIPTV 2013: LOS TITANES TECNOLÓGICOS YA ESTÁN ENTRE NOSOTROS

Este MIPTV 2013 es una escala importante en la evolución del mercado mundial de contenidos. Por un lado, hay que ver cómo reaccionan los territorios en crisis, sobre todo los europeos, tras tres mercados como Mipcom,

Natpe Miami y Discop Istanbul donde el movimiento fue pujante y optimista. ¿Se afianza la recuperación? Por otro lado, en Natpe Miami por primera vez se los vio, en vivo, a titanes de tecnología como **Microsoft**, **Amazon**, **iTunes**,

antes **Google**, comprando contenidos para servicios VOD online. ¿Se viene un nuevo vuelco en el mercado?

**Microsoft** busca potenciar con contenido de TV y cine, tanto prime time como de catálogo, su *Xbox Video Service*, servicio de video on demand para utilizar desde tablets, smartphones y las conocidas consolas de video juegos del gigante TI. Tiene previsto un importante *push* al respecto a fines del tercer cuarto de este año, en distintas regiones. **Ben Porter** es content acquisitions manager. Por **Amazon** estuvieron en Miami **Jason Roppel** y **Anthony Bay**, como responsables de adquisiciones de contenido digital. Su servicio de VOD por Internet está en las primeras etapas de preparación a nivel mundial, pero avanzando a pasos rápidos.

**Google** con **You Tube**, entre varias nuevas actividades, comienzan a ofrecer señales de TV

paga en su plataforma digital hacia distintas regiones, con costos adecuados a cada región pero muy competitivos, por ejemplo de 1 a 5 dólares por canal, según su importancia. Por otro lado, como señalamos en Mipcom, los titanes de formatos vienen lanzando canales temáticos en *You Tube*: **Fremantlemedia** y **Endemol** por ejemplo lanzaron dos canales cada uno a fin de año en Alemania, el primero lo hizo sobre crimen y vida urbana, y el segundo sobre películas y una guía de supervivencia para padres. **Fremantle** planea lanzar 30 canales en total en *You Tube*, también en Francia y en UK. **Zodiak Media** lanzó en *You Tube* el canal *Fast, Furious & Funny*.

**iTunes**, el famoso sitio de descargas de videos de **Apple**, está realizando alianzas con players locales en las distintas regiones para comprar contenido local, abriendo 'secciones' específicas para cada región. **Prensario** conoce en particular el caso de América Latina, donde



Alex Lagomarsino, Mediabiz (Argentina) e Ignacio Barrera, adquisiciones en el Grupo Albavisión (USA) con TV Azteca México; Ana Cervantes, directora de marketing de Canal 13, Raúl Campos Delgado, Branded Content, y Julianne Agosto, contenidos de Azteca Novela

AHORA EN TODOS LOS BROADCASTERS DEL MERCADO INTERNACIONAL, HAY RESPONSABLES DE SECOND SCREEN Y BRANDED CONTENT



Telemundo ha renovado su acuerdo con TVN Chile por 5 años: Marcos Santana, presidente de Telemundo Internacional, Emilio Romano, presidente de Telemundo, Mauro Valdez, director ejecutivo de TVN, y Joshua Mintz, SEVP Telemundo Studios

LAS ALIANZAS WIN-WIN Y LOS PROYECTOS DE CO-PRODUCCIÓN QUE INVOLUCRAN VARIOS PAÍSES, SIGUIENDO SIENDO LA CRESTA DE LA OLA EN EL MERCADO DE CONTENIDOS, PARA LOS PLAYERS HIGH-END

en Natpe Miami se anunció que **Multimusic** (player especialista en VOD con base en México) se convirtió en el responsable de adquisiciones de contenidos de todos los países de esa región, para el nuevo espacio que está creando el gigante online.

¿Qué va a pasar en el mercado mundial de contenidos cuando estos proyectos tomen forma? Nada abrupto seguro. La televisión no acabó con la radio, ni el home video con el cine, ni Internet con la prensa gráfica o los comercios retail. Por eso se puede asegurar



### AMAZON, FACING THE MOBILE BOOM



- AMAZON TOTAL NET SALES WERE AROUND USD 60 BILLION IN 2012
- 8% OF AMAZON'S SALES ARE COMING FROM MOBILE
- A PRIORITY: ITS OWN APP STORE ON ANDROID DEVICES, WHICH SELLS DIGITAL CONTENT, SUCH AS GAMES AND VIDEOS
- AMAZON HAS A DOZEN OF MOBILE APPLICATIONS AVAILABLE ACROSS SEVERAL PLATFORMS, INCLUDING iOS, ANDROID AND ITS OWN KINDLE DEVICES
- PEOPLE TEND TO USE PHONES WHILE THEY ARE OUT DURING THE DAY AND TABLET USAGE SPIKES FROM 7 TO 10 PM WHEN THEY ARE ON THE COUCH —BOTH, WHEN THEY AREN'T IN FRONT OF A PC
- IF SALES THROUGH MOBILE GROW, THE MARKET SHARE OF AMAZON AND EBAY GROWS, TOO.
- PURCHASES MADE ON THE PC AND MOBILE MONETIZE THE SAME. HOWEVER, THAT'S NOT THE CASE FOR CONTENT COMPANIES, WHICH FIND IT MUCH HARDER TO GENERATE REVENUE FROM ADVERTISING ON THE SMALLER SCREENS.

developments will not annihilate the traditional broadcast and pay TV linear channels, nor the DVD players or the emergent VOD, OTT and IPTV advances.

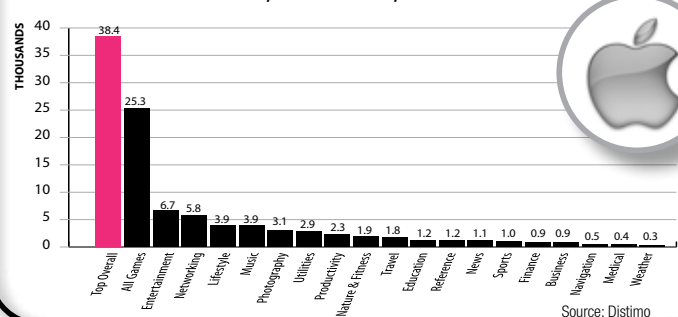
History shows that, every time a new medium emerges, a new ecosystem develops resulting in a new balance between the existing media and the newcomer. True, Netflix seized a good chunk of the video rental business, displaced



Netflix: Andy Yeatman, acquisitions director; Jessica Rodriguez, VP of acquisitions; Ted Sarandos, Chief Content Officer, last January in Miami

THE FORMER U.S. ONLINE HOME VIDEO GIANT, TODAY HAS EVOLVED TO A WORLDWIDE VIDEOSTREAMING PIONEER. ITS BUSINESS MODELS HAVE INSPIRED THE OTHER ONLINE MONSTERS COMING

### NUMBER OF FREE DOWNLOADS TO HIT TOP 25 PER CATEGORY APPLE APP STORE FOR IPHONE, UNITED STATES, DAILY DOWNLOAD



brick-and-mortar vendors such as Blockbuster. But there is usually a progressive impact, at least short-term. DirecTV and other satellite-delivery (DTH) services are competing with the cable operators, but their major



El anuncio de Chello Latin America reunió importantes personalidades en la última Natpe: Mauricio Ramos, presidente de Liberty Global Latin America, Alejandro Harrison, CEO de Chello Latin America, y Niall Curran, presidente de Chello Media

LOS PLAYERS PANREGIONALES DE PAY TV SON UNA FUERZA PARTICULARMENTE IMPORTANTE EN AMÉRICA LATINA, PARA DESARROLLO DE PROGRAMACIÓN ORIGINAL Y PROYECTOS DE VANGUARDIA EN VOD Y OTT

que este tipo de proyectos no acabarán de raíz con los canales de TV tradicionales, abiertos y de TV paga, ni con los players de DVD o los emergentes proyectos de VOD, DTT, IPTV en cada región.

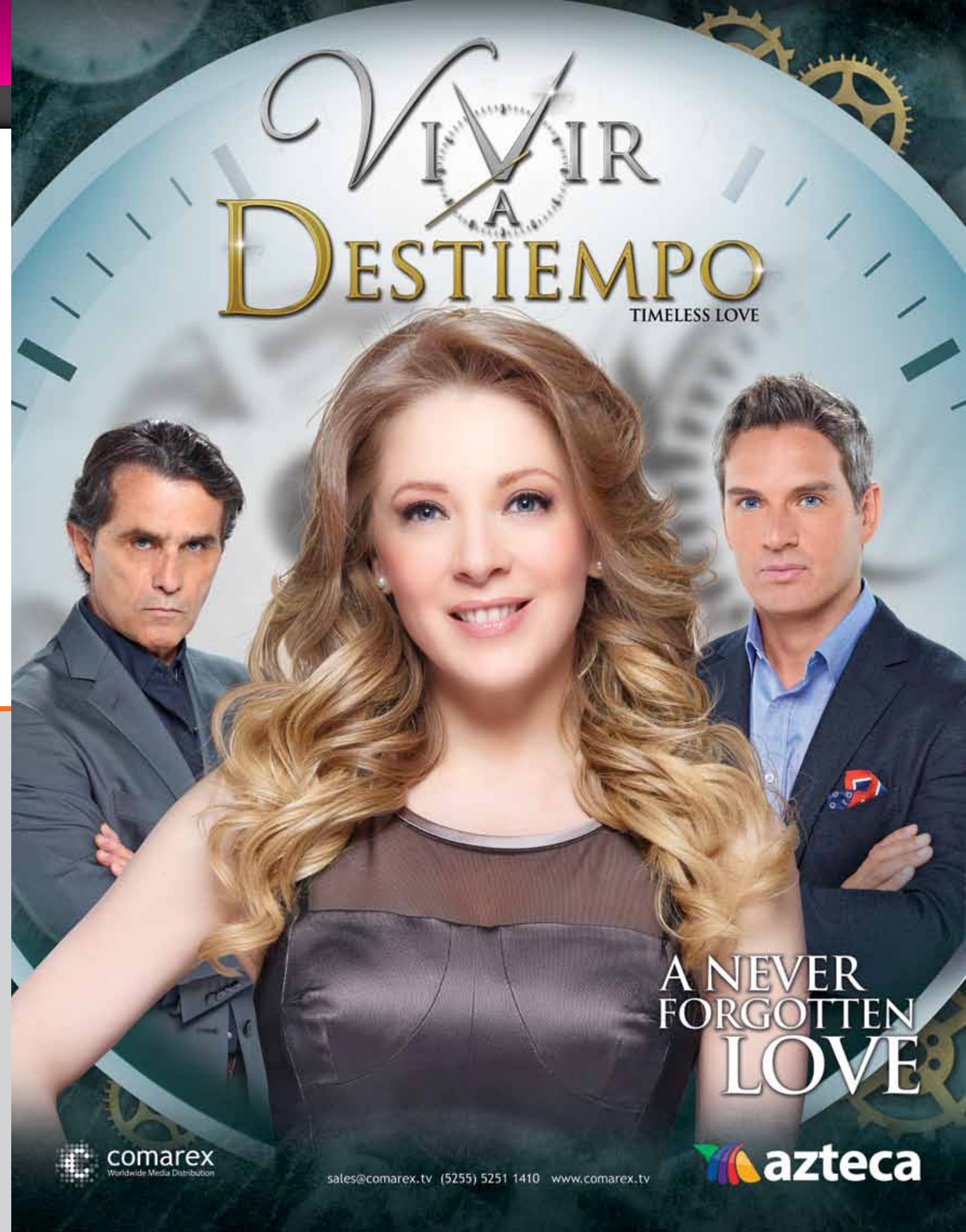
Siempre que un nuevo medio irrumpe, se genera un nuevo ecosistema híbrido donde todos los medios se van acomodando los unos con los otros, con mayor o menor incidencia de los entrantes. Hay casos como Netflix —renta



Globo está celebrando 40 años en el mercado internacional: Guilherme Bokel, head of international production, Ricardo Scalamarandré, head of Globo International, y Raphael Correa Netto, international sales director

EL GIGANTE BRASILEÑO ES UNA BUENA MUESTRA DE LA EVOLUCIÓN DEL MERCADO: AHORA PRODUCE COMEDIAS, REALITIES Y DOCUMENTALES, APARTE DE TELENÓVELAS, Y PROMUEVE GRANDES ACUERDOS DE CO-PRODUCCIÓN CON OTROS PAÍSES

online de películas— que pasó a dominar muy buena parte del mercado de home video en USA, desplazando a cadenas como Blockbuster, pero en general el impacto es progresivo y limitado al menos al corto y mediano plazo.







Bente Engebretsen, senior acquisition executive, Benedicte Steinsrud, acquisition executive, and Nina Lorgen Flemmen, head of acquisitions, all from TV Norge (Norway) with Eric Pack of Gaumont International, and Tina Moreton, head of acquisitions at SBS TV (Denmark)

**THE NORDIC COUNTRIES ARE ATTENDING MORE THE AMERICAN SHOWS AS NATPE MIAMI, TO GET FRESH CONTENT**



Michelle Guthrie, APAC Director for Large Partnership Solutions Google/YouTube, Singapore, and Ranga Somanathan, CEO, VivaKi Malaysia, during the conference The future of TV: the new TV player, at the last ATF in Singapore

**GOOGLE WITH YOUTUBE IS MAKING ALLIANCES WITH THE FORMAT TITANS — FREMANTLEMEDIA, ENDEMOL, ZODIAC— TO LAUNCH THEMATIC CHANNELS THROUGH ITS ONLINE PLATFORM. IT IS ALSO OFFERING THE TRADITIONAL PAY TV CHANNELS.**

expansion is in those places where no cable TV is available, capturing additional customers more than snatching clients from cable.

This said, the content market incumbents must get ready to deal with the new ecosystem. Short time ago it looked like crystal-ball gazing, but since Natpe Miami in January it's already here: Microsoft, Google and others compete against television for audience share and a chunk of the advertising pie. It's not that they didn't compete in the past through their Web platforms, but now they use movies, TV series and format developments (prime time programming) as

weapons. If today the content market is already highly competitive, it can be imagined what may happen when the Internet powerhouses join the fray, start mobilizing crowds in their direction.

Not that they don't make mistakes; in some markets they stagger badly: they are not fault-proof. The traditional TV channels have lots of room to move on and take advantage. Yet, it would be wrong to underestimate the Web interlopers: sooner or later they will find the right way to succeed, they have to money to pursue what others cannot achieve.

#### YOUTUBE, IN FIGURES

- 2 BILLION VIEWS PER DAY
- IT HANDLES 10% OF THE INTERNET'S TRAFFIC
- AVERAGE YOUTUBE USER SPENDS 900 SECONDS PER DAY
- 44% OF YOUTUBE'S USERS ARE AGED BETWEEN 12 AND 34
- OVER 829,000 VIDEOS ARE UPLOADED EVERY DAY
- AVERAGE VIDEO DURATION IS 2 MINUTES 46 SECONDS
- 150,000 FULL LENGTH MOVIES OVER THE COURSE OF A WEEK

YouTube

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**BETWEEN 2008 AND 2012, 320 COPRODUCTIONS (106 FILMS AND 214 TV PROGRAMS) WERE PRODUCED, WITH A TOTAL AVERAGE ANNUAL BUDGET OF \$480M AND AN AVERAGE CANADIAN SHARE OF \$228M.**



#### RECENT COPRODUCTIONS WITH CANADA

- 1 F WORD**  
Michael Dowse  
Canada-Ireland coproduction  
F Word Productions Inc. (David Gross Productions) & PCF (F-Word) Films Inc. (Catamel Films) (Canada) / Kelcom Limited T/A Fastnet Films (Ireland)
- 2 MIA**  
Olivier Lelardoux / Ghislain Cyr  
Canada-France coproduction  
Sardine Productions (Canada) / Cyber Group Studios (France)
- 3 FLIGHT OF THE BUTTERFLIES**  
Mike Slee  
Canada-UK-Mexico coproduction  
FOBC Productions Inc. (SK Films) (Canada) / Flight of the Butterflies UK Ltd. (United Kingdom) / Sin Sentido Films S.A. de C.V. (Mexico)
- 4 STAY**  
Wiebke Schnorr Von Carlsfeld  
Canada-Ireland coproduction  
Amerique Film Inc. / Submission Film Inc. (Canada) / Samson Films Limited (Ireland)
- 5 ROUGE BRÉSIL**  
Sylvain Archambault  
France-Brazil-Canada coproduction  
Pampa Productions (France) / Conspiração Filmes (Brazil) / IDL Films (Canada)
- 6 THE BORGES III**  
Hungary-Ireland-Canada coproduction  
Borg Film KFT. (Hungary) / LB Television Productions Ltd. (Ireland) / Take 5 Productions (Canada)



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Telefe, Argentina: Osvaldo Petrozzino, director adscripto al CEO, Claudio Ipoliti, nuevo director de negocios internacionales; Fernando Varela, director del área de legales; Tomás Yankelevich, director global de programación y contenidos; Darío Turovsky, gerente de programación; y Daniel Otáola, gerente de ventas de la señal internacional

**PESE A LOS VAIVENES ECONÓMICOS, EL CONO SUR DE AMÉRICA LATINA SE MANTIENE PUJANTE COMO FUENTE DE PROGRAMACIÓN FRESCA Y NOVEDOSA**

DirecTV y los otros sistemas de TV satelital (DTH) entraron a competir con los operadores de cable tradicionales, pero donde más han ganado mercado es en los territorios donde el cable no estaba desarrollado, captando clientes entrantes en lugar de sacándole clientes estables a los operadores.

Eso sí, los miembros tradicionales del mercado de contenidos deben prepararse para el nuevo ecosistema que empieza a tener lugar. Hasta hace poco parecía futurología, pero desde Natpe Miami, ya debe considerarse presente: Microsoft, Google, etc., compitiendo con los canales de TV por tomar porciones de la

audiencia y el mercado publicitario televisivo. No es que no lo hacían antes a través de sus plataformas de Internet, pero ahora lo harán con series, películas y desarrollos de formatos prime time, como si fueran canales iguales a ellos. Si hoy en día el mercado de contenidos tiene un marco de extrema competitividad entre la TV abierta, la paga y cantidad de sistemas DTT, VOD, Internet y mobile, uno puede imaginarse qué pasará al sumarse los titanes tech con su capacidad de movilización masiva. Estos titanes muchas veces ponen la carroza delante de los caballos, se dan de bruces en muchos mercados, no son maquinarias infalibles que lubrican cada movimiento. Nada que ver. Los canales de TV tradicionales tienen mucho espacio para moverse y sacar ventajas. Pero nunca hay que subestimarlos, porque al corto o largo plazo, terminan encontrándole la vuelta a los mercados donde entran, e invierten lo que los demás no pueden.



'OPERATORS MUST EMBRACE OTT 2.0 TO TRANSFORM NEXT-GENERATION TV EXPERIENCES', SAID OFER SHAYO, CEO OF TVINCI, THE LEADING OTT PLATFORM PROVIDER, AT THE OPENING OF TV CONNECT AND OTTCON 2013 THIS MARCH. THERE HE PRESENTED ITS OTT 2.0 PLATFORM FOR TV EVERYWHERE, ENABLING TRULY PERSONALIZED SOCIAL TV ON TABLETS, SMARTPHONES, CONNECTED TVs, STBs AND THE WEB.

NOVEMBER 2012 FORECASTS FROM INFORMA TELECOMS & MEDIA PREDICT THAT BY 2017, THE OTT MARKET WILL BE WORTH \$37 BILLION, AND THE NUMBER OF CONSUMERS SUBSCRIBING TO OTT SERVICES HAS INCREASED BY OVER 40 PERCENT IN JUST TWO YEARS.

"OPERATORS ARE FACING NEW CHALLENGES IN A MARKET THAT DEMANDS MUCH MORE THAN THE SIMPLE ABILITY TO DELIVER VIDEO CONTENT OVER-THE-TOP. MONETIZING THEIR SERVICE REMAINS THE HOLYGRAIL FOR OPERATORS. BY OFFERING A PERSONALIZED OTT TV SERVICE THAT PRESENTS USERS WITH ENHANCED CONTROL OVER HOW, WHEN AND WHERE THEY INTERACT WITH THEIR CONTENT, OPERATORS CAN PROVIDE A RELEVANT TV EXPERIENCE". SHAYO ADDED.

OTT PLAYERS POWERED BY TVINCI AND PRESENT AT THE SHOW, WERE: TOGGLE, AN INNOVATIVE OTT

TV SERVICE RECENTLY LAUNCHED BY MEDIACORP SINGAPORE, WHICH UTILIZES THE TVINCI OTT 2.0 BACKEND TO DELIVER AN NEW TV EXPERIENCE ACROSS IPAD, IPHONE AND PC.

FILM1 GO, OWNED BY CHELLOMEDIA, OFFERS USERS ONLINE MOVIE SERVICES ACROSS IPAD, IPHONEM ANDROID SMARTPHONES AND TABLETS. EPICTV, A PAN-EUROPEAN SPORT SERVICE OWNED BY FINNISH TELCO ELISA, IS AVAILABLE ACROSS IPAD, ANDROID TABLETS, PC AND SAMSUNG CONNECTED TV. THE DEPLOYMENT INCLUDES AN "OFFLINE MODE" FOR IPAD.

TVINCI MULTI-DRM SOLUTION SUPPORTS MICROSOFT PLAYREADY AND GOOGLE'S WIDEVINE DRM SIMULTANEOUSLY ACROSS MULTIPLE DEVICES. BY ENABLING UNRIVALLED DEVICE AVAILABILITY, TOTAL VIEWING CONTINUITY FOR THE USER IS ENSURED. USERS CAN ALSO ADD AUTHORIZED DEVICES TO THEIR TVINCI ECOSYSTEM, CREATING A NETWORK OF LINKED DEVICES ABLE TO ACCESS CONTENT WHEREVER THEY ARE.

HOUSEHOLD MANAGEMENT WANTS TO CREATE A FULLY PERSONAL TV SERVICE FOR END USERS, AND PROVIDES A SINGLE SUBSCRIPTION FOR EACH HOUSEHOLD, WHERE EVERY HOUSEHOLD MEMBER HAS THEIR OWN PROFILE AND PERMISSIONS. IN THIS WAY, EACH END USER SEES THEIR SOCIAL ACTIVITY AND RECOMMENDATIONS AND PREFERENCES REMAIN TRULY PERSONAL.



Jamal Douba, general manager of Media Link International (Lebanon), Fadi Ismail, director of drama at MBC Group, Mehmet Demirhan, head of acquisitions Kanal 7 (Turkey), and Farid Ahmad, co-founder of Worldwide Right Corporation (Malaysia), at the last Discop West Asia

REGIONS AS MIDDLE EAST AND WEST ASIA ARE PROVIDING NOW THE FASTEST GROWTH RANGES OF THE GLOBAL CONTENT BUSINESS

the same may be expected for low-cost formats. Convergence may result in new alliances with companies now working on the digital media environment. The social networks and their feedback are to be taken into account, too, when thinking about a new generation of content.

The fundamentals will remain the same but we will probably see the market adopting a new shape. After all, **Microsoft, Amazon, Apple** and **Google** may be considered the big wave following **Netflix** and other VOD, OTT players that by now have been active for some time. Yet, what we are watching now is just a new stage of the evolution of the multiscreen environment.

Nicolas Smirnoff

Niche fare will see a better future.

The bottom line of the business will remain the same: original product, in-house fare, co-productions will remain important under the new ecosystem. The chance to have **Microsoft** or **Google** as a partner, opens new paths to projects now on the back burner because the advertising pie is not growing enough.

Finished product will meet additional demand;

## NEW GROWTH PATHS

The content market remains open, but will change at a faster pace in the future. It will be necessary to constantly check any developments that may occur, envision the opportunities arising from them. For instance, the new online outlets are heavy content users and will open commercial possibilities for product that is now stalled because of lack of an appropriate channel to monetize it.

## NUEVAS VETAS DE DESARROLLO

El mercado de contenidos se mantiene abierto, en resumen, pero promete ser mucho más dinámico y cambiante que antes. Así que será clave monitorear los cambios que se van produciendo y las oportunidades que surgen de ellos. Por ejemplo, los players online implican mucho mayor consumo de contenidos de todo tipo, y serán vínculo de nuevas clases de productos que hoy están frenados por la falta

de un canal acorde. Se fortalecerá el potencial de desarrollo de los contenidos de nicho.

Otro concepto importante es que los *basics* de todo mercado cambian poco o no cambian, por lo que la generación de producto original, la producción propia, las co-producciones win-win serán importantes en el nuevo ecosistema. Y la chance de tener a **Microsoft** o **Google** como co-productores abre puertas hacia producciones superadoras pensando hoy en mercados



USA Hispano: Adriana Ibañez, EVP de Programación de MundoFox, y Alberto Ciurana, presidente de programación de Univision Networks, durante el último Natpe Miami

El U.S. HISPANIC SE MUESTRA MUY DINÁMICO POR EL AUGE DE LA TV DIGITAL (DTT) Y LA APARICIÓN DE NUEVOS CANALES DE TV CON FUERTE PODER DE INVERSIONES

Nicolás Smirnoff

# CONTENTS WITHOUT FRONTIERS

**MIP 2013**  
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MUSICAL COMEDY  
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TELEFE



ROMANTIC COMEDY  
180 X 1 TV HOUR  
TELEFE/UNDERGROUND/ENDEMOL



TELENOVELA  
APROX. 150 X 1 TV HOUR  
TELEFE/LCA PRODUCCIONES



DRAMATIC SERIES  
13 X 1 TV HOUR  
Media Networks / Imizu Internacional



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# FRANCE TÉLÉVISIONS: THE NAME OF PUBLIC BROADCASTING

**PRENSARIO highlights below a premium report about FRANCE TÉLÉVISIONS with the exclusive participation of RÉMY PFLIMLIN, CEO. The company is one of the biggest public TV groups in Europe and a top player in the competitive French TV market.**

With €480 million invested in television and cinema in 2012, France Télévisions is a leading creative force in France. Capturing 30.3% of all audiences in 2012, it has affirmed its position as the leading national broadcasting network. The group relies on the expertise of 11,000 specialists in both France and its overseas territories. Its turnover is € 2.968 million.

**Rémy Pflimlin**, CEO, highlights: 'Public television belongs to its entire audience, and we have always considered a close, trusting relationship with its viewers a priority. Maintaining this vital link creates true partnerships. Knowing that every day, 4 out of 10 television-viewers are watching its stations, we have developed a system to make their voices heard.'

A very interesting initiative is *The Viewers' Club*. The only one of its kind in France, this initiative supplies a privileged meeting place for viewers to connect with their public television. Launched at the end of 2006, this instrument brings the network closer to its audience has met great success, with over 3 million members at the end of 2011.

The public group has also created an advisory council composed of 20 viewers, renewed every year. These individuals are responsible for giving their opinions and recommendations on

programs. Council participants are selected from applicants among *Club France Télévisions* members. Every year the CEO reports on the advisory council's activity in his exchanges with France's Audiovisual media Authority, CSA, and when presenting the COM reports before parliamentary commissions.

## THE CHANNELS

France Télévisions is currently available digitally on all networks and new service platforms (TVHD, VOD and TV Mobile). The group is composed by five broadcast stations, **France 2**, **France 3**, **France 4**, **France 5** and **France Ô**, broadcasting simultaneously and in their entirety across countries in Europe, the Middle East, and Africa, reaching over 23 million subscribers in Europe and 400,000 in Africa.

It also operates generalist community channels. **France Télévisions' Réseau Français Outre-Mer (Outre-mer 1ère)** is available in Central and South America through its two French West Indies and Guyana stations. **Outre-mer 1ère** covers the Indian Ocean via **Réunion 1ère** and the islands of Mayotte, Mauritius, Madagascar and the Comoros, as well as in the Pacific region in Australia, New Zealand, and Vanuatu.

Also, **Martinique 1ère**, **Guadeloupe 1ère**, **Nouvelle-Calédonie 1ère**, **Wallis et Futuna 1ère**, **Polynésie 1ère**, **Réunion 1ère**, **Guyane 1ère**, **Mayotte 1ère** et **Saint-Pierre et Miquelon 1ère**, which offer a wide range of new programs in French and in 12 local languages, both in television and radio.

Available via DTT, cable, satellite and ADSL, thematic partner channels include **Gulli** (6-15 year-olds); **Planète Thalassa** (history, science, ecology); **Ma planète** (discover); **Mezzo** (concerts, musicals); **TV5 Monde** (international French-language channel offering a selection of programming from partner networks); **EuroNews** (available in 119 countries); and **Planète Justice** (judicial news station).

Main broadcaster is **France 2**, the most generalist network with theater,



Rémy Pflimlin, CEO, France Télévisions

music, documentaries, magazines, games, news, sports and cinema. It was stabilized for the first time since 2004 with 14.9% of annual audience share in 2012, being the leading 48 times in prime time (2012), against 31 times (2011): more than 100 programs exceeded 5 million viewers.

**France 3** has stabilized for the first time since 2006 with a 9.7% audience share, with focus on French fiction: there were 59 episodes of its series with over 3 million viewers. With focus on film, arts and music, **France 4** is up again and beat his record with annual 2.1% audience share and 3% in the 15-34 age group, confirming its role as a young adult chain of the public group.

**France 5** achieved its best year since its measurement over 24 hours, showing 3.5% audience share in 2012 (+6% than 2011). The network has doubled the number of its programs first part of the evening having reached the million

viewers, demonstrating the relevance of its offer magazine and documentary. Lastly, national channel broadcast on the DTT, **France Ô** is the station of the intermixed cultures.

During the Olympics, **France 2** ranks for first time leading two consecutive weeks and recorded an average audience share of 22.6%, a score not seen since 2006. It is stable over the fortnight and achieved its best day since 7 years 3 August 2012 to 27.5% audience share. At the same time, **France 3** also meets exceptional levels of audience with 15.3% audience share on average half Olympic: 16% the first week, its best week since 2008 and 14.6% in the second week.

## CONTENT PRODUCTION & CO-PRODUCTIONS

From documentaries to special reports, from fiction programs to short subjects, from station identification to program credits, **Multimédia France Production (MFP)** covers all audiovisual genres. In addition, some 300 hours of programming and over 6,000 hours of subtitling are produced each year for persons with hearing-impairments, for a total of nearly 700 dubbed and subtitled films.

'Cultivating new talent and taking the cue from changes in society is how **France Télévisions** helps move French fiction forward. We have remained the biggest cinema screen in France, with a total of over 500 French and foreign feature films broadcast through its ante-

nna's, explains Pflimlin.

Documentary is another key genre, including history, science, society, while magazine are dynamic, modern and diverse, and entertainment is a way to attract new viewers. **Ludo** is **France Télévisions'** new brand for children's programs: is an active and interactive playground for children and families alike.

The broadcaster remains the biggest player in the French audiovisual sports arena offering coverage of nearly 100 types of sports and dedicating over 1,100 hours (850 hours of live v broadcasts); and news is among its main pillars with more than 2,757 hours (including magazines). **France 2's** *Le Journal de 20 heures* (8pm) reaches over 90 million households worldwide, distributed by 19 broadcast stations in the United States, in Australia (SBS), Canada (RDI), Japan (NHK) and Korea (KBS).

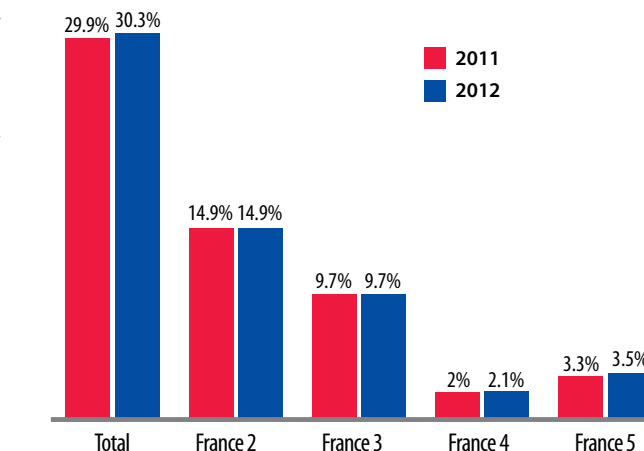
With **France 2 Cinéma** and **France 3 Cinéma** investing €60,6 million in average and 64 films co-produced between the two subsidiaries, the network has maintained its status as one of the leading supporters of creation in French cinema.

## MULTIMEDIA & INTERNATIONAL

Group's interactive services department manages and develops all services created as an extension of or in conjunction with the network's programs, including channel websites and interactive television applications as well as the groups VOD/TVOD services.

The group has an active cooperation with channels and national and international organizations. **Canal France International (CFI)**, presided by **France Télévisions Group**, is the public

## FRANCE TÉLÉVISIONS MARKET SHARE, PER CHANNELS (2011-2012)



Source: Marketst

operator responsible for cooperative action. It also works with public television networks like Germany's **ARD/ZDF**, Japan's **NHK**, UK's **BBC**, and Korea's **KBS**, as well as a number of stations in Mediterranean countries: **EPTV** (Algeria), **ERTU** (Egypt), **SNRT** (Morocco), **JRTV** (Jordan), **Télé Liban**, and **ORTAS** (Syria), to encourage program exchanges and co-productions.

Lastly, the international division **France Télévisions Distribution** that has a catalogue of more than 5,000]] hours and is involved in international sales of rights for feature films and television programs, in publishing. Only in 2010, FTD has had a €47,4 million turnover in sales and saw operating profits reach nearly €2,5 million.



*Des paroles et des actes* is a major news/political magazine on France 2, being launched last year for the presidential election in France



French fiction is a rating-driver on France 3: *Assassinée*



Season 2 of the drama series *Sherlock* reached 1.2 million of viewers on France 4 prime time



*Métronome* reached 1,4 million of views and 5.1% of market share during the first episode





# ATRESMEDIA, ESPAÑA: LA FUSIÓN POTENCIA A ANTENA 3 Y LA SEXTA



Mercedes Gamero Hoyos, directora de adquisiciones y ventas

## AUDIENCIA

Según el estudio de Barlovento Comunicación realizado en base a datos de **Kantar Media**, la cadena líder en febrero fue **Mediaset** (13.5% de cuota), que superó por 3 décimas a **Antena 3** (13.2%). **La 1** mantuvo la tercera plaza (10.2%) pero bajó 6 décimas, mientras que **laSexta** (6.3%), en el quinto mes de la fusión, sube por cuarto mes consecutivo, se impone por primera vez a **Cuatro** (6.2%) sin deporte y marca su récord desde noviembre de 2010.

En febrero, **Antena 3** y **laSexta** fueron las únicas televisiones que subieron en audiencia respecto a febrero de 2012. Explican desde el grupo: 'El crecimiento que experimentan las dos principales cadenas se basa en la consolidación de una programación habitual y definida, en la que no ha habido grandes eventos deportivos'.

**Antena 3** continuó 6 meses de ascenso respecto al mismo mes del año anterior, la última la de febrero de +1 punto hasta el 13,2% frente al 12,2% de febrero de 2012. La misma tendencia registra **laSexta**, que está en permanente crecimiento desde la integración, con +1,5 puntos en febrero hasta el 6,3% respecto al mismo mes de 2012.

**Antena 3** además es la más vista en la mañana (14,3%), tarde (16,5%) y sobremesa (13,2%), líder del público de 13 a 54 años y del target comercial (12,9%).

**Antena 3 Noticias 1** es y **Antena 3 Noticias 2** supera **Telediario** de TVE. Otros grandes programas son **Espejo Público**, que registró el mes más visto de su historia y **Tu Cara Me Suenas**, que despidió su segunda temporada con un 26,1%.

**laSexta**, que estrenó *Así nos va*, *El Intermedio Internacional Edition* y *Top Trending Tele*, crece en todas las franjas, targets y públicos: *Salvados*



Tu Cara Me Suenas se despidió su segunda temporada con un 26,1% en Antena 3

(4.307.000 y 19,8%) logra la emisión no deportiva más vista en la historia y *Al Rojo Vivo* (+1,7, 11,1%) y *El Intermedio* (+2, 11,5%), ante su mejor mes histórico. *laSexta/Noticias* marcó su máximo histórico, con 1,2 millones (9,2%) en su media global.

En prime time, **Antena 3** creció casi 4 puntos respecto a febrero de 2012 debido a los datos de *Tu Cara Me Suenas* y el especial *Tu Cara Más Solidario* (21,5%); *incredible. El gran desafío* (15,4%), superando en tres puntos a **TeleCinco** y en seis a **La 1**. Y las ficciones: tercera temporada de *El Barco* (15,8%); *Gran Hotel* (14%); *Luna, El Misterio De Calenda* (13,3%). Hay que sumar la película *La Jungla 4.0* (17%) y el programa de access prime time *El Hormiguero 3.0* (11,1%).

El **Grupo Antena 3** ha alcanzado en febrero pasado la mayor cuota de mercado desde la fusión con 28,5%, siendo el líder en prime time, donde logró un 29,6%, a 2 puntos de **Mediaset**. El liderazgo en el horario estelar aumenta hasta el 33% en el target comercial.

## TEMÁTICAS

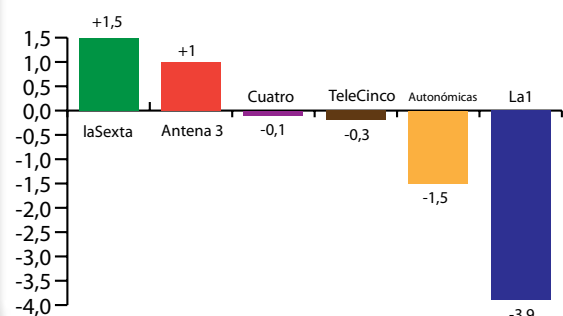
las cadenas temáticas del Grupo promedian en su conjunto un 8,9% en febrero. **Nova** repite máximo histórico (2,1%) y se consolida como cadena femenina líder, frente a los datos que registran **Divinity** (1,7%), **Nueve** (0,7%) y **La Siete** (1,1%). **Neox** mantiene el dato de enero (2,3%) y **Nitro** mejora +0,1 respecto a enero y se consolida como canal masculino líder (1,7%).

**La Sexta 3 Todo Cine** cumple dos años como cadena de cine líder del mercado (1,4%) se aleja de su competidora directa, **Paramount** (1,1%), mientras que **xplora** mantiene su resultado de enero (1,5%) y se destaca en el target comercial, con un 2,2%.

**ATRESMEDIA** es el resultado de la última gran fusión de España, completada en octubre de 2012: la del **Grupo Antena 3** y el **Grupo laSexta**, que se ha convertido en el segundo gran grupo privado de medios con cinco grandes áreas: **ATRESMEDIA Televisión**, **ATRESMEDIA Radio**, **ATRESMEDIA Digital**, **ATRESMEDIA Publicidad** y **ATRESMEDIA Cine**, así como **Fundación Antena 3**, la productora especializada en **Branded Content Ver-T**, la empresa de soluciones tecnológicas y de gestión integral informática I+D y sus acciones de responsabilidad corporativa.

'La compañía mantiene la identidad corporativa de sus grandes marcas, aunque adopta una nueva arquitectura global para seguir consolidando su crecimiento como grupo', explican a **PRENSARIO** desde **ATRESMEDIA**. En TV, congrega los canales **Antena 3**, **laSexta**, **Neox**, **Nova**, **Nitro**, **laSexta3 Todo Cine** y **xplora**, además de **GolT** (en régimen de alquiler).

## ESPAÑA: COMPARATIVO AUDIENCIAS FEBRERO 2012 VS. FEBRERO 2013 EN PRINCIPALES CADENAS



Fuente: Kantar Media

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## DAF: KNOWLEDGE AND NON-FICTIONAL FORMATS



Conrad Heberling, Chairman of the executive board, and Christine Völkel, programming director



**GermanInvestor's Television (DAF)** was released in 2006 in Germany, targeting audiences interested in economic and finance news. As a free to air channel, **DAF** reaches 17.6 million of Germans via **ASTRA**, and it's also distributed by

the largest German cable networks (**Kabel BW**, **Unitymedia**) and IPTV operators reaching 21.4 million people in total. It reaches the German speaking territories, including Austria (1.9 million) and Switzerland (1.6 million), through **ASTRA digital**.

In addition it has all reports and interviews available as free video on demand on its website [www.daf.fm](http://www.daf.fm), currently with more than 50,000 videos on over 3,000 stocks. DAF also partners with one of Germany's largest news broadcaster **N24**, from **ProSiebenSat Media AG Group**.

With its new slogan *Knowledge pays off*, DAF was re-launched in March 1<sup>st</sup>. Explains **Conrad Heberling**, Chairman of the executive board 'We did a complete re-launch, which included new additional financial TV shows and the emission of new documentaries in our prime time, a new modern redesign with broadcasting increased from 10 hours daily to currently 24 hours and distributed with a much more improved picture quality'.

'Audiences are increasingly looking for innovative knowledge and non-fictional formats and that is why we are here at MIPTV: to search and find exactly more of those for our viewers. I would estimate the ratio between our own productions and acquired non-fictional entertainment content at being 65%-35%', remarks the executive.

**Christine Völkel**, Head of Programming, adds: 'This investment and schedule extension guarantees that we will appeal to a wider target group. We will gain new viewers while continuing to provide our established finance-related target group of private and institutional investors with what they are looking for'.

'Our programming vision for 2013 and beyond is to benchmark **DAF** as the better German speaking version of the international **Bloomberg** or **CNBC** concepts. And I am confident that we will be the MTV of the financial industry meaning a majority of viewers that watch us once will watch us all day every day', complete the executives.



Head anchors for our flagship show *Börse Live*

## RTL BELGIUM: THE KEYS TO LEAD THE MARKET

To better understand the Belgium TV industry its important to take into consideration that there are two markets inside the country: the North with 5.9 million viewers and 191 minutes of daily viewing time; and the South with 4.4 million and 231 minutes daily viewing time, according to **CIM TV**.

Two markets with two completely different audience's behaviors. In each, there are different leaders. In the north, **RTL** doesn't have presence (0.4% share), but is the leader broadcaster of the south with 33% market share; **VRT** is the main group in the north with 44% but with no significance in the south (0.6%).

**RTL Belgium** operates four channels: the generalist station **RTL TVI** (25.4% market share, 2012), **Club RTL** for men 18-34 (5.5% share), **Plug RTL** the lifestyle channel for young females (2.3% share) and **Kidz RTL** for kids & teens.

'We are an undisputed leader, as our family channel addresses all relevant target groups for advertisers. News is part of our DNA: we are the main news source for French-speaking Belgians, #1 in TV, radio, website and apps. The information team accounts for 1/5 of the total workforce', explains to **PRENSARIO** **Erwin Lapraille**, Head of Programming.

He describes the keys of success: '*Proximity*, local entertainment, news and magazines shows with coherent tone & positioning; *Leveraging synergies*, integrated news desk and cross-promotion; and *Social Commitment*, as **RTL** is part of its community (local initiatives, democratic debate, etc.)

Digital is an important part of that strategy. 'We have different thematic websites ([RTL.be](http://RTL.be), etc.) and apps; in *Second Screen* there is a program guide with interactive and social features (100.000 downloads in 2012); VOD with 50% paid (news free), TVOD with entertainment and drama, and SVOD with a content selection; and interactive services like **I-Zone** (digitext), 71 interactive games and more developments'.

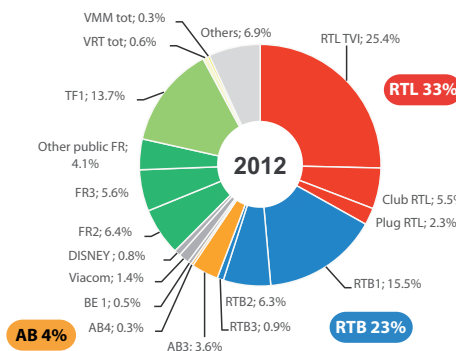
**Lapraille** completes: 'Future challenges include defending market leadership, extending carriage agreements and decreasing the dependency on US fiction. At the same time, we need to turn profitable the new media area, by building strong local partnerships and integrate TV and radio. Summarizing, it's important to develop non-linear offers and to increase the non-advertising revenues'.



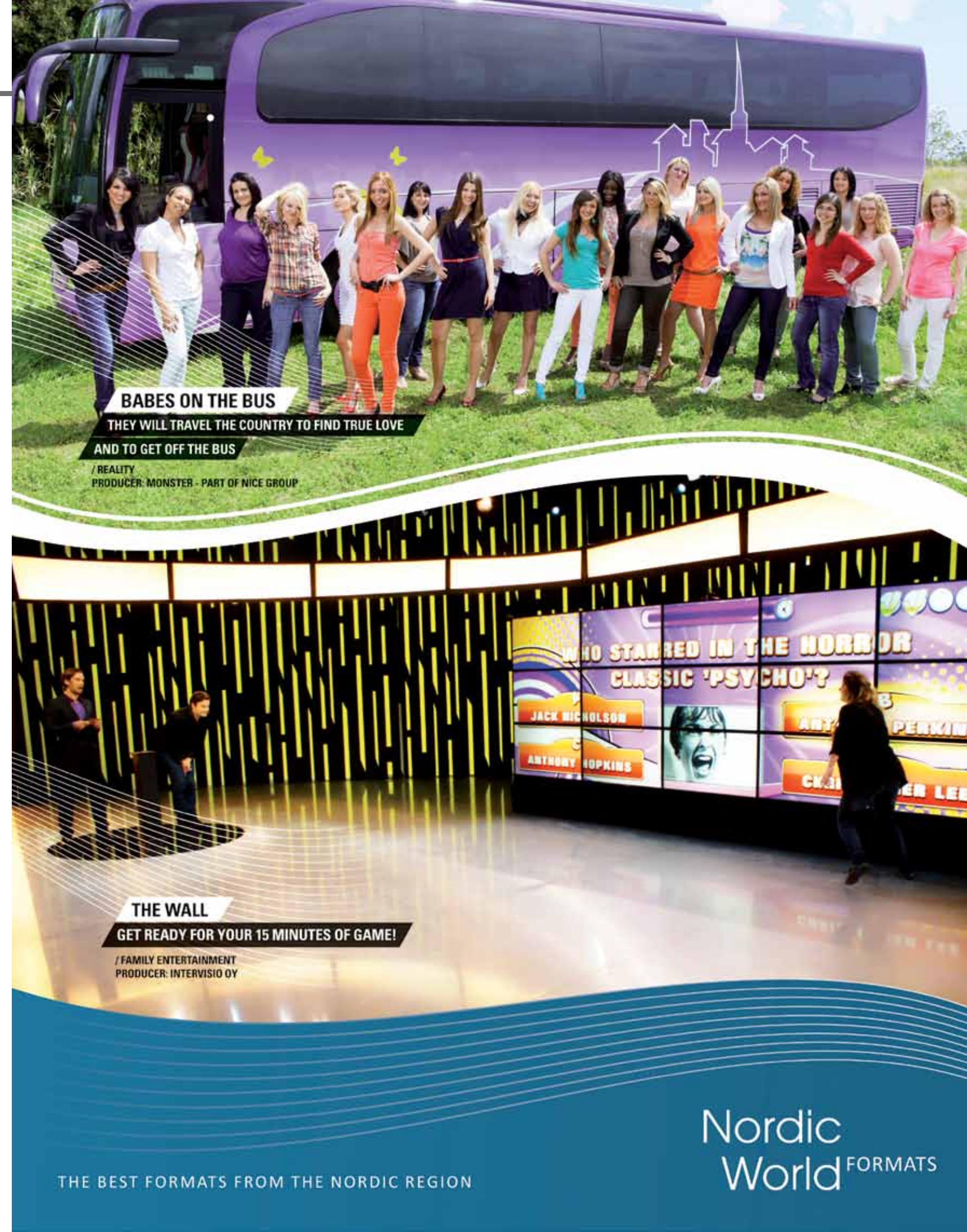
Erwin Lapraille, Head of Programming

**RTL TVI**

### SOUTH BELGIUM: TV MARKET SHARE, PER CHANNELS - 17-23HS, 4+ (2012)



Source: CIM TV



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# ZODIAK MEDIA, TRULY INDEPENDENT

PRENSARIO publishes below a profile about ZODIAK MEDIA GROUP, for which it interviews its CEO, DAVID FRANK, as well as top executives from the company's divisions: ZODIAK RIGHTS, the international distribution arm; ZODIAK LATINO, one of the most dynamic & growing division; and ZODIAK ACTIVE, the new media player.

Formed in 2010, Zodiak Media Group, majority-owned by giant Italian conglomerate De Agostini Group, consists of 45 production companies with presence in 22 countries including —US, the UK, France, Italy, Spain, Scandinavia and Russia and around \$800m in annual revenues.

David Frank, CEO, Zodiak Media, explains: 'Our guiding principle has been to allow each of our producers to express their creative talents individually, whilst being empowered by the scale and clout of our combined activities. To enable this, we restructured the group based on geographical divisions, combined all our kids companies under one brand (Zodiak Kids) and refinanced our banking arrangements'.

'We are now focused on creating content attractive to a local audiences and making it international, whilst retaining IP ownership. Our distribution arm, Zodiak Rights, is integral to this vision. Our geographical spread allows us to develop formats in what we call 'origination territories' (UK and Nordics), produce them in key 'exposure territories' (Italy and the US) and sell formats and ready made shows worldwide. A prime example of this strategy is *Being Human*, which was originated in the UK and is now on its third season on Syfy in the US'.



David Frank, CEO Zodiak Media

'One of the big trends we are seeing in scripted productions is a move towards co-production, as broadcasters are cautious about fully-funding large scripted productions alone.'



Barnaby Shingelton, Head of Entertainment, Zodiak Rights

'We have a business that spans the globe with local productions in Canada, Chile, South Africa, Korea, China, India, Lithuania, Ukraine and Poland'.

'We believe in creative autonomy, so we do not operate a centralized creative effort. Instead we support our creative talent through specialized initiatives, aimed at developing international hits. We are a true independent. Unlike our main competitors, we are not backed by a broadcaster. This gives us enormous creative and operational freedom, and a fresh perspective to offer broadcasters. 2012 was a tough year for most of the major content producers'.

'The economic downturn (particularly in Europe) placed broadcasters under financial pressure, lowering budgets and diminishing their appetite for risk. Global players have to be creative in terms of financing future hits. One of the big trends we are seeing in scripted productions is a move towards co-production, as broadcasters are cautious about fully funding large scripted productions alone. These co-productions are increasingly international in nature, often combining European creativity with American production standards and can lead to the creation of highly valuable IP.'

'In 2013, we will grow our presence in the US and develop our co-production capacity, with our most important project *Versailles*. In the US we have two network shows on air with ABC in 2013 and Russia continues to deliver great results for us. On animation, Zodiak Kids continues to push *Ticket To Ride* looking very promising'.

The group will build on the success it has had with YouTube on its *Fast, Furious and Funny* channel. Completes Frank: 'Elsewhere in the group, Zodiak Rights continues to go from

strength to strength, while Zodiak Active is a very profitable digital business, with over €0 million in revenues'.

## ZODIAK RIGHTS

Barnaby Shingelton, Head of Entertainment, Zodiak Rights, continues: 'We are looking for shows that meet our clients needs. In particular, strong factual entertainment to sit alongside classics like *Wife Swap* and *Embarrassing Bodies*, as well as primetime entertainment to compliment hits like *So You Think You Can Dance* and *Nation's Brightest*. We are also very keen on smaller, more flexible formats that can be produced for a variety of territories, time slots and broadcasters'.

'Our catalogue is 60% third party from producers and content owners in the UK, USA, Israel, Germany, Holland and a number of other territories. We have a large acquisitions team and



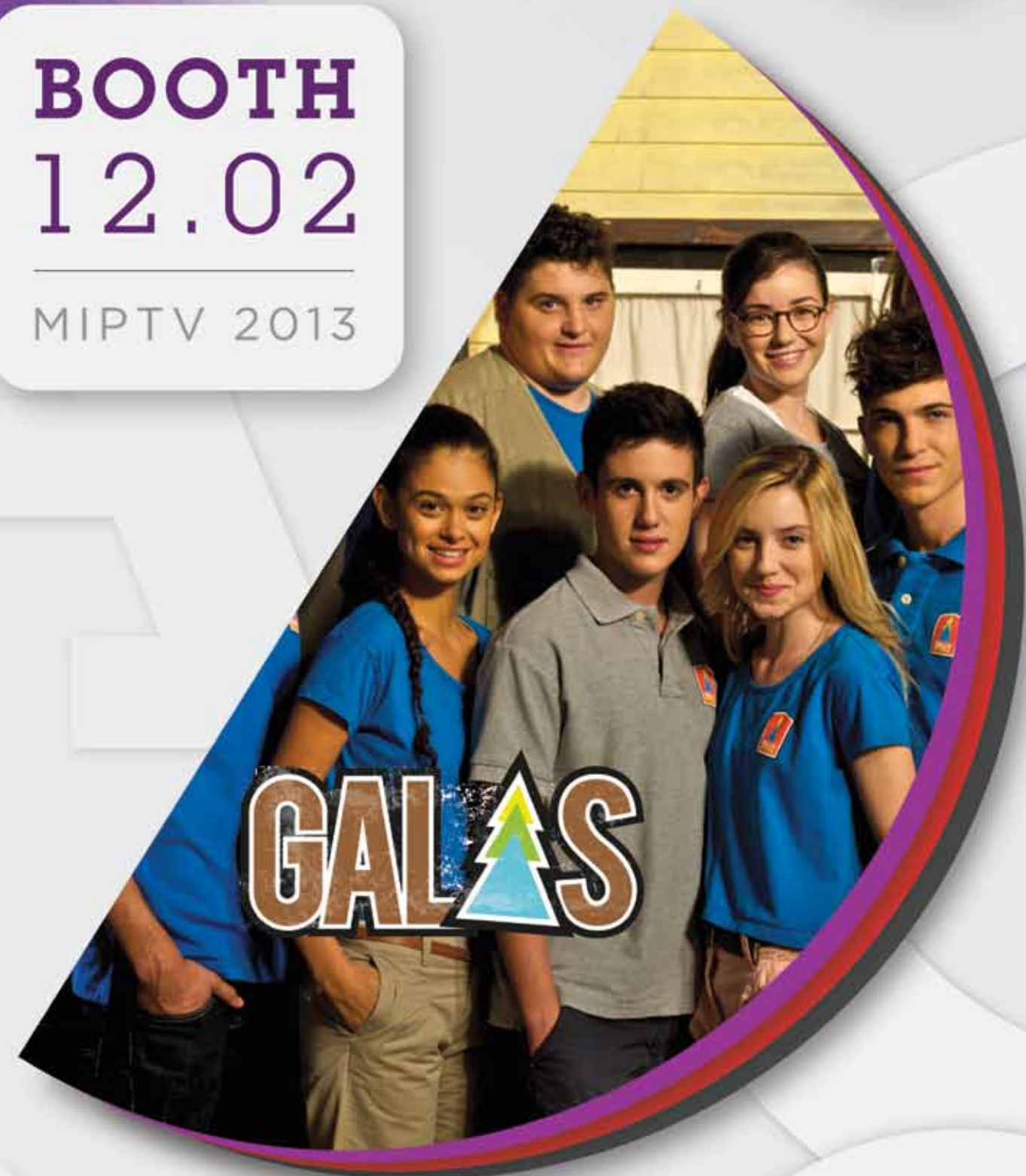
*Being Human* was originated in the UK and now is on its third season on Syfy in the US



*Braquo* is the new drama series to be released at MIPTV

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## ZODIAK MEDIA, TRULY INDEPENDENT

offer service to our clients, which allowed to us secure rights to great independent producers like **Firecracker**, **19 entertainment**, **Maverick**, as well as broadcasters like **BBC** and **VH1**. Our network of producers has given us even greater access to markets where previously we only had a distribution relationship.

At MIPTV, **Zodiak Rights** promotes the series *Summer Camp* (6x'60), *Solsidan* (30x'30), *Braquo* (16x'60), *Rebound* (8x'60) and *The Royal Family* (10x'30), as well as the entertainment and adventure reality *Below Zero* (10x'60), the live action series *Officially Amazing* (13x'30), the entertainment shows *My Little Princess* (8x'60), *The Secret Millions* (5x'60) and *Don't Mess With The Little Guy* ('60, format) and the kids series *Lolirock*.

'Although we are particularly interested in US and major European markets, we have a business that spans the globe with local productions of ZR formats in Chile, South Africa, Korea, China, India, Lithuania, Canada, Ukraine and Poland, not name but a few', says **Shingelton**.

'Our strategy in markets where we already have a production presence is to work with our producers in the first instance; they are often best placed to pitch and develop shows so that they fit local audiences. But we are also very flexible and while often our own producers are best placed to develop and produce a show, this isn't always the case so we can explore a variety of options



The new live action show *Officially Amazing Below Zero* is the new adventure reality show, available on both ready made and format



**Harris Whitbeck, CEO Zodiak Latino**

'We are developing original concepts that are tailor-made for broadcasters looking to tap into the hugely important Mexican segments of the US Hispanic market'.

depending on the market and the content'.

### ZODIAK AMERICAS

As part of **Zodiak Americas**, **Zodiak Latino** is one of the most dynamic & growing divisions, headed by **Harris Whitbeck**, CEO. Zodiak Americas also gathers **Zodiak USA**, headed by **Natalka Znak**, Zodiak New York with **Brooke Fisher**, VP Press & Publicity, and **Zodiak Brasil** with **Carla Affonso** as CEO.

**Whitbeck** remarks: 'In Latin America, people want to go beyond the traditional telenovela. **Zodiak Latino** takes advantage of this because as a global company we have access to so much creative firepower around the group, the key is in harnessing that creativity and adapting it to local tastes'.

'Through our relationship with the creativity and innovation unit (C&I) that is part of Zodiak Americas in Los Angeles, we are developing original concepts that are tailor-made for broadcasters looking to tap into the hugely important Mexican segments of the US Hispanic market. We are developing original concepts around soccer as everyone gears up for the world cup in 2014. And we continue to strengthen our relationships with key players like **Sony**, **Discovery**, etc.', he completes.

### ZODIAK ACTIVE

Because of the new habits of consuming entertainment on connected devices, producers have adapted their offerings to these emerging platforms. 'This revolution creates two different opportunities for us', says **Nicola Drago**, SVP



**Nicola Drago, SVP Strategy & New Business, Zodiak Active**

'Opportunity has everything to do with short-form content ('3-'10) that's free to the users/viewers and advertising funded'.

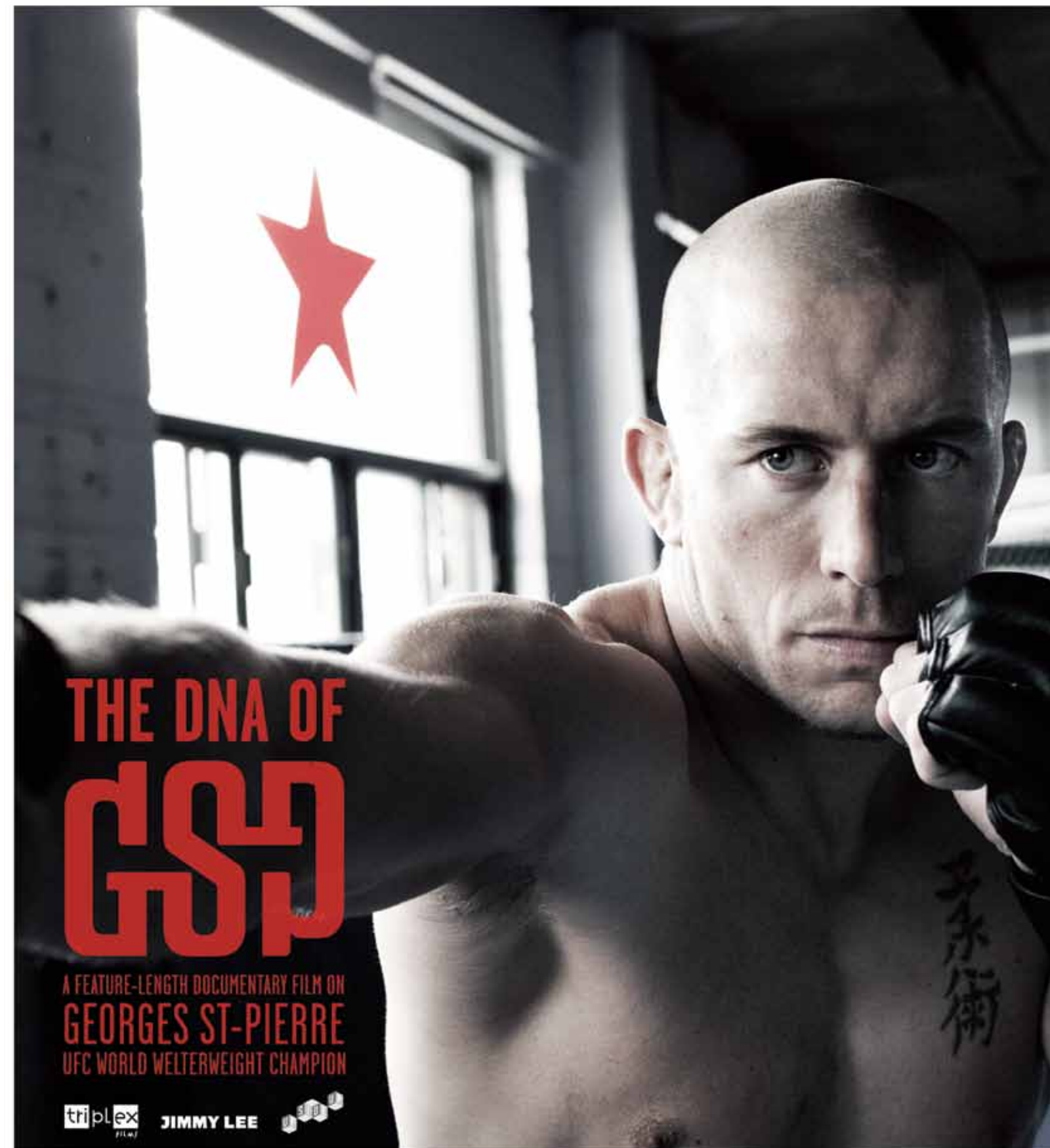
Strategy & New Business, **Zodiak Active**.

And explains: 'First, new global players such as **Netflix**, **Amazon** and **Hulu** are both buyers of long form shows from our catalogue as well as potential new commissioners of original content. Second, opportunity has everything to do with short-form content (3-10 minutes long) that's free to the users/viewers and advertising funded'.

'Main players in this field are the usual suspects like **YouTube**, but also **MSN**, **Yahoo** as well as local publishers hungry for clips. We are successfully leading the group effort in this space, and we have plans for expanding our presence in South America'.

'Traditional linear TV channels are threatened by the shift of advertising money towards these new platforms. Advertisers and media agencies are experimenting with new, cheaper and perhaps more effective ways to allocate their budgets. Online video has changed dramatically over the past 2-3 years. User-generated videos are very popular, but it's high quality content that is driving **YouTube**'s latest developments and attracting serious advertising money'.

Zodiak Active is building its own network that has recently reached 50 channels on **YouTube** and keeps growing. 'Our channels are based on both **Zodiak Media**'s wide-ranging catalogue as well as third party content that we manage and exploit. The channels vary from English to Italian, and soon Spanish and French. Thanks to **Zodiak Advertising**, our dedicated division that runs our own *Real Time Bidding* platform, we believe monetization opportunities will continue to increase', finalizes **Drago**.



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# PORTUGAL: NEW TV INDUSTRY CHALLENGES

**PRENSARIO INTERNATIONAL publishes this special report about the Portuguese TV market, for which it interviews the top three biggest broadcasters of the country: the leading TELEVISÃO INDEPENDENTE (TVI), SOCIEDADE INDEPENDENTE DE COMUNICAÇÃO (SIC) and the state-owned RÁDIO E TELEVISÃO DE PORTUGAL (RTP)**

Along with Greece, Italy and Spain, Portugal is one of the most affected European territories after the financial crisis that begun in 2008. As it happened in most of those countries, TV ad pie has fallen between 30%-40% and the industry faces several challenges.

Private broadcasters have been optimized budgets and redirecting its investment strategies to keep the screen active with new productions, drama and entertainment formats. Low budget contents, partnership and focus on the primary slots are some of the formulas they have implemented.

On the other hand, the public broadcaster has gone through a difficult 2012, with one of the flagship stations, RTP1 or RTP2 (not defined) on sale. Last January the government postponed the privatization, but announced a 'painful and

demanding' restructuring, which has a cost of €42 million including the layoffs of worker and technological updating.

## AUDIENCE LEADERSHIP

TVI ranked once again number one in FTA audience shares in Portugal in 2012 and the first two months of 2013, leading in all-day with a share of 26.7%. This was the eight-year in a row of the channel's undisputed leadership in all-day audiences. Continuing the results obtained since 2001, TVI was also the number one TV station chosen by for Portuguese viewers in prime-time, recording a share of 30.1%.

SIC is the second largest broadcaster with 23.6% of market share in February, while RTP1 reaches 11.3% and RTP2 2.6% in February, according to data provided by **Comissão de Análise de Estudos de Meios (CAEM)**.

By groups, SIC is stronger than TVI (five channels both) with 28.3% vs. 26.8% of market share, according to **GfK**. The public group (six channels) is behind them with 20.1%.

## TVI: INNOVATION AND POPULAR POSITIONING

**Luís Cunha Velho**, general manager of TVI, explains to PRENSARIO: 'In 2012 we once again met consumer's preferences, while maintaining our independent, innovative and popular positioning. Despite of a decrease in advertising revenues – which was expected, once the Portuguese advertising market is in recession – TVI was able to maintain its leading market share of around 50%'.

'We are constantly optimizing and readapting our structure and our operational circuits. Besides, we have been more creative in how we produce and program. We have also made important partnerships and, in overall, we are taking this opportunity to become more efficient'.

'Our programming strategy comprises a wide variety of genres. We are a reference in news; entertainment formats from **Endemol** and **Coral** (with record audiences in 2012); international drama, recognized and awarded series; sports and most relevant international competitions; and local



Luís Cunha Velho, general manager, TVI

'All our programming is in permanent adaptation to the new reality of the market, where viewers are increasingly participative and more demanding, both in quality and diversity'

drama produced by **Plural** (owned by **Grupo Media Capital**), the most important Portuguese audiovisual producer, which has been national and internationally recognized and awarded for its innovative and leading contents', he adds.

First of all, Portuguese audience wants 'quality' content, according to Cunha Velho. 'Audience is a hard consumer of news programming. Local drama is unquestionably much desired, where TVI offers regularly on prime time during weekdays. On weekends, the top preferences are cinema and entertainment'.

'All our programming is in permanent adaptation to this new reality, where viewers are increasingly participative and more demanding, both in quality and diversity. We have been making strong efforts in creating interactive solutions and thematic cable channels, without forgetting content production for different platforms and devices.'

'For 2013 TVI will maintain its strong bet in



TVI: *Jornal das 8* is audience leader among news programs on prime time (starts at 8pm)



Luís Proença, Broadcast and Programming Management director, SIC

'In the last months, we have broadcasted the remake of *Gabriela* with great success, obtaining average share revenue of 34.7%. We have witnessed a migration of television audience from cable and IPTV back to FTA'

news, large entertainment formats, local drama and international renewed series. As for sports, TVI owns the exclusive FTA broadcasting rights in Portugal of the Champions League, for the season 2012/2013'.

'Following our diversifications and growth strategy, we have launched in January +TVI, a new cable channel with a strong focus on entertainment (with both national and international formats), drama, music, travel, culinary, among others. It features interactive and innovative solutions as well as exclusive contents and services. We also operate **TV Ficção**, **TVI Secret Story** and **TVI24**, completes.

## SIC, THE HOME OF PORTUGUESE TELENÓVELA

**Luís Proença**, Broadcast and Programming Management director, remarks that SIC was the main FTA channel in 2012 with earnings of €20 million (without cable and IPTV thematic channels).

Financial crisis has affected 'too much', says Proença. 'Print media has suffered the highest lost from that time 'til now. The lost is calculated up to 40%. The TV advertising investment has returned for numbers of 1999/2000. As a result, TV industry has had to reduce its investment in production, creating a crash of prices followed by the reduction of the number of national TV productions affecting all genres'.

'We've been focusing primarily our current investment on the main periods of TV viewing: access prime time and primetime. We have been



Hugo Andrade, programming director, RTP

'We introduced prime time daily fiction for the first time in decades and we are focusing more and more on our role as a public broadcaster with content embedded with knowledge, information and entertainment'

trying to maintain our offer profile with low budget contents on all other remaining timeslots. We have to be creative; this necessity contributes a lot towards innovation. We must work every day to find new solutions to keep our audience well informed and tastily entertained.

He explains: 'For historical reasons, commercial TV channels in Portugal program and broadcast in a striped manner during the weekdays like most South American countries, due to our tradition in broadcasting telenovelas which began in the 1970's'.

SIC is the leading channel in access prime and prime time due to our offer in telenovela genre, explains Proença. And he adds: 'Although Portugal faces the hardest financial and economical crisis in its modern day history, we have focused most of our declining investment in finding a way to build up a new approach toward the Portuguese telenovela'.

'Throughout the last years, we have redefined our strategy and made it our main goal to make SIC the home of the telenovela in Portugal. In November 2011 we received an International Emmy award for *Laços de Sangue*; and in 2012 that recognition was brought home when we finally achieved the highest audience rating with *Dancin' Days*'.

'Until this day, it has leaded in its timeslot making it the number one most watched telenovela of all Portuguese television. To obtain this goal, we have worked vigorously together with **Globo TV**, our co-production partners from Brazil as well as our national production company **SP Te-**

**levisão**. Together we have developed artistically producing "state of the art" telenovelas'.

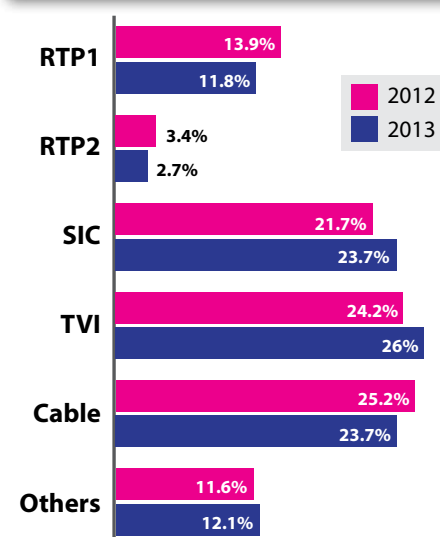
'Our current investment budget allows us to produce one daily local telenovela to be broadcasted in the strongest rating hour of prime time, between 21:30 and 22:30 (following the evening news). However, our offer for telenovela's does not end here with local production. For more than twenty years, SIC has had a strong relationship and volume deal with **Globo**'.

The Brazilian company is the main provider of finished content for the channel. Continues Proença: 'It became to be the strongest bridge between Portugal and Brasil. In the last months, we have broadcasted the remake of *Gabriela* (original versioned broadcast in 1975 on RTP1) with great success, obtaining average share revenue of 34.7%. We have witnessed a migration of television audience from cable and IPTV back to FTA.'

'The weekend nights are usually the natural time and space to offer the most valuable entertainment shows. We try to recall universal ideas that can be recreated from new angles but with lower production budgets. In time of crisis, we have been focusing on comedy entertainment, like *Anything Goes*. This trend in humor is something we intend to follow. During these last four years, we have also developed different low cost entertainment shows and magazine shows with very good results'.

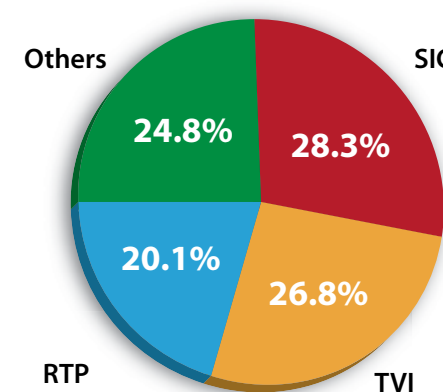
'All formats must be adapted locally to our

## PORTUGAL: MARKET SHARE PER CHANNELS (2012 VS. FEB. 2013)



Source: CAEM

## PORTUGAL: MARKET SHARE PER GROUPS (2012)



Source: GfK



## PORTUGAL: THE TV INDUSTRY CHALLENGES

culture and habits and this is something in general distributors understand. As for finished product, like movies, TV series, or animations it is more difficult, but we've managed to create and recreate solutions – some with very good audiences'. SIC works with **FremantleMedia Portugal** and **Shine Iberia** on entertainment, and **Endemol Portugal** on daytime talk shows.

About digital business, the executive highlights: 'Portugal is a high tech country, where tax penetration of mobile phones, for example, is the second biggest in Europe, after Finland. The TV distribution by cable and IPTV, which started in 2000, represents today more than 70% of the TV distribution market, leaving less than 30% for terrestrial digital television.'

'Today, for less than €40 per month it's possible to have access throughout a digital set up box to more than a hundred TV channels, VOD (extra charge), DVR, time warp (free access to the last seven broadcasted days), 100 MB Internet, etc., provided by the two main national TV distributors (**ZON** and **MEO**):'

'We began our offer diversification at the first beginning of cable TV, 13 years ago. At this time, we have a distinct bouquet of thematic channels: **SIC Notícias** (news), also available in Africa, **SIC Mulher** (women), **SIC Radical** (teen and young adults), **SICK** (Kids) and **SIC International** that reaches clients in Africa Portuguese speaking countries and also in others with strong Portuguese emigration, such as South Africa, Brazil, USA, Canada and most of the western European countries. **SIC Notícias** is also available in Angola. We have also invest in the Internet business with **SIC Online**. Recently we have pioneered in the sale of premium video contents.'

'We observe viewers not only watching TV but also commenting, tweeting, sharing opinions, voting, interacting on various TV subjects. Through these actions, content media life span is

extended throughout more time. Although, TV maintains as the original device source, the use of other platforms and tools are a part of our reality. TV can – not only retain, but also stimulates the interaction between this allegedly competing Medias. We believe that they're complementary.'

'Although the exponential proliferation of new media devices, the TV set is still found in the primordial place in the Portuguese homes: in the center of the living room. Day by day, new media devices are more portable and easy to carry on. They're more TV friendly', completes **Proença**.

### RTP: THE ROLE OF THE PUBLIC BROADCASTER

RTP operates two FTA channels, **RTP1** and **RTP2**, as well as **RTP Internacional** and **RTP Africa**; cable networks **RTP Informação** (news) and **RTP M** (memory); the regional stations **RTP Açores** and **RTP Madeira**; and two digital platforms: **RTP Mobile** and **RTP Multimedia** (web).

**RTP1** is focused on entertainment and information, as well as in fiction mostly in Portuguese language, while **RTP2** is greed particularly in children, documentaries and sport, and **RTP Memory** file programs betted on fiction, entertainment and documentary especially in Portuguese language.

**Hugo Andrade**, programming director, comments: 'At RTP1 and RTP2, 2 out of 3 programs are in-house and independent national production. At main channel RTP1 programs in Portuguese language reaches nearly 90% of the emission. News programs and quiz shows from RTP are top of market, as light entertainment and contests got splendid performance. National fiction and humor series got also fine audiences.'

'In 2012 RTP betted on diversity and complementary genres, formats and contents, as well variety and alternative programs in cultural areas, covering all television audience ages, genres and regions', he adds.

For 2013, it programs more information magazines, national fiction about Portuguese subjects, introduced infotainment and bet on a larger kind of humor programs. 'We introduced primetime daily fiction for the first time in decades and are concerned about focusing more and more on our role as a public broadcaster with content embedded with knowledge, infor-



SIC is consider the home of Portuguese telenovela: *Dancin' Days* was the top rated telenovela in 2012

mation and entertainment, with relevant social and educational issues that constitute a solid alternative from our counterparts.'

This year **RTP** also premiered originals programming like *Depois do Adeus*, an historical series based on events that took place in Portugal after the 1974 revolution; *Odisseia*, a powerful transmedia content based on humor but that goes way beyond definition; and *5 Para a Minha Noite*, the main daily talk-show from **RTP2** to **RTP1** with excellent results both on TV and on the web.

Remarks **Andrade**: 'We also introduced some unscripted adaptations in the factual entertainment area. As a public broadcaster we try to have a significant position in the market by working with most of the production companies operating in our territory.'

About market itself, he explains: 'The fall of the TV market in Portugal is associated with the degradation of the Portuguese economy scenario. In general terms, what happened was the reduction of budgets in **RTP**, economic difficulties in **Media Capital Group** (TVI) and **Impresa Group** (SIC), and well advertising revenue drop in generalist channels. However, it is estimated revenues from subscription channels and multimedia. Strategies outlined in order to overcome the crisis undergo some increase of repositions, as well through the renegotiation of programs and production costs.'

'The consolidation of entertainment and fiction as well as the increase of information magazines will be the main focus of the programming strategy for next 2013 RTP half year. 2013 broadcast undergoes new graphics, reformulation of talk shows, as well the introduction of national fiction series and new programs of humor in prime time on **RTP1**. At **RTP2**, the option will be for the reinforcement of cultural programs and the offering for specialized information. A new line of themed cinema, an intimate late night talk show and a space for programs produced by **RTP Academy** are the latest proposals for the channel', completes **Andrade**.



*5 Para a Minha Noite*, a main daily talk show passed from RTP2 to RTP1 with excellent results both on TV and on the web

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# TVN, POLAND: 'NOWADAYS IT IS MORE IMPORTANT TO FULLY CONTROL THE SHOW'



Bogdan Czaja, Deputy Programming Director

tvn

TVN Group is made up of nine channels: apart from the main TVN it operates two other channels on DTT, TVN7 and TTV (now 51% owned by TVN), as well as the thematic networks TVN24 (news), TVN Style (female), TVN Turbo (male), TVN CNBC (business), TVN Meteo (weather), ITVN (international).

Bogdan Czaja, Deputy Programming Director, describes: 'All these channels combined reach up to 25% market share in the commercial 16-49 target (24.8% in October 2012). Over the last years we stay more or less on the same level as a group despite market fragmentation. Even as we lose some audience on the main channel we make up for that on others, especially TVN7, which rose from just above 2% to over 3.5% after being introduced on the digital terrestrial platform.'

Top programs on TVN include local versions *Got talent* and *X-Factor*, which are among most watched shows. 'Recently we launched *Masterchef* that conquered Sunday nights (34.6% share for the final episode) and *Come Dine With Me* on Sunday access prime. Top fiction series are based on original scripts: *Recipe for life*, *Doctors* and *Agata's Law* not only win their TV slots, but also

drive online audience, being available on TVN Player', adds Czaja.

'Local production was a key strength of TVN and it hasn't changed, even as local advertising market is weak and programming budgets are under pressure. This is why we are always more interested in buying formats, rather than ready-made shows.'

'We have a strong in-house production department, but we also work with independent producers on the Polish market, both local companies and international (Fremantle or Constantin). License holders don't just expect their license fee, they often want their share of online revenues or ancillary activities.'

'Nowadays it is more and more important to fully control the show, so you can use it in various slots, channels, platforms, create spin-off shows etc. It makes you think twice before you decide to buy a format. Of course, if you see a show like *Got Talent* it's a must-have. But when you have a fringe slot to fill your first thought is to create something on your own.'

'There are more and more options to watch a movie before it's available on free TV and so many films you can watch on television every day... Of course we couldn't put together the programming mix on TVN or especially TVN7 without acquired films, but the ratings are falling and I can't see this trend being reversed.'

'It's even worse with series, it's getting harder to find a prime-time slot for them even in off-season. Non-scripted ready-made shows hardly ever make their way to the main TVN; however they are an important part of thematic channels' schedule. They are relatively inexpensive to buy and do find enough audience to help smaller channels.'

About trends, Czaja says: 'Poland is facing a wave of scripted reality. These shows get good ratings, are relatively cheap to produce, have pretty good re-run value – a natural choice for daily access slots. Reality/factual programming is also on the rise, costing much less than big studio-based entertainment and can deliver ratings just as good or nearly as good. Scripted drama is still important. We have seen some spectacular flops and we had our share of that, it's a safe bet. But when it works it's not



Masterchef has conquered Sunday nights with 34.6% share for the final episode

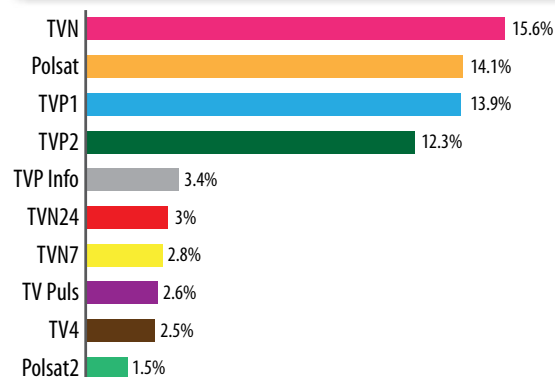
only a good TV rating, it also drives non-linear audience Internet, connected TV and so on.'

With over 1-5 million users, TVN Player is available for free on every platform and soon on game consoles. Some shows, especially drama that drives the online audience, are available here even before the TV broadcast.

'We have very ambitious plans about our online presence, especially online video. On the commercial side this segment is still quite small, but it's growing very quickly and we want a large share of this market. Our websites are driven by short videos and what we generally call second screen activities. And of course, social media, but they are seen as a marketing platform, not a central part of our online strategy.'

'Looking ahead we will continue working on building our position in the non-linear world. We also see new opportunities on DTT channels: switchover will be completed in the second half of the year and we will then see the full impact. It's both a threat (for TVN) and an opportunity (for TVN7 and TTV), we will have to adjust to the new world of terrestrial television. Let's just hope the advertising market finally rebounds', completes.

## POLAND: MARKET SHARE, PER CHANNELS (SEP. – NOV. 12)



Top fiction series on TVN, like *Doctors*, are based on original scripts

## FINISHED PROGRAMS



# YOUR AUDIENCE. OUR STORIES.







## NOVA TV, CROATIA: A COMPETITIVE SCENARIO



Zrinka Jankov,  
programming director, Nova



Nova TV is the leading channel in Croatia both in terms of audience share (29.4% of prime time audience share and 10.6 rating points) and advertisement market share. Along with TV Doma (4.15% prime time audience share), CME reaches 33.5% of the total share and 12.1 rating points, being the leading television group in 2012.

Zrinka Jankov, programming director, Nova TV, describes: 'The market has

been hit by the global economic crisis, causing an even faster and more competitive race to win the highest audience shares. The additional burden has been the legislative setting that gives the state broadcaster (HTV) competitive advantage in the market, and we have been actively indicating the need to change that.'

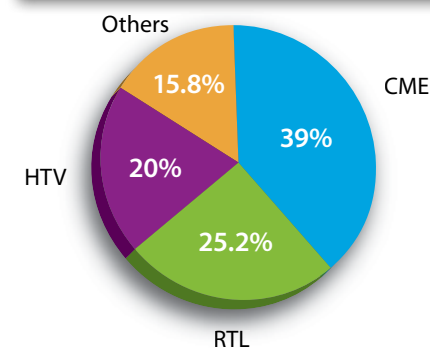
'News programs have been and still continues to be the carrier of our strategic development. Dnevnik Nove TV is the most watched news show in the country: in February it reached 17.7% AMR, 40% share (4+) and 738,038 viewers each day. Turkish series like *Sila*, and domestic drama series are significantly popular. *Lara's Choice* is a prime time Croatian series that grew to 13.9% AMR, 33.1% share (4+) and 578,001 viewers on average per episode in February.'

'Nova TV's role in the industry has been increased by producing not only successful licensed shows, but also domestic drama series. In



Dnevnik Nove TV is the most watched news show in Croatia: in February it reached 17.7% AMR, 40% share and 738,038 viewers each day

**CROATIA: AUDIENCE SHARE, PRIME TIME  
AUDIENCE SHARE - 4+ (FEB. 13)**



Source: AGB Nielsen Media Research

PRENSARIO INTERNATIONAL

## THE ISRAELI MARKET ACCORDING TO YES

Established in 2000, yes-DBS Satellite Services caters to 40% of the Israeli multi-channel TV market: it broadcasts over 150 channels, where 10 of them are exclusive branded channels: yes12345 (feature film), yes Action (series), yes Comedy, yes Drama, yes Oh (the Home of HBO), and yes Docu (24 hour documentary channel), in addition to a VOD offering.

Danna Stern, Head of Acquisitions and Programming, explains: 'We love to work with our suppliers (US studios, British and independent producers), but are especially proud of our relationship with HBO that has allowed us to launch our premium series channel yes Oh; and 20th Century Fox, which constantly produce and distribute entertaining and popular TV series and feature films.'

The company has a large experience in broadcasting drama and comedy series, like the second season of *Live in La La Land*, a reality/entertainment format that is one of the most popular shows, or the daily crime drama *New York* (distributed by Dori Media), and *The Gordin Cell* (co-produced with Channel 2 Keshet) depicting the story of a former Soviet spy duo who moved to Israel in the early 1990. It has been sold to Universal Television for adaptation by Film 44 as *M.I.C.E.* (*Money, Ideology, Coercion and Ego*).

'Also the new kids series *The Greenhouse* and *The Summer Vacation Diaries*, all of which will be coming back for new seasons in 2013. All of our shows are produced by independent production companies.'

### ISRAELI MARKET

In the Israeli TV market operates two commercial free TV channels and the Pay TV platforms HOT (cable) and yes (satellite). Commercial Channel 2, which is pairs together two licensees Keshet and Reshet enjoys high audience viewership rates and in addition to nascent commercial Channel 10 and public broadcaster IBA.

'We see our offering as complimentary to the local Free TV line-up and focus on programming that is not represented by them. Free TV is dominated by local versions of international reality formats like *Master Chef*, *The Voice*, *Big Brother*, *Survivor*, *Beauty and the Geek* as well as locally produced original productions, both dramas and entertainment shows.'



Danna Stern, Head of Acquisitions and  
Programming, yes-DBS Satellite Services



The Gordin Cell has been sold to Universal Television to be adapted as M.I.C.E.

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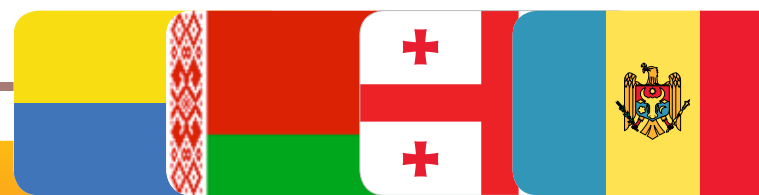
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# THE TV MARKETS IN UKRAINE, BELARUS, GEORGIA, MOLDOVA

PRENSARIO continues the cycle of articles dedicated to the current situation on TV markets of the post-Soviet countries with the collaboration of the media consulting company Media Resources Management, organizers of *Kiev Media Week* (September 10-13, Ukraine). The region is developing rapidly both in terms of its TV market volume and the number of players on it led by such states as Russia, Ukraine and Kazakhstan.



## UKRAINE

Ukraine is the second largest TV market in the CIS region after Russia. With a population of 45.6 million people, there are a total of 16.2 million television households and approximately 24 million television sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 16 channels of that kind in the country. The situation is about to change dramatically after the analogue terrestrial switch off that is planned for summer 2015. The number of digital terrestrial networks that will have national-wide coverage will increase to 32.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in

Ukraine: **StarLight Media** (belongs to Viktor Pinchuk, operates STB, ICTV, Novy Channel, M1, M2 and QTV channels), **Inter Media Group** (belongs to Dmitry Firtash, runs Inter, NTN, K1, K2, Mega, Enter-film, MTV Ukraine, Pixel channels), **1+1 Media** (owned by Igor Kolomoisky, operates 1+1, 2+2, TET, PlusPlus channels), and **Media Group Ukraine** (belongs to Rinat Akhmetov, runs TRK Ukraine, Football, Football+, Donbas, Sigma TV, Sphere TV and NLO TV channels).

Government-owned TV channel **First National** is not so popular, as private broadcasters. Nevertheless it belongs to Top-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned **First National TV** channel is currently underway. Totally there are 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 100 satellite private broadcasters.

Cable is the most widespread television platform in Ukraine accounting for over 38% of all television households. The penetration of cable TV has risen more than 10% over the past several years (for instance its penetration in 2007 was 27%). The analogue terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 33% of television households.

However, the constant growth of the cable and satellite platforms has eroded the terrestrial platform's market share, which has decreased from 75% in 2007 to 63% in 2009 and to 33% in early 2013. All services on the terrestrial platform are currently free-to-air including DTT service from **Zeonbud**, private



Artem Vakaluyck, Media Resources Management

operator of 4 out of 5 DTT multiplexes in Ukraine. Satellite TV is the third popular TV platform in the country with more than 20% penetration (the majority of satellite households prefer to receive FTA channels and not to pay DTH operators for the service). The rest 8-9% of the households use DTT or IPTV platforms (currently there is no update statistics of these two platforms users) to watch TV.

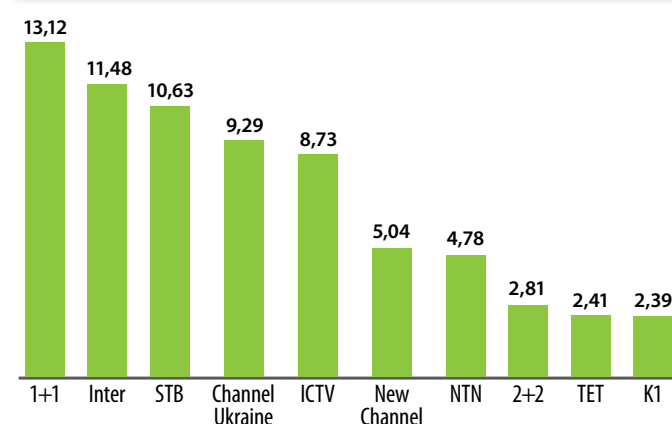
From the advertising point of view, Ukraine is the second largest market in the region after Russia. The total volume of its TV ad market amounted USD 483 million in 2012 and is forecasted to grow 9.5% in 2013 up to USD 529 million, according to **All-Ukrainian Advertising Coalition**.

## BELARUS

Belarus is a former USSR Republic with a population of 9.5 million people. It is estimated that there are 3.7 million television households and approximately 4.5 million television sets in use. As the end of 2012, 227 television and radio broadcasters were officially registered with the Byelorussian Ministry of Information, of which 158 radio broadcasters (137 governmental and 21 commercial) and 69 TV broadcasters (28 governmental and 41 commercial).

Currently six nationwide broadcast services are available on the analogue terrestrial television platform: **Belarus 1** (coverage is 99.72% of the population), **ONT** (97.99%), **Lad** (91.78%), **CTV** (81.06%), **RTR-Belarus** (63.94%) and **NTV-Belarus** (64.2%). DTT platform officially launched on July 1<sup>st</sup>, 2005, at that time using MPEG-2 in the capital city of Minsk. Adoption of MPEG-4 AVC standard has been approved by the Parliament. As of February 2013, DTT coverage reaches 95.65% of the population. Analogue switch off is planned for completion by 2015. Currently eight broadcast services

## UKRAINE: MARKET SHARE, PER CHANNELS - 18-54 (FEBRUARY 2013)



Source: Gfk Ukraine

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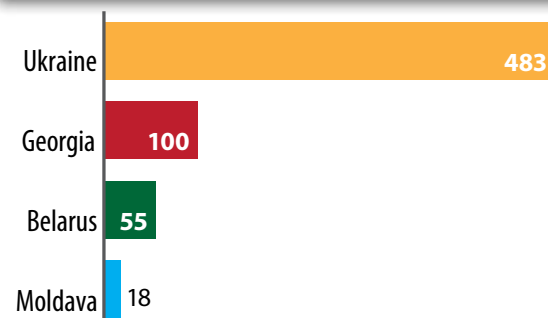


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# THE TV MARKETS IN UKRAINE, BELARUS, GEORGIA, MOLDOVA

## TV AD SPENDING, BY COUNTRIES (2012) IN MILLION OF US DOLLARS



Source: All-Ukrainian Advertising Coalition and others

(Belarus 1, ONT, Belarus 2, CTV, RTR-Belarus, NTV-Belarus, Mir and Belarus 3) are available on the DTT platform; they all are accommodated in a single DTT multiplex.

Although the vast DTT deployment the analogue terrestrial television platform is still the most widespread television delivery platform in the country and is available to 99.64% of the population. Cable TV is available to 50% of the population. An IPTV service was launched in February 2009 and the number of subscribers has been growing. Satellite TV penetration is less than

From the advertising point of view local TV market is rather small for such population as it is in Belarus today. TV advertising spending reached last year a bit more than USD 55 million. It is forecasted that the market size will grow at least 10% this year. More precise data on TV advertising market in the country and on TV channels ratings is not available for now because of the absence of national-wide TV research and measurements.

## MOLDOVA

Moldova is a rather small country in Eastern Europe with a population of 3.6 million people. The total number of television households in Moldova is 1.2 million and it is estimated that there are a total of 4 million television sets in use.

Cable is the most widespread television delivery platform in Moldova (near 70% of households in Moldova are subscribed for the cable operators services), because of the country's small size and high population density. At this stage, most households rely on analogue cable with only a small penetration of digital cable. The analogue terrestrial television platform is the second most used television platform, used in 20-22% of all television households for their primary television services. Satellite TV

PRENSARIO INTERNATIONAL

penetration is near 8% of the Moldovan households.

ADTT trial offering services from one transmitter began in September 2003 in the city of Chisinau. One multiplex is available offering access to four television program services. The launch of a nationwide DTT platform is expected to begin in summer 2014. The analogue switch-off is planned to be completed by 2015. At that time, DTT services should be available to 85% of the

population and DTT penetration should have reached 80% of households.

Currently four nationwide terrestrial television broadcasts are available in Moldova. They are: **Moldova 1** (coverage is 97-99% of the population), **Prime** (92-95%), **2Plus+** (87-92%) and **NIT** (60%). In total there are more than 270 TV channels in Moldova (including national-wide, regional, local and satellite), the majority of which are international ones (they are registered in other countries but poses licenses to broadcast in Moldova).

The whole volume of the TV advertising market in Moldova totaled about USD 18 million in 2012 and it is forecasted to grow 13-15% annually in the next few years.

## GEORGIA

Among the three countries of Caucasia, Georgia is the second largest territory: larger than Armenia and smaller than Azerbaijan. It has an area of 69.7 km<sup>2</sup> and a population of 4.6

million people. The total number of television households is slightly more than 1.5 million and it is estimated that there are approximately 2.5 million television sets in the country.

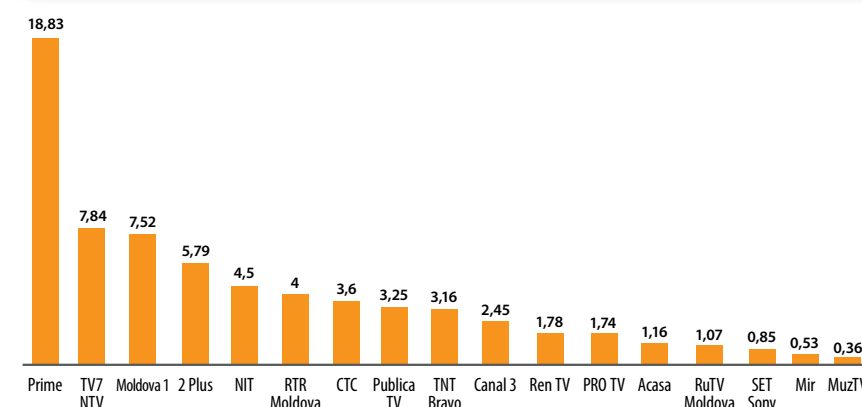
A total of seven broadcasters are available on the analogue terrestrial platform (Government-owned **Channel 1 Georgia** and commercial TV channels **Rustavi 2**, **Sakartvelo**, **Adjara TV**, **Marneuli TV**, **MZE TV** and **Alani TV**), although not all broadcasters have full population coverage. The commercial broadcaster **Rustavi 2** has the largest population coverage reaching near 85% of the population. Currently there are more than 60 TV channels and over 40 radio networks in Georgia.

Analogue terrestrial is the primary television platform in the country. Cable and satellite platforms are insignificant and used only in such large cities as Tbilisi and Batumi (approximately 20-30% of households). There are less than 200,000 pay TV subscribers (less than 14% of the total number of households) in the country.

The country has begun a DTT trial, which has been running since the summer of 2009 in the city of Tbilisi. For digital terrestrial TV implementation Georgia will use DVB-T2 standard with MPEG4 compression. The analogue switch-off should be completed in the country till June 17, 2015, although there is yet no special DTT Deployment Program approved by the Georgian authorities.

Unfortunately, data on TV ratings and share of the TV channels in Georgia is not available because of the absence of national-wide TV researches in this country. Nevertheless TV advertising is a rapidly evolving industry – the total TV ad spending exceeded USD 100 million in 2012.

## MOLDOVA: MARKET SHARE, PER CHANNELS (JANUARY 2013)



Source: TV MR MLD

www.all3mediainternational.com

## Stand LR3.22

**ALL3MEDIA**  
International  
ALL3MEDIA International: All For Independents



### The Field of Blood – The Dead Hour

In *The Field of Blood*, we were introduced to a new kind of heroine – Paddy Meehan, a young and feisty investigative reporter, forging her way through the “man’s world” of the Glasgow Daily News. Now Paddy returns to the press office in two further, stand-alone, two-part thrillers, *The Dead Hour* and *The Last Breath*.

Completed



### Skins Series 7

The BAFTA award-winning series that redefined youth drama for a modern generation makes its curtain call, returning for a final blast of hedonism with our favourite characters from the past – Cassidy, Eddy and Cook. We joined them through their formative college years, rode with them through the highs and lows, but where are they now?

Completed



### Hollyoaks

Brave-storytelling, beautiful people, big characters. This is long-running, award-winning, must-see drama for young adult audiences. Beyond the fashionable facades, characters find themselves embroiled in high-octane storylines – with love, hate, family and friends all providing riveting drama...

Completed



### Big Families Series 2

Revisit the families that just don't stop growing. What is it like raising such a large family with as many as 16 children? How do you afford it? How can you nurture so many offspring? How do you get them all to school on time? The fights, the rewards, the love and the frustration that go hand in hand with raising such a burgeoning brood!

Completed



### Face The Clock

The countdown has begun for this adrenaline-fuelled quiz show that sees contestants race against the clock, quite literally, answering a series of general knowledge questions and banking cash prizes. But there is a wicked twist in the game that leads to devious tactics, quick-fire strategy and unexpected eliminations. The clock is ticking...

Completed and Forthcoming



### The Village

With a fantastic cast including John Simm (*Julie on Mars*), Maxine Peake (*Red Riding*) and Juliette Stevenson (*The Hour*), this drama tells the epic and emotional story of the life and times of one rural village. One man, Bert Middleton, recounts the story of his life growing up here, complete with first-loves, wartime deserters and a changing world.

Completed

**ALLNEWPROGRAMMES ALLNEWFORMATS ALLNEWCONCEPTS**



# CTC MEDIA, RUSSIA: NEW CHANNELS TO REACH MORE TARGETS



Boris Podolsky, CEO of CTC Media

CTC Media is Russia's largest independent media company and second in terms of audience share out of all the media holdings on the Russian market with 15.7% of market share (2012). In 2006, the company successfully held an IPO on the NASDAQ stock exchange, and today the company combines a range of media assets.

It operates three free-to-air channels in Russia: CTC, Domashny and Peretz, as well two stations in the CIS countries, Channel 31 in Kazakhstan and CTC Mega in Moldova, with a total potential audience of 150 million. It also offers an international version of its main channel CTC for Russian speakers around the world; the channel is available in North America, Europe, North Africa, Central and South-East Asia, the Middle East and a number of other areas. CTC Media is also actively developing its content production and digital media capabilities.

## FREE-TO-AIR TV

Russia is the major market of CTC Media's operations accounting for over 90% of the group's revenues. Country's TV landscape has changed remarkably in recent years and continues to evolve. The trends we are observing tend closely to match those that took place on the American and European markets some time ago. The total share of the Top-5 Russian channels has fallen by over 17% points in the last 10 years.

The five largest channels constantly have to make way for second tier and thematic channels. This can partly be attributed to the growth in

competition and changing viewing habits. Given the growth in the number of stations, viewers in large Russian cities have dozens of channels to choose from, making it even more difficult to maintain viewer loyalty.

Boris Podolsky, CEO of CTC Media, explains to PRENSARIO: 'All three of our Russian channels are very diverse and aimed at different target audiences. It is very important for our company to take an all-encompassing view of its business in order to account for the combined contribution of all three channels to the group's results and future development.'

The flagship channel CTC is aimed at family audiences primarily targeting viewers between 10 and 45 years of age, which are very commercially attractive for the advertisers. Sitcoms, series, both original and purchased formats that have proven popular elsewhere, sketch shows, programs and some of the world's best movies are part of the grid.

CTC has witnessed the launch of a number of new projects over the last year including the mystery series *Boarding School* (based on Spanish format from Imagina International Sales), as well as a range of original Russian series, including nostalgic *Eighties*, about life in the former USSR and *Kitchen*, which offers a glimpse of the "backstage" of a top Russian restaurant, where passion and intrigues are seasoned with a dash of subtle humor.

*Domashny* is targeted at the female audiences, successful women with an active lifestyle, not only those with a profession but also women with a family, children and hobbies. Within one year after the rebranding, *Peretz* (formally DTV) became one of the ten most popular Russian channels. It targets men and is positioned as a "cool" entertainment channel that viewers can tune into and find plenty of jokes and humor at any time.

During this time the average audience share leaped by almost



*Boarding School* is the Russian adaptation of the Spanish mystery series from Imagina International Sales, *El internado*

30% reaching 2.9% in some months. The channel was also voted one of the top ten most successful brand startups by the Russian edition of Forbes. In terms of formats, user generated content, sketch comedies, spoofs, road footage and clip shows are the channel's main focus. Purchased content was mainly used in the year after the rebranding but the focus has now shifted to Russian-made content including the channel's own material.

'Our smaller channels have grown significantly in the past year. Both *Domashny* and *Peretz* broke all previous audience records in 2012, which in turn was reflected in their overall share of CTC Media's consolidated revenue' adds Podolsky.

## CONTENT PRODUCTION

'Programming and in-house production are now the company's priority. The demand for high-quality content is currently very high and the channel that has such content in abundance

will come out on top. We reorganized our production facilities in mid-2011 by creating a full production company, *Story First Production*, on the basis of the earlier acquired companies, *Costafilm* (TV series) and *Soho Media* (TV Programs). Then the decision was then taken to unite them into a single fully-fledged production center responsible for creating content ideas and bringing them into fruition', he says.

Natalya Bilan, Head of *Story First Production*, highlights: 'We propose our own ideas at very early stages, while they are still on the drawing board. Some are given the go ahead, while others are rejected at this stage. If one of our channels is interested in our idea, we make a pilot and test it on focus groups; then, we start production if the results are promising. After that, we analyze the results of the show when broadcast and make a decision on whether or not to continue with the project.'

## DIGITAL MEDIA

CTC Media has recently started focusing on a new area: creating shows for Internet. Younger audience segments use it to complement or even partially replace traditional television viewing. According to multiple researches, watching video content is one of the main pastimes of people online. In 2011, Russia became the European country with the most Internet users, reaching 54.6 million people, of which 27.0 million view video content online. These figures continued to grow in 2012.

'We have become one of the first players on the Russian market to identify digital media

as a strategic area', remarks Yulia Mitrovich, CTC Media's Chief Strategy and Digital Media Officer. 'The total monthly audience of our Internet resources, including content portals, TV channels websites, as well as the number of mobile apps users, currently amounts to around 8.2 million people', she adds.

By the end of 2012, digital media segment demonstrated 'fantastic results', with revenue soaring 2.5 times in dollar terms. Business' diversification strategy expects this segment to make up 5% of the Group's total revenue in 5 years' time. The brand awareness of CTC Media channels is high and the company plans to use this in its further expansion online. Company's management believes it is important to take full advantage of this competitive edge to consolidate the company's position.

Mitrovich continues: '*Domashny* portal provided our first taste of the synergy between TV and Internet. It was launched as an Internet portal for women aged between 25 and 45 under the same brand as our female oriented channel. However is much more than just a TV channel's website'.

The website offers high-quality and popular content with over 4,000 publications and 3,500 videos (exclusively articles), advice from presenters and experts, a dating service, as well as an extended archive of *Domashny* content. 'We plan to develop the sites of the other channels in a similar fashion. Our plans also include a range of partner projects with leading content aggregators and the largest social networks', adds the executive.

Digital media segment also includes the *Videomore* content streaming portal (from CTC Media and a third-party), which was launched in December 2010, and widgets for Smart TVs: this technology combines TV and the Internet. While maintaining all the benefits of traditional TV experience, Smart TVs give viewers the opportunity to take an active part in viewing. Widgets from all three channels are installed on the platforms of the world's leading TV brands. Company is also working on boosting the number of people using its *iPhone*, *iPad* and *Android* apps. Premier catch-up content attracts the most users and is available online



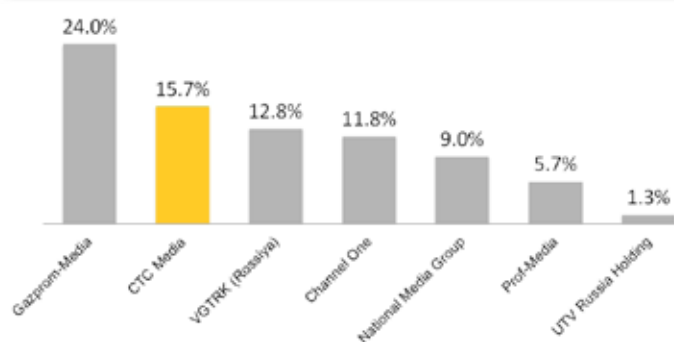
*Kitchen* offers a glimpse of the "backstage" of a top Russian restaurant

shortly after being broadcast on TV screens.

Cross media projects have been defined as an independent segment. CTC Media was the first broadcaster on the Russian market to launch an experimental project on the overlap between TV and Internet called *Real Love*, which was implemented on several distribution channels at once. It comprises 50 original love stories from ordinary people, which were brought to the screen by a professional TV production center. The 5-minute clips were placed online and shortened versions were broadcast on the CTC channel.

Mitrovich believes that advertisers' keen interest in these projects means that the cross media segment may become an additional source of income in the near future. 'We organized a competition for cross media projects at MIPTV 2013 along with ad company *Ailove* and mobile operator *MTS*, and the best idea will be picked for an MTS ad campaign. Russian cross media market is still in its early stages, but we have already done a lot to develop this segment, and we plan to do a lot more to ensure that the development of this sector in Russia is linked with our company', she completes.

## COMBINED AUDIENCE SHARE OF RUSSIAN BROADCASTERS IN 10-45 AUDIENCE (2012)



Source: TNS



Yulia Mitrovich, CTC Media's Chief Strategy and Digital Media Officer



Nostalgic series *Eighties* is about life in the former USSR





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

France Televisions, acquisitions & co-productions: Joanna Pozzo, Laurent Flahault from France 5 (behind), Cécile Cauchy, Jennifer Leterme and Rane-Pierre Chazeau



France Televisions: Gilles Camouilly, director of Antenna, France O; Benedicte Marchand, acquisitions France O; Xavier Aristimuño, Telemundo International; Yann Chappelon, chairman of France Television Distribution; and Luis Daniel Capriles, VP Digital Media Telemundo International



French buyers: Grégorie Delarue, acquisitions coordinator from the leading free TV channel TF1, and Alix Barreau, cinema, series and telefilms acquisitions, from the DTT channels TCM and NT1



France: Marc Dhrami, head of production financing & coproductions, Alphanim; Dimitir Bodiansky, director of fiction, Marathon Media; Pierre Belaish, managing director, and Heath Kenny, creative producer of Alphanim



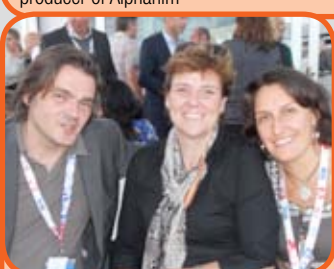
Mathieu Béjot (TV France) with the buyers Diana Karlin (Rise and Shine, Germany), Gimena Arensburg (Chello Multicanal, Spain), Andrea Hock (Autlook Films, Austria) and Verena Guerrera (RTL II, Germany)



The acquisitions team of Kanal 2, Estonia: Jaanus Noormets, Kai Gahler, Nele Paves, Liis Luuri



Francesco Mozzetti, head of acquisitions and sales, Mediaset Italy



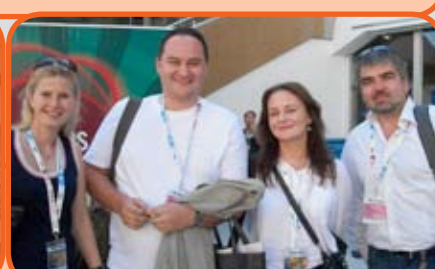
Alex Berger, Equio Germany; Christine Brand, managing director, MGM Networks Germany; Sylvia Schmöller, head of acquisitions, Red Bull Media House, Austria



The German ProSiebenSat.1 Group of Germany: Ruediger Boess, SVP Group programming acquisitions, and Claudia Ruhl, senior manager acquisitions.



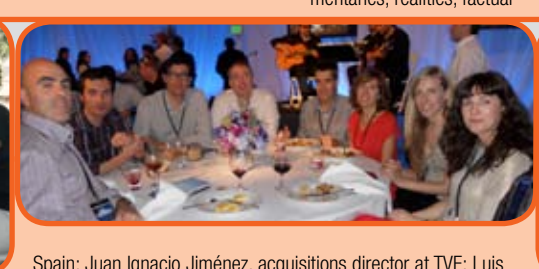
ProSieben Sat.1 Germany: Sascha Naujoks, SVP Realities, and Martina Kaiser, program manager documentaries, realities, factual



Lithuania: Daiva Andrade Gonzalez, director of programming & acquisitions, and Liutauras Elkimavicius, CEO, both from Baltijos TV, with Marijus Gradauskas, acquisitions manager and Indrė Zelbaitė-Ciesiuniene, creative director, both from LNK.



James McNamara, SVP NBCUniversal; Jorg Graf, RTL Germany; Carolyn Stalins, managing director France, NBCUniversal; Sven Noth, VP Sales German speaking territories, NBCUniversal, and Anke Sehaferkordt de RTL Germany



Spain: Juan Ignacio Jiménez, acquisitions director at TVE; Luis Fernambuco, programming director, and Alejandro Flores, acquisitions director, both from laSexta; Javier Uriarte, programming manager, Carlos Fernández, content director, Mercedes Gamero Hoyos, head of acquisitions, all from Antena 3; Elena Bort from NBCUniversal; Gemma Sánchez, programming director at TVE

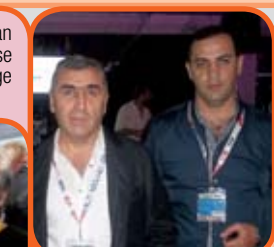
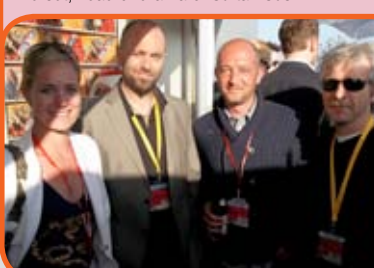


Sergio Ramos, director de programación The History Channel Iberia



Sony Spain: Carlos Herrán, VP Programming acquisitions, and Elena Vaquero, acquisitions executive

Belgium buyers: Jeanine Blom, producer of Sultan Sushi, Jevon Lambrechts, acquisitions, Vlaamse (TV station); Jan Keermaekers, COO, and Serge Bierset, head of drama of Sultan Sushi



Arthur Yezekyan, president, and Laert Soghoyan, head of acquisitions of Shant TV, Armenia.



Mediaset España: Paloma de la Fuente Vázquez, Angel López Armendariz, Mónica Iturriga (arriba), con Asumpcão Loureiro, Fox Portugal, y Pilar Jiménez, Fox Iberia



Portugal, good presence at Natpe Miami: Nuno Vaz, content officer, and Hugo Andrade, programming director, both at RTP, with Margarida Pereira, programming director, and Bruno Santos, format director, both from TVI, the leading channel of the Portuguese market

# COMPULSIVE TIMES



Booth #20.18

PALAIS DES FESTIVALS, Cannes, France (April 8-11)

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Neudachnaya Inna, head of marketing department, and Anna Tleuzh, program director, both of 9TV Russia.



Vladimir Denyatkin, Disney Russia; Olga Zhurova, Fox Crime and Fox Life for Russia, CIS and the Baltics; Oleg Batluk, Disney Russia; Mariana Dimitrova, now in UK for Fox International Channels; Vitaly Lomtev, VP head of distribution, Disney Russia

X-Media Digital, new media player of Russia: Andrei Mukovoz, CFO, and Victor Titarenko, CEO



Sabrina Duguet, All3Media UK; Anna Taradá, head of TV formats, Russia 2 CIS, Russia; Lika Blank, general producer, MTV Russia; and Anastasia Korchagina, head of acquisitions, MTV/2x2 Russia



Michael Sender, COO Zodiak Vostok, Russia; Asia Bataeva, format manager, 1+1 Ukraine; Shakira Hoffmann, sales Red Arrow, Germany; Daria Bolshakova, head of Lega, Zodiak Vostok, Russia



Daniela Smirnova, senior acquisitions manager, TV Channel Peretz (CTC Media, Russia); Shakira Hoffmann (SevenOne, Germany); Olga Selikhova, senior acquisitions manager, TV Peretz and Stefanie Strobel, junior acquisitions & sales manager, SevenOne (Germany).



TVP, Poland: Paulina Rzężewska-Bednarczyk, head of film department (TVP1), Malgorzata Czyz, programming editor (TVP2) and Krzysztof Bartolomiej Jaworski, sales



Marta Piotrowska, deputy head of content & scheduling, and Jacek Swoboda, programming executive from Telewizja Silesia (Poland)



Pawel Jordan, managing director, TVN Turbo, Poland



Polcast Television, Poland: Piotr Borys, programming director, and Piotr Lenarczyk, head of programming and acquisitions



Adam Urbanowski, acquisition executive from TVN (Poland)



MK Distribution, which buys for six free Ukrainian satellite channels: Vladimir Osaulenko, head of digital media development, Katerina Dmitrieva, international sales & acquisitions manager, and Denis Milkheev, general director



Malyakto TV, kids channel from Ukraine: Volodymyr Kmetk, managing director with its wife Nina Kmetk, and Khrystyna Kmetk, deputy director



Kino TV, Ukraine: Oleksandr Ishchuk, acquisitions, with Ivan Prymakov, head of acquisitions



Turkish public TV station TRT celebrated the release of its new productions: Zeynel Koc, deputy director general or TRT (fifth from the left), with the sales/production team and two actors of the series Crossroads



Show TV, Turkey: Bilgen Akgungor, chief editor of interactive services, Feray Turkan Ozkan, head of acquisitions & sales (Turkish content) and Serra Karahan, sales director



Fox, Turkey: Gul Arslan, drama manager, Tunay Ergin, foreign formats & movie acquisitions manager, and Itr Ozoflu, project development supervisor



Kanalturk, Turkey: Merve Tufekci, senior acquisitions executive, Seda Korkut, acquisitions and planning executive, and Gaye Arman Bickacioglu, director of programming and acquisitions

D-Smart, Turkey: Manolya Ilgun, acquisitions specialist, and Eylul Aytas, acquisitions assistant specialist



Fox International Channels, Turkey: Ozge Dogan and Fulya Tiryakioğlu Baykal, programming coordinators



Al Jazeera Network, Turkey: Zeynep Handan Capakur Oz, head of acquisitions, and Yusuf Ihsan Ozkes, acquisitions producer



Ahmet Oncan, VP of the producer Medyavizyon.



Kanal 7, Turkey: Yesim Sezdirmiz, head of audience research and programming planning, Mehmet Demiran, head of acquisitions, and Serra Batus, audience researcher



MIPTV 2013 Stand R.33.20

Contact: Head of Sales and Acquisitions: José Antonio Salso jsalsoba@atresmediatv.com +34 91 623 08 19

Sales Executives: Pilar Gardón pgardon@atresmediatv.com +34 91 623 08 84 Diana Borbón diana.borbon@atresmediatv.com +34 91 623 08 29



ANTENA 3  
antena3.com







Nova, Czech Republic: Alexandra Bezpalcova, acquisitions manager, and Petra Bohuslavova, acquisitions executive



Hungary: Ralf Bartoleit, COO, Peter Kiss, programming director, and Gergely Okros, chief creative officer, all from TV2, with Peter Marschall, CEO of Paprika Latino



Tibor Forizs, head of program acquisition & scheduling at RTL Klub (Hungary)



RTL Klub Kabel Televízió, Hungary: Gabor Fisher, channel manager, and Emese Irás, program acquisitions manager



Hungary: Péter Gonda, managing director from the production company ART Entertainment, and Pukner Brigitta, OP creative producer from Viasar3, the third channel of the market



Czech Republic: Lucie Urbánková, acquisitions manager, and Karel Kabat, CEO of the distributor Filmexport Home Video, with Jitka Bodlakova, import executive from Ceska Televize (middle)



Vassela Dimitrova, Senior Acquisitions manager from bTV Media Group, Bulgaria



Elisabeth Costa, EVP, Lakeshore, with TV7 Bulgaria: Evelina Koleva, executive director, Nadia Kostova, head of acquisitions



Zsuzsanna Kalomista, acquisitions, and Andrea Zaras, head of acquisitions, both from MTVA Hungary



Hungary: Edina Balogh, senior acquisitions manager, Sanoma group's of channels Story4 & Story5, with Lorand Polch, programming director, and Bianca Balazs, head of program commissioning of MTVA

Tomaz Krznik, head of acquisitions ProPlus (Slovenia)



Georgian TV channels: Zaza Tananashvili, general director of MZE, and Anri Getsadze, deputy head of administration of Pik TV



Igor Fedorov, director of acquisitions, Intra Communications, Russia, Giorgi Lominadze, acquisitions, Imedi TV, Georgia



TV Joj, Slovakia: Erika Tothova, acquisitions manager



Markiza, Slovakia: Ivana Suliková, head of TV Doma, and Silvia Porubská, head of TV



Markiza, Slovakia: Peter Chalupa, programming director, and Zuzana Vrablikova, acquisitions manager. The broadcaster is launching a 3rd channel



Leonid Guali, acquisitions manager of CTC Moldova; Anna Gabrielyan, head of sales of DT Production Russia; Olga Bordeianu, program director, and Serghei Abalin, editor-in-chief of CTC Russia



Romania: Cristina Raicu, business and administration manager, and Alina Arsene, acquisitions manager of Television Inc., with Ines Turturica, acquisitions manager of ProTV



National TV, Romania: Diana Stanciu, acquisition analyst; Larisa Mohut, acquisition coordinator; Anamaria Diaconu, acquisition manager



Jovan Milenkovic, head of Prava I Prevodi, Serbia



Dexin Film, Serbia: Anđelja Petrović and Ljupka Triunović



Marco Doslic, head of schedule and research, and Filip Zuneć, head of Film and Series from RTL Croatia (borders) with Ekaterina Chernitsa, Head of Mobile & Internet Project Section of RT Russia



Croatia: Ranka Horvat, film editor of the public broadcaster HRT with Kasper Pflüger, programming director, and Dragana Kos, program acquisitions and sales manager of RTL Televizija



Zrinka Jankov, programming director and George Makris, consultant of the board at NOVA TV (Croatia) with Asli Serim, international sales director at Calinos Entertainment. There is a good presence of CEE buyers at Discom



Kanal 5 Macedonia: Kristina Grkova and Jana Kocev, from the programming department



PPlus D.O.O, Bosnia Hersegovina: Sanela Junuzovic, Program Editor, Hayat TV, and Dzenan Priganica, Program Manager, at Plus

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## TELEVISA: TEEN SERIES AND NEW FORMATS



Fernando Perez Gavilan, VP

**Televisa International** (Mexico) arrives to MIPTV with a varied catalogue of telenovelas: from the classic romantic stories to the teen series, specially the ones co-produced with big players, like *La CQ* (80x'30), with **Cartoon Network**, and *Miss XV* (150x'60),

with **Nickelodeon**.

It highlights its 2013 production *Wild at Heart* (150x'60), *The Lady from Vendaval* (150x'60) and *Bandidas* (150x'60). On formats, the singing contest *Dreaming to Sing* (13x'150), from Argentinean producer **Ideas del Sur**, *Parodying* (14x'150), and three new titles from **La Competencia Productions** (Spain): the game show *Look Who's Asking* (daily '60), the hidden camera dating show *The Dating Office* ('60), and humor format *Everybody and Their Brother* (52x'60).

The distributor exhibits the children series



*La CQ* will be on air in CN and Boing in Italy and Spain

*Carrousel* (200x'60) from **SBT Brazil** and *Ugly Duckling* (300x'60), also from **Ideas del Sur**. **SelectaVisión**, which manages **Televisa's** teen properties in southern European countries, has signed a partnership with **Turner** for Italy and Spain to broadcast *La CQ* in CN during the second quarter of 2013, and **Boing (Mediaset Group)** in the last quarter of the year.

It has also closed a deal in Italy with **Frisbee** (kids channel from **Switchover Media**) for *Miss XV*, which will be on air in the second quarter of 2013. The former series has been broadcasted in Latin America through **Nickelodeon** (prime time slot) and in free TV in México, Colombia, Ecuador y Bolivia.

### TELEVISA NETWORKS: GOLDEN PREMIER



Fernando Muñoz, managing director

**Fernando Muñoz**, managing director of **Televisa Networks**, explains: 'We enlarged the **Golden** family with **Golden Premier** package of six channels with east and west fees, all available in full HD, in original language and dubbed into Spanish.

It will be distributed "a la carte" with series and movies.'

For 2013, the executive aims to position the humor channel **Distrito Comedia** (formerly **ClásicoTV**), and penetrate new territories with **TDN** and **TLnovelas** and **TLN** (Portuguese network). 'With **TLN** we are doing well in many African pay TV networks, and has allowed to have a concrete offer for the Brazilian market, as well', completes **Muñoz**.

BOOTH #H4.05

### NBCUNIVERSAL: NEW DRAMAS

**NBCUniversal International Television Distribution** (USA) launches at MIPTV its brand-new drama slate headed by *Bates Motel* (10x'60) and classic *Dracula* (10x'60). The distributor also highlights *Defiance* (11x'60 or '120), the comedy drama *Camp* (10x'60) and the comedy *Family Tree* (8x'30).

### ECHO BRIDGE: REALITY SERIES

With **Emilia Nuccio** as the new president of international distribution, **Echo Bridge Entertainment** (USA) arrives to MIPTV with a new slate of reality series like *The Apartment: Style Edition* (10x'60) and *The Challenger Muay Thai* (12x'60 and '120), as well as the drama series *The L.A. Complex* (19x'60), *Degrassi* on its 13<sup>th</sup> season (358x'30 total) and a huge sci-fi, disaster and action TV movie slate.



Emilia Nuccio

## ECUAVISIA: EL COMBO AMARILLO



La taxista

**Ecuavisa**, the leading channel of Ecuador in the different targets, highlights for the international market its comedy slate, headed by *El Combo Amarillo*, a leading entertaining program about a taxicooperative that gathers five funny

characters. **Andres Manrique**, marketing director, explains: 'It's the perfect lead for the rest of prime time programming. Other titles are *La Taxista*, *El exitoso Licenciado Cardoso* and *El secreto de Toño Palomino*, telenovelas that combine humor and comedy as the main element of exportation'.

In 2013, the channel will focus on increasing local production. 'We'll keep creating successful and creative formulas designed



El Combo Amarillo

for the channel needs. We'll put emphasis in producing programming based on comedy and drama', completes **Manrique**.

## ITV: MORE BRITISH DRAMA

**ITV Studios Global Entertainment** (UK) is not only a referent on entertainment formats but also an outstanding drama producer. At MIPTV is releasing two high-end titles, starting with final season of the detective series **Agatha Christie's Poirot** (5x'120, series 13<sup>th</sup>).

Also, *The Doctor Blake Mysteries* (10x'60), a series where a country town detective medical officer must solve many mysteries: he's an impulsive risk-taker, not afraid to upset the



Christie's Poirot in its final season

status quo. The distributor also highlights the nature documentary *Islands on the Edge* (4x'60): produced by **Maramedia** for **BBC Scotland**, its was filmed on the wild western coast of Scotland using the latest in camera technology narra-

ted by Scottish actor Ewan MacGregor.

Produced by **Knickerbockerglory** for **BBC Three**, the company releases in Cannes the brand new *Boom Town* (6x'30), available as finished or format. Is a new genre hybrid that mixes the conventions of structured reality with those of a traditional sketch show. It is cut less like a documentary and more like a sketch show.

Lastly, the entertainment format *Saturday Night Takeaway* ('60), a fast-paced, high-energy show is packed with outrageous fun, massive surprises, exciting challenges, celebrity guests and more.

ITV debuts in Cannes with two new factual series from the UK indie **The Garden: Keeping Britain Alive** and *Baby Makers*. Originally commissioned by **ITV2**, the company also highlights *The Big Reunion*, which reunites chart-topping pop groups in an unmissable TV event.



Tobi de Graff, director global distribution

### ABSOLUTELY INDEPENDENT: CHINA



Who's Family Show

Chinese broadcaster **HUBEI TV** launched the first episode of 'The Big Guess Who's Family Show' with high ratings. The show is one of the oldest and most successful Dutch formats and was brokered by **Absolutely Independent** through its Chinese partner **Idea Asia Media**. The format marks the first of four distributor's license deals to be launched in China in the near future.

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## FOX: WITCHES, POLICE AND SPIES

**Twentieth Century Fox Television Distribution** (USA) arrives to Cannes with a brand new slate of drama series, which some of them are being launched for the international market for the first time.

Heading the catalogue is *Witches of East*



*Witches of East End* (© 2012 Fox and its related entities)

*End* (10x'60) that is based on Melissa de La Cruz's best-selling novel, and centers on the adventures of two adult daughters, both of whom unknowingly are their family's next generation of witches—who lead seemingly quiet, uneventful modern day lives in Long Island's secluded seaside town of North Hampton.

Other top title from the distributor is *Graceland* (12x'60) where a newly minted FBI agent is all set to take up a prestigious posting in Washington, D.C. when he discovers he's being reassigned to Graceland—a prime piece of beachfront real estate that was seized from drug lords and now serves as an undercover residence for agents from the FBI, DEA and Customs.

Lastly, *The Americans* (13x'60), a period



Cristina Mancini, SVP, Worldwide Marketing

drama about the complex marriage of two KGB spies posing as Americans in suburban Washington DC shortly after Ronald Reagan is elected President. An arranged marriage, who have two children who know nothing about their parents' true identity, grows more passionate and genuine by the day, but is constantly tested by the escalation of the Cold War and the dangerous relationships they must maintain with a network of spies and informants under their control.

## RECORD TV: EPIC MINISERIES



Delmar Andrade y Edson Mendes en el último Natpe Miami

**Record TV Network** (Brazil) highlights at MIPTV its biblical miniseries slate with *King David* (30x'60), *Samson and Delilah* (18x'60) and *Esther, the Queen* (10x'60), as well as its new telenovelas like *Tricky Business*, a funny story about a woman that got married and pregnant with a young man that has a gambling habit and is drowning in debt.

*Jackpot!* (234x'45) is another gambling

history, while in *Masks* (125x'45) a wife of a rich landowner from Mato Grosso do Sul is kidnapped along with her son and *River of Intrigues* (250x'45) is a contemporary soap opera with different scenarios. On series, two mafia stories: *Another Power* (237x'45) shot in Italy and *The Law and the Crime* (21x'60). Lastly, the classic telenovela *Flames of Life* (253x'45).



*Tricky Business & Jackpot*, two gambling stories

## ALL3MEDIA: DRAMA AND FACTUAL ENTERTAINMENT



Louise Pedersen, managing director

**All 3 Media International** (UK) releases at MIPTV a mix of factual programming and drama series, apart from its extensive entertainment formats catalogue. Heading the catalogue is the story of passion, beauty and horticulture: *Monty Don's French Gardens* (3x'60) that takes viewers

on a journey through the gardens of France, uncovering the history, culture and tastes of

the nation.

*Foyle's War* (3x'120 or 22x'120) is the first drama series of the catalogue that happens in the post-war era, where an agent must gather intelligence to protect the nation. *Buck Wild* (13x'30) is an unscripted factual entertainment show about wild parties and love triangles.

Following with that genre, appears *The Inside Job* (4x'60), available also as format, about job applicants that undergo the ultimate performance assessment. Lastly, *The Other Pompeii—Life and Death in Herculaneum* ('60) shows that Mount Vesuvius did not only ravage the city of Pompeii, but also the smaller society of Herculaneum. Now, scientists have dug into



*Monty Don's French Gardens*

the layers of ash, to discover an immaculately preserved world.

"...amusing..."  
- Los Angeles Times

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- New York Times



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## SHINE: THE PERFECT MIX



Matt Vassallo, SVP, USA & Latin America

**Shine International** (UK) highlights at MIPTV a brand-new slate with top titles, including drama and comedy series such as *Broadchurch* (8x'60) produced for **ITV**, which tells the story of a town that is wrapped in secrets; and *Vicious* (6x'60), a wickedly funny new sitcom for **ITV**.

*In The Flesh* (3x'60) is another new drama: life begins after death for the deceased of a teenager, as he's reintegrated into the present day. In *Mayday* (5x'60) happens in a peaceful village that plunged into a gruesome murder scene.

*Don't Lose The Money* is the major new prime time entertainment game-show format debuted on **RTL Germany** (*Cash Crash*) in March 2013 and rated number 1 in its 9.15pm slot.

Also, *The Face* (8x'60) with **Naomi Campbell** and the prime time factual entertainment format and series *My Dirty Little Secret*



*Broadchurch*, new drama

(6x'60) and *Beat The Ancestors* (5x'60). Lastly, *Flipping The White House* ('60) a fascinating documentary for **TLC**, and a ground-breaking new documentary *Killers Behind Bars* (7x'60) for **Channel 5** (UK).

### SHINE HISPANIC Y LATIN AMERICA

La nueva presidente de **Shine Hispanic y Latin America** desde enero, **Cristina Palacio**, destacó a Prensario: 'La estrategia de **Shine** se enfocó definitivamente a Latinoamérica y, sobre todo, al mercado hispano de Estados Unidos'. Con base en Miami, la ejecutiva trabaja junto a **Matt Vassallo**, director de ventas internacionales basado en Los Ángeles.

Los Ángeles, Miami y Bogotá, donde estará principalmente la parte administrativa y de producción. 'Con esta cobertura buscamos dar

respuesta rápida al cliente. El objetivo es desarrollar contenido original en español —ficción y entretenimiento— que también podamos distribuir al mundo a través de **Shine International**, a la vez que buscamos ser casa productora de distintos proyectos que puedan surgir en Latinoamérica o el mundo para desarrollar desde aquí'.



Cristina Palacio, presidente Shine Hispanic y Latin America

## BAND: HD CONTENTS



Elisa Ayub, directora internacional de contenidos

**Band Content Distribution** (Brazil) launches at MIPTV its documentary action series *Criminal Investigation* (10x'47) that shows the most controversial cases in Brazil and discovers that there is no perfect crime, and the docu-soup *Brazil: The Challenges Of A Country You Don't Know* (26x'26).

Other titles are the sitcom *The Bitter* (13x'30) that provides plenty of topics for conversation as it presents, the animation kids series *The Amazing Professor Ambrosius' Mansion* (26x'5), and the talk show *It's Too Late* (66x'40 and 34x'40) led by one of Brazil's most popular comedians, Danillo Gentili.

*Rescue 193* is a action reality

show available in two seasons (13x'26 each), *Los Hermanos Lost In Brazil* (12x'26) that puts an Argentinean, a Paraguayan and a Uruguayan in a 1970s Volkswagen Van and give them a challenge: cross Brazil in 30 days; and *A Practical Guide To Plastic Surgery* (13x'15) with one of Brazil's best plastic surgeons answers the main questions about plastic surgery.



*Criminal Investigation*

## MOON RISES WITH IMAGINA

**Imagina International Sales** (Spain) highlights at MIPTV a varied slate that includes drama series, feature films, documentaries and sitcoms. Heading the catalogue is the mystery TV series *Moon* (20x'70), on air in **Antena 3**.

The distributor also exhibits two feature films: the romantic



*Moon*

comedies *Day of the Flowers* ('102), where two young, strong-willed Scottish sisters, take their late father's ashes to Cuba, the site of many intriguing family legends, and *Bypass*, where a woman is told that she is dying of a heart condition, and her friend returns to their hometown to say his lasts goodbyes.

*The Labèque Way* ('78 or '56) is a music-related documentary, a portrait of two exceptional artists, women and sisters: Katia and Marielle Labèque. Lastly, *Teacher Gossip* (40x'10), an original sitcom where a fixed camera will show the audience the hilarious situations faced by a group of high school teachers.



Géraldine Gonard, sales director & new business development

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## TELEMUNDO: TALK SHOWS AND ENTERTAINMENT FORMATS



Karina Etchison, VP, Sales EMEA

with great results in USA; the Latin version of *Forbidden Love* (120x'60), adapted from **Kanal D's** top series, and *The Lord of the Skies* (120x'60), co-produced with **Caracol TV** (Colombia).

**Karina Etchison**, VP, Sales EMEA, recommends the fiction format *Better of Single*

**Telemundo Internacional** (USA) offers at MIPTV its brand-new telenovelas, as well as the top Chilean formats of **TVN**. Heading the slate *The Return* (120x'60), produced by **Argos Television** and

(100x'60) from **TVN Chile**, 'experts in the comedy genre', according to the executive. 'Their formats enrich our offer in countries where our clients prefer producing locally. With them we have quality and perfectly adaptable stories for many territories. We are also pushing our new game and contest formats *Letris* and *One minute of Glory*, from **Reset TV** (Spain)', she adds.

'Thanks to our high value and volume of productions, we have content to fulfill audiences in all of these territories. For example, in Spain, where Latin telenovela is very popular, we have three on air and four to be premiered soon (more than 5.000 hours). For Middle



*Better of Single*, from TVN

East, we have new the classics and our new productions; and in Africa we continue working with our English-dubbed titles available in 22 countries of the Sub Sahara', completes **Etchison**.

Lastly, the distributor brings to Cannes the anthology series *Tales of the Virgen of Guadalupe* (120x'60) produced by **Imagina US**, and the new & talk show series produced by Colombian news channel **NTN 24 Efecto Naim** ('30) hosted by **Moisés Naim** from Washington, D.C.



*Letris*

### BRAZIL AVENUE ARRIVES TO CANNES



*Brazil Avenue*

**Globo TV International** (Brazil) highlights in Cannes its most recent local success: the telenovela *Brazil Avenue* (150x'45) that has paralyzed the Brazilian audience.

Is a dynamic, lifelike, and modern telenovela that reveals how blind ambition and inflicted cruelty can change the course of a life; a dramatic story a girl, who struggles to recover the life her dreadful stepmother took from her when she was a child.

### RED ARROW: JO

**Red Arrow International** (Germany) highlights at MIPTV its flagship crime series *Jo* (8x'45) with Jean Reno as an elite cop that stops at nothing to solve mysterious murder cases, and the thriller *Restless* (2x'90), a compelling romance and spy thriller set in World War II.

*Lilyhammer* (16x'45) is season two of the dramedy series produced by **Rubicon** and co-produced by **Netflix**. Also the cooking show *The Tast* ('45) and the sketch comedy show *What if?*, available as format.



*Jo*

BOOTH #H4.12

## ICEX, SPAIN: QUALITY INSTEAD OF QUANTITY

**Sonsoles Huidobro**, head of the Audiovisual Department of **España Exportacion e Inversiones** (ICEX), explains: 'With **Audiovisual From Spain**, umbrella of all the Spanish producers and distributors, we attend once more MIPTV. Fortunately, there is a better recognition from the market not only about our global brand, but also about each production companies'.

The sales went up, too. 'The demand has grown during all 2012. The main characteristic of the Spanish content buyer is that it looks for quality instead of quantity. We grow in Latin America, especially Brazil, as well as Russia, France and Western Europe in general'.

'We will continue to support the industry's players. In a highly competitive market, is important to plan very well our visibility strategies with the support in the international markets, commercial missions, etc. At MIPTV we gather 20 companies with two mini-booths of **Imira** and **Secuoya**'.

There are news in all genres: the cooking show *Cooking con Kike* (**ZZJ**), *Don't Say it Bring it* (**Phileas Productions**) and *Want a Ride* (**Veralia**). Also the format *You or Me* (**Boomerang TV**), fiction series like *Niños Robados* (**Mediaset**) and *The red band society* (**Filmmax**); the movie *Unit 7* (**Film Factory**), the documentary *Last Hunters* (**Explora Films**)

and **Horacio y los plasticines** (**Imira**).

'We are constantly checking the evolution of our companies to target potential regions like Middle East and Asia, new channels in America and the growing vehicles of distribution in order to help them to close better deals. There are companies planning new strategies for the international market, for example', completes **Huidobro**.

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Sonsoles Huidobro, head of the Audiovisual Department

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### THE AMAZING PROFESSOR AMBROSIO'S MANSION

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Record, Brasil: Mafrán Dutrá, presidente del comité Artístico, Rosana Acosta, programming manager, Honorilton Gonçalves, CEO, e Hiran Silveira, director de adquisiciones y relaciones internacionales



Band, Brasil: Fernando Sugueno, director de programación, Goyo García, gerente de adquisiciones, y Diego Guebel, director artístico



Jaime Aguilar, Adrián Echegoyen, Elsa Vizcarra, nueva VP de programación, y Carlos Sandoval, todos de Televisa, con Paula Miranda y Amauri Soares, nuevo director de programación de TV Globo

Pedro Lascurain y Rodrigo Fernández, de TV Azteca; Guilherme Bokel, TV Globo, Joshua Mintz, Telemundo Studios, María Irequi, Telemundo; Juan Vicente y Julián Herman, Canal 13 Chile, Aurelio Valcárcel, Telemundo Studios, y Ramona Bakker, gerente de producción de Globo



Univision a pleno: Alberto Ciurana, presidente de programación, Barbara Musa Ruiz, nueva gerente de programación y promoción, Carlos Bardasano Jr., VP de programación y producción original



Kiko Mastorio and Celia Catunda, from Brazilian TV producer TV Pinquim, with Leyla Formoso, buyer for the public (and now DTT) channels of Venezuela



Brasil: Eron Reigota, jefe de producción, y Richard Vaun, asesor de presidencia, ambos de SBT, segundo canal de Brasil (extremos), con Anderson y Nelson Sato de Sato Co.



Televisa Networks, adquisiciones: Karina y Ana Lidia Montoya



México: Carolina Rojas, adquisiciones de Cadenatres, y Alejandro Vázquez Vela, director de programación de MVS



Adquisiciones de Totalmovie, México: Mónica González-Piriz, Karl Noriega, Tai Santos, Susan Rivera



Yoan Pablo Pérez Anaya, Gyroscopic Mexico, Anima Studios México



TV Brasil: Ottoni Fernandes Jr., director internacional, y José Zimmerman, gerente de adquisiciones internacionales



Argentina Audiovisual & INCAA: Alejandro Parra (OnTV); Bernardo Bergeret, gerente de asuntos internacionales, y German Calvi, gerente de TV, Internet y videojuegos del INCAA; Edgardo Malaroda, jefe de la sección comercial de la embajada Argentina en Francia; y Eduardo Miri y Ralph Haiek, del canal TDT Construir TV



The DTT channel INCAA TV, Argentina: Eduardo Raspo, director, and Natalia Honikman, production coordinator



Argentina: Mariano Elizondo, gerente general de Ideas del Sur; Jorge Edelstein, director de desarrollo de contenido de Disney Latin America; Mario Schajris, director de ficción, Pablo Prada, gerente de entretenimiento, y Javier Zilberman, I+D y productor ejecutivo, de Ideas del Sur



Facundo Bailez y Walter Sequeira, programación de Arter Argentina, con Fabiola Flores y Zasha Robles, ventas de Spiral/Red Arrow Internacional



Alejandro Carballo, Telefilms (Argentina) y Ana María Núñez, subgerente de Programación de VTR (Chile)



UCV TV, Chile: Enrique Aimone, director ejecutivo, Bernardo Donoso, presidente, y Carlos Poirrier, gerente de contenidos y programación



Chilevision: Pablo Morales, director de programación, María de los Angeles Ortiz, jefa de adquisiciones, Jaime de Aguirre Hoffa, director ejecutivo, y Patricio Caldichoury, director de Prensa



Chile: Marcelo Bravo, director de programación, TVN; Patricio Hernández, director de programación y Alberto Gesswein, director de ficción, ambos de Canal 13; Claudia Godoy, gerente de contenidos, TVN; José Miranda, adquisición de formatos, TVN; y Juan Vicente, head of acquisitions, Canal 13

Compradores de CityTV, Colombia: Juan Manuel Castañeda, Olga Novaro, Jon James Orozco, y Lorencita Santamarina



Caracol TV Colombia, adquisiciones y programación: Camilo Acuña, Marcela Montoya, Dago García, Juliana Barrera y Felipe Boshell



Gutiérrez, VP Programación, Carolina Angarita, gerente general de E-NNova, María Lucía Hernández, Ventas internacionales, Ricardo Cruz, director de adquisiciones, y Gabriel Reyes, president de RCN con Jeff Lerner, SVP, scripted development & production, international production of Sony



Pay TV en América Latina: Sandra Morales, senior director of programming, Fox International Channels; Monica Sofar, director, planning & acquisitions, Turner; Joao Mesquita, CEO Telecine, Brasil; Richard Rohrbach, acquisitions, y Edgar Spielmann, CEO, ambos de LAPTV; Angel Zambrano, sales & acquisitions director, Turner



Guillermo Sierra, SVP and general manager BBC Worldwide Channels Latin America & US Hispanic



Andrea Hugemann, ventas para Latinoamérica, DW-Transtel (Alemania), con Cathy Reyes, gerente de programación, y Cynthia Hudson, SVP y gerente general de CNN en Español y estrategia hispana para CNN USA



El Latin America: Manolo Tapia, VP of Programming & Broadcasting, Sergio Pizzolante, CEO



Turner Latin America: Marcelo Tamburri, VP y gerente general de TCM/TruTV, Bárbara Limoncelli, senior programming manager Infinito y TBSveryfunny; Anaía Pollero, gerente de adquisiciones, y Daniela Sterle, directora de programación TCM & TruTV



Universal Networks International: Ángel Gómez, director ejecutivo de programación, Mehrad Noori, senior manager programming, y Steve Patscheck, EVP de programación



Marisol Amaya y Carole Bardasano, adquisiciones de Viacom, con Alexandra Barrera, director, programming and research Warner Bros.



Nickelodeon, acquisitions worldwide: Shannon Friedrichs, senior director programming & content management, Nickelodeon USA; Syahrizan Manson, senior director Nick programming & creative Asia; and Migdalis Silva, senior director programming & acquisitions, Nickelodeon Latin America



Disney: Fernando Lagier, VP de adquisiciones, Cecilia Mendoca, general manager, Disney Channels Latin America, y Jorge Edelstein, director and content development de Disney Channel y Disney XD



Discovery Networks Latin America: Paul Lamb, SVP business and legal affairs, y Bilal Joa Silar, VP programming



HBO Latin America: Alejandro Sacasa Pasos, Helena Bernardi; Jesús Rodríguez, Eva Villareal; Gustavo Grossman, Alexandre Salas y Daniel Álvarez

Cindy Kerr, Pablo Zuccarino, y Joy Ross, programación de Turner/Cartoon Network Latin America, con Guillaume Soutter, jefe de ventas de PGS Ypsilon (Francia)



Sony Pictures Television Latin America, en programación y adquisiciones: Carolina Padula, Klaudia Bermúdez-Key y Wilma Maciel.



Gonzalo Arrisueño y Peter Kothe, programación de Telefónica América Latina, con Jorge Ortiz, sales & affiliate manager de DLA



Antonio Barreto, CEO de DLA, con DirectTV: Rick Nerod, SVP de adquisición de programación, José Rocha, VP de desarrollo de contenido y producción, y Guillermo Barreto, director de programación de DirectTV Sports



Fox: Emiliano Saccone (centro) con Gabriela Gil y Fernanda Tochi (atrás); Carlos Aguirre y Diego Suárez, Fox Television Studios; Gonzalo Fiure; Javier Szerman y Jorge Stamadianos



# CARACOL TV, COLOMBIA: 'NUESTRA CONSIGNA ES LA VARIEDAD Y LA INNOVACIÓN'



Dago García, VP de Producción y Contenidos

Siempre es un placer para Prensario entrevistar a DAGO GARCÍA, VP de Producción y Contenidos de Caracol TV, broadcaster líder del mercado colombiano en 2012 y en los primeros dos meses de este año con 31% de market share, de acuerdo a datos de Ibope Colombia.



Describe el ejecutivo: 'Venimos desarrollando un plan de contenidos y producciones concertado con el canal que está basado en la variedad de la oferta. Estamos diseñando, produciendo y postproduciendo telenovelas de diversos tonos, seriales, comedias, unitarios, programas de entretenimiento y concursos y programas periodísticos. Nuestra consigna es la variedad y la innovación'.

'2012 fue un año muy bueno, tuvimos en pantalla los éxitos de la temporada: *Escobar el patrón del mal*, *Rafael Orozco el ídolo* y *La voz Colombia* nos permitieron mantener el liderazgo en audiencia. Este año seguiremos con el equilibrio entre ficción y entretenimiento que tan buenos resultados nos ha dado, con una novedad: estamos poniendo en pantalla el primer formato propio de concurso de prime time: *La pista* que hasta el momento ha tenido un excelente comportamiento'.

'Caracol ha dado un paso adelante en el tratamiento del tema narco, paso que iniciamos con *Escobar* y que vamos a seguir desarrollando, incluso en un par de coproducciones. Ya no nos interesa hablar exclusivamente de la vida de los bandidos, ahora nos interesa hablar también de sus víctimas y de la gente que tuvo el valor de combatirlos. Creo que es la manera de asumir el tema con mayor responsabilidad y en esto Caracol vuelve a ser la compañía de televisión pionera y que marca la pauta', añade.

En relación a las áreas donde el canal pondrá más énfasis, García señala: 'Debido a una decisión estratégica este año estamos desarrollando cinco esquemas diferentes de coproducción, lo cual es nuevo en la compañía. Este es el resultado del trabajo de los años anteriores y de una voluntad de empresa que tiene como uno de sus objetivos internacionalizar la marca'.

## EL MERCADO

Tendencias de contenidos en Colombia?, quiso saber Prensario. Contesta el ejecutivo: 'En Colombia no se puede determinar una sola línea de contenido cuando se habla de televisión. Quizá por el sistema de televisión de estado y competencia regulada con la cual surgimos, nuestro público se acostumbró a recibir una programación variada y audaz. Y esto se quedó en el ADN de la televisión colombiana donde estas dos exigencias, además de la fuerte presencia del humor, nos dieron un



Escobar el patrón del mal fue una apuesta pionera de Caracol, resaltando al "capo narco" más importante del país

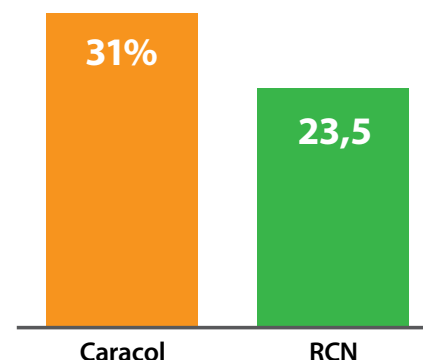


En ficción, Rafael Orozco el ídolo fue uno de los éxitos de 2012

carácter definido'.

Finalmente, el ejecutivo completa sobre uno de los temas más importantes, el new media: 'Dentro de los objetivos para este año que tiene la Vicepresidencia de Producción y Contenido, está la realización de un producto diseñado para nuestra red y en eso estamos empezando a trabajar'.

COLOMBIA: MARKET SHARE EN PRINCIPALES CANALES NACIONALES (ENE.-FEB. 22, 2013)



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## ONCE TV, MÉXICO: 'UNA TELEVISIÓN DE CALIDAD QUE ESTÉ MÁS CERCA DE LA GENTE'



Lic. Enriqueta Cabrera, directora de Once TV México

Perteneciente al **Instituto Politécnico Nacional**, XEIPN Once TV México inició sus transmisiones en marzo de 1959, siendo una de las primeras estaciones públicas de televisión de América Latina. En los comienzos, fue una herramienta extra escolar para la educación tecnológica, con la transmisión de cursos de inglés, francés y ciencias sociales y el objetivo de darle un uso diferente a la televisión.

'Hoy tenemos cinco estudios de televisión en donde se produce gran parte de una programación que busca, con la orientación social y educativa del canal, promover la cultura mexicana, el conocimiento, y la información que se produce en México y el mundo', describe a PENSARIO la **Lic. Enriqueta Cabrera**, directora de **Once TV**, quien asumió el cargo en enero de 2013.

**Once TV** alcanza diariamente a 3 millones



Coproducida entre Lemon Films y la Cruz Roja Mexicana, la serie Paramédicos marcó un antes y un después en Once TV

de mexicanos en 24 horas de transmisión. Es consumido tanto por hombres como mujeres de 30 años y niños entre 4 y 12 y de niveles socioeconómicos C+D y DE. Tiene una cobertura nacional del 75.26% que, con la TV de paga, alcanza el 100%. Traducido en audiencia tiene 1,5 puntos de rating y 3% de market share.

En los últimos años, **Once TV** ha apostado fuertemente por la diversificación de programación y lanzó al mercado su primera ficción, *Paramédicos*, coproducida por **Lemon Films** y la **Cruz Roja Mexicana**. 'Promueve la conciencia y la solidaridad social. Hemos tenido una gran recepción de audiencia atraída por las historias basadas en hechos reales y la labor que desarrollan los voluntarios de la **Cruz Roja Mexicana**. A raíz de la transmisión de la serie,

se incrementó el número de personas interesadas en involucrarse con la tarea voluntaria en esa noble institución', dice **Cabrera**.

Actualmente, sus principales programas al aire son, además de los noticieros, la barra de análisis y opinión con *Primer Plano* y *Espiral*; series como *Downton Abbey*; la barra infantil (*MiO* y *Once Niños*) con *Kipatla* y *El Ciber mundo de las chicas*; documentales con *Docs 360°*, y la barra de jóvenes (*Central Once*), con espacios como *Pies en la Tierra*, *Made y Mi historia de amor*.

'Nuestros contenidos responden a su carácter de televisión pública y a la función social que esa responsabilidad le otorga. Nuestro público constituye un verdadero corte transversal de la población, cuyo común denominador es el interés por lo que ocurre a su alrededor. Niños, jóvenes, adultos y gente de la tercera edad encuentran aquí una alternativa'.

El mercado de televisoras públicas es 'creciente y competido' en México, explica **Cabrera** y añade: 'Aún no alcanza a desarrollarse en plenitud; busca posicionarse como una opción rica en contenidos y propuestas nuevas, en el gusto del televidente. Esto, sin obviar la competencia que la televisión privada y las diferentes plataformas digitales representan para las televisoras públicas'.



La barra de análisis y opinión con programas como *Primer Plano* de las más importantes del canal

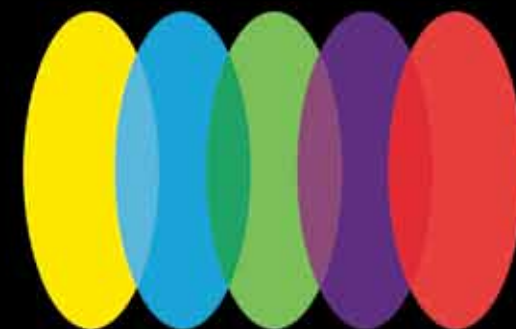
'Nos proponemos seguir construyendo una opción de calidad con responsabilidad social, que esté más cercana a la gente; que abra horizontes y amplíe expectativas; que vea más allá de lo inmediato y acompañe a la ciudadanía en el entendimiento de su realidad', resalta.

'Vemos potencial a otros géneros por fuera de la ficción y formatos de entretenimiento. Uno de ellos es el documental televisivo sobre temas sociales, biodiversidad y naturaleza e historia, así como el largometraje documental que han encontrado también en la televisión un nuevo nicho. Construir audiencias implica acciones de largo aliento pero la televisión pública tiene un compromiso más allá de sólo el entretenimiento, nuestra apuesta es por la educación y la cultura'.

Desde la experiencia de **Once TV**, el público 'está ávido de propuestas diferentes con información', con temáticas sobre gastronomía y viajes, revistas culturales o programas de entrevista y análisis enfocados a las problemáticas de nuestro tiempo, más allá de su coyuntura.

'Para 2013, continuaremos con el desarrollo y producción de este mismo género, con temáticas de corte social ancladas en la realidad mexicana e históricas sobre etapas importantes en el devenir de nuestro país. Creceremos en infraestructura tecnológica para lograr la digitalización total en concordancia con los planes estratégicos del sector a nivel nacional, con miras a llegar a tiempo al "apagón digital" cuya fecha límite es 2015'.

'Además, fortaleceremos la producción propia de contenidos, lo cual hemos iniciado ya con los noticieros, la barra de opinión, la oferta para niñas y niños y los documentales', completa **Cabrera**.



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## POL-KA, TALENTO HIGH-END PARA PROYECTOS EXIGENTES



Fernando Blanco, socio director de Pol-ka

**Pol-ka**  
Producciones

**Pol-ka**, la principal productora del primetime argentino, se mantiene pujante como una opción de primera línea para proyectos de producción del mercado internacional: *Violetta*, producida para **Disney Channel**, es el nuevo gran hit para niños y adolescentes que ya está en 35 países de América y Europa, y ahora se está encargando de la segunda temporada. Y junto a su partner **Televisa** (México) ha firmado un acuerdo con **ABC** y **Lionsgate** para producir la serie *Mujeres Asesinas* (creación in house) para el mercado anglo de los Estados Unidos. Ya están confirmados el piloto y seis capítulos iniciales.

Por otro lado, **Pol-ka** ha producido para Internet la serie *12-12-1*, que se emitió en México antes de fin de año, contratado por la marca de seguros **Axa**, en una experiencia combinada de new media y branded content. Se trata de 13 capítulos de 4 minutos cada uno, de suspense. Y para el primetime argentino, tiene dos tiras al aire, *Sos mi hombre* y *Solamente vos*, y sale pronto la tercera, *Farsantes*. También hay en carpeta un unitario, a partir de junio.

'Pese a las complicaciones que tiene Argentina

como país, estamos en un muy buen momento en cantidad de proyectos locales prime time y posicionamiento high-end en el mercado internacional', resume **Fernando Blanco**, socio director de **Pol-ka**. 'Lo de *Violetta* confirma nuestra capacidad de generar sucesos mundiales, que estamos a la altura de los requerimientos más exigentes de los estudios de Hollywood y

Europa. Y también es bueno para el conjunto de la producción argentina, que sigue marcando diferencia en talento frente a otros países productores. El producto se emite hoy en Francia, Alemania, Italia, aparte de todo América Latina. Se puede decir que es el gran producto infanto-juvenil del momento'.

'La alianza con **Televisa** nos tiene muy conformes. Ellos invierten en nuestras producciones y luego generan negocios de formatos importantes, como ahora el de **ABC**. Estando confirmado el piloto y los primeros capítulos, el proyecto ya es realidad y marca un hito para nosotros, ya que el gran anhelo de toda productora independiente del 'Tercer Mundo' es llegar a las networks americanas, y muy pocas lo logran. Si se da bien, nos puede dar un nuevo espaldarazo a nivel internacional'.

Sobre el mercado argentino: 'Las ficciones van a marcar el paso del primetime en los próximos 3-4 años. Para este año, si **Marcelo Tinelli** efectivamente va a **Canal 9**, los dos canales principales (**El Trece** y **Telefe**) van a dedicarse a las ficciones. Y tienen su lógica, con lo que ha pasado el año pasado, donde aún con Tinelli lo que mejor funcionó fueron las ficciones. En realities y game shows no hay grandes productos para programar en la semana, sacando los clásicos *Gran Hermano* o *Bailando por un sueño*. Los que resultan exitosos hoy (*La Voz*, *Got Talent*, etc.) son para una vez

### MEDIABIZ

El agente de **Pol-ka** en el mercado internacional es **Mediabiz** (Argentina) la empresa que lidera **Alex Lagomarsino**, con **Virginia Berberian** como directora comercial.



*Violetta*, producida para Disney Channel, ya en segunda temporada

por semana, u horarios especiales. Por eso no veo que la tendencia vaya a cambiar a mediano plazo'.

'Dentro de las ficciones, las teleseries principales evolucionan mucho hacia la comedia. Pueden ser momentos, pero ahora lo que más funciona es eso. *Solamente vos* es ahora la teleserie top en ratings del país, y es marcadamente una comedia con **Adrián Suar** (\*) y **Natalia Oreiro**, dos figuras máximas para la TV diaria. *Farsantes* irá pegado después a las 10,30pm, con dos actores de renombre como **Julio Chávez** y **Facundo Arana**. Se trata de un buffet de abogados, no es comedia pero incluye como condimento fuerte el humor'.

'De aquí al mediano plazo, nuestro objetivo es que **Pol-ka** y Argentina sigan creciendo como casas productoras para los proyectos grandes del exterior. De USA, de México, de Europa. A nosotros en particular nos encantaría seguir produciendo infanto-juveniles con **Disney**, que es un nicho muy redituable donde tenemos muy buen expertise. Con **Televisa**, un anhelo que les proponemos seguido, es hacer una coproducción para emitir en los dos países en paralelo, o que pueda ir a cadenas como **Univisión**. Todos estos serían nuevos pasos en la evolución que venimos llevando, el mercado internacional hoy representa el 50% de nuestros ingresos'.

'Argentina es una fuente inagotable de talentos. En otros países también hay buen nivel de creatividad, pero la diferencia es la cantidad y que permanentemente surgen nuevas piezas valiosas. Esto se ve por ejemplo con la industria del cine, donde el año pasado se estrenaron 130 películas. Seguramente un Oscar recientemente... podemos tener coyunturas no favorables por cierto tiempo, pero el plus que reciben las empresas del exterior vale la pena. **Pol-ka** lleva 20 años haciendo ficción, hoy tenemos 500 personas en nuestro staff. Así seguiremos'.

\**Adrián Suar es socio de Pol-ka, gerente de programación de El Trece y una reconocida personalidad local, tanto en televisión como en cine*



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Brazilian  
traditional  
happy hour  
tuesday, 5pm  
booth 02.41

presentation of the Brazilian Company  
**Mira Filmes** - winning project of  
RioContentMarket's Transmedia Lab  
wednesday, 9.45am - foyer balcon,  
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*Mujeres Asesinas*, creación de Pol-ka que Televisa ha llevado a ABC en USA



# RioCONTENTMarket 2013: EXPECTATIVAS SUPERADAS

La tercera edición de RioCONTENTMarket en Río de Janeiro, Brasil, superó las expectativas de la organización, liderada ASOCIACIÓN BRASILEÑA DE PRODUCTORES INDEPENDIENTES DE TELEVISIÓN (ABPI TV), con una asistencia estimada en más de 3.000 participantes, un 50% superior a la alcanzada el año pasado.

Pero no sólo en número de asistentes el evento fue un éxito. Hubo 93 paneles con presencia de 290 players, 16 disertantes de 29 países, además de 38 canales exponiendo sus modelos de negocio. PRENSARIO pudo saber que hubo cerca de 1000 ruedas de negocios: 820 pre acordadas entre 74 brasileños y 54 players extranjeros, y cerca de 300 reuniones one-on-one.

De la apertura oficial participó el ministro de Cultura, **Marta Suplicy** y el ministro de Comunicación, **Paulo Bernardo**. Apoyaron el evento la ciudad de Río de Janeiro, **RioFilme**, la secretaria de Cultura del Estado de Río de Janeiro, y la **Agencia de Promoción de Comercio e Inversiones de Brasil** (APEX).

Importantes anuncios se concretaron en Río de Janeiro, como el rubricado por la **ABPI TV** y **SICAV**. Además, **Spirit of Football** (SOF) anunció su primera sociedad con la productora DGT Filmes de Brasil por USD 5 millones. **Grifa Films** coproducirá con **FL Concepts & CO** (Francia) la serie *Bel Etoile*, la primera en su tipo en portugués emitida en un canal francés con un presupuesto de €20 millones.

## LAS OPORTUNIDADES DE LA LEY SEAC

La ley de cuotas a la producción nacional en televisión de paga (Servicios de Acceso Condicionado, SeAC N° 12.485) aumentó las expectativas sobre el mercado brasileño y eso se ve en el número de players con 74 brasileños y 54 extranjeros y cada uno con varios repre-

sentantes.

**Marco Alberg**, presidente de la **ABPI TV**, destacó a PRENSARIO: 'El contexto mundial y en particular el brasileño, hicieron que este even-

to creciera mucho y somos optimistas de cara al futuro, porque hay muchos indicadores que nos muestran que el crecimiento se mantendrá en las próximas ediciones'.

'La implementación de la ley, la entrada de mayor cantidad de personas a la clase media en el país, las crisis económicas de otros mercados y la gran inversión que hay en Brasil en el área audiovisual, sumado al desarrollo de nuevas medias, nuevas plataformas y nuevas formas de distribución junto a los grandes eventos que vamos a tener en los próximos años, hacen que muchas empresas necesiten hacer negocios en el país', añadió.

'Es que hoy con la nueva ley y con socios locales, se pueden hacer muchas cosas en Brasil. Si bien la nueva legislación es bien recibida por los canales brasileños, es lógico que sea resistida por los internacionales, pero también entienden que es para mejorar e incrementar la producción local y buscar adecuarse de la mejor manera. La cuota exigida por ahora es baja es algo que se puede cumplir sin inconvenientes'.

En una destacada participación, **Manoel Rangel**, director de la **Agencia Nacional de Cine** (Ancine), destacó el entendimiento de los distribuidores, el cumplimiento de las obligaciones que supone la ley, los acuerdos firmados, el intercambio de knowhow, la profesionalización del mercado, pero por sobre todo destacó el diálogo y la buena predisposición de todos los



Belisario Branca, Cristiano Seixas, Marco Alberg, Kiko Mistorigo, Luis Antonio Silveira y Mauro Garcia, miembros de ABPI en la presentación especial de la Asociación

sectores de la industria que se ven de una forma u otra afectados o comprendidos por la Ley.

También mencionó los desafíos de aquí en adelante, como la profesionalización de nueva mano de obra, la modernización de la infraestructura, pero más que nada el trabajo a futuro debe ser el de consolidación del contenido brasileiro para ganar espacio en los mercados internacionales.

**Julia Levy**, superintendente de Audiovisual de la Secretaría de Cultura del Estado de Río de Janeiro, destacó la promoción de la industria audiovisual, y los logros después de cinco años de trabajo, donde se han invertido más de 100 millones de reales (USD 50 millones). 'Hemos llegado a generar un círculo virtuoso, donde cada año se produce más, lo que permite incrementar la inversión', dijo.

Un punto importante es el de los acuerdos de coproducción que van a surgir a partir de la implementación de la nueva ley. **Eduardo Valente de Ancine**, afirmó que ésta abre 'un gran número de posibilidades' para producir, pero no sólo desde el punto de vista financiero, sino también desde el punto de vista técnico ya que las dos terceras partes de la gente empleada debe ser de Brasil.

Canadá tuvo una presencia destacada. **Canada Media Fund** (CMF) y **Canada Media Production Association** (CMPA) llevaron diez empresas que buscan generar nuevas oportuni-



Lothar Segeler, de SoundVision; Avi Armoza, de Armoza Formats; Vince Comisso, de 9 Story Entertainment y Eduardo Valente, de Ancine

dades, aprovechando los fondos de inversión y el conocimiento e infraestructura que posee el país. **Michael Hennessy**, presidente de CMPA, resaltó el impulso que viene dando la asociación a este tipo de eventos, promoviendo acuerdos de coproducción en toda la región.

Otra gran iniciativa fueron premios del **Transmedia LAB**, donde se seleccionaron 30 proyectos (20 brasileños y 10 internacionales) para recibir apoyo y consultoría de realizadores destacados durante tres días, con el objetivo de entrenarlos para realizar pitchings de sus productos. El ganador del premio otorgado por **Reed Midem**, que participa en este MIPTV con todos los gastos pagos, fue *Rancho Paraíso*, de la productora **Mira Filmes**.

También hubo una mención de honor para *Honrosa: Sur*, de la productora **Indómite** (Bo-

livia) y premios incentivos por USD 10.000 otorgados por **Fox** y la Secretaría Audiovisual, para *Ladies Room*, de la productora **Proyecto Escribo** (España); *Brasil 2014, una copa del mundo global*, de la productora **Duo2**; *Floresta da Tijuca*, de la productora **LC Barreto**; y *Lady Shakespeare* de la productora **Bateia Cultural**.

**Brazilian TV Producers** (BPTV) lleva a MIPTV una comitiva de 11 productores y 17 profesionales brasileños, de las cuales 3 empresas participan por primera vez, entre ellos **Canal Brasil**. Hay organizadas una serie de actividades, como la participación el lunes en un panel de **Adrien Muselet**, director comer-



Elisa Ayub, de Band, con Beto Ribeiro y Carla Albuquerque, de Medialand



Andre Breitman, de 2DLab y Joao M. Worcman, director de Synapse

cial de **RioFilme**, donde anunciará una línea de fomento de USD 5 millones, además de la tradicional *Caipirinha Day* del martes por la tarde en el stand.

## 2014

Las expectativas para la próxima edición, que se realiza del 12 al 14 de marzo, también son muy buenas, los organizadores ya están pensando en ampliar metros cuadrados, tomando tres pisos del hotel, ampliar la muestra comercial y también el número de delegaciones representadas, sumando a Argentina, Colombia, y muy probablemente algún otro país europeo.

En lo que respecta a capacitación y, debido a que muchas de las charlas se vieron sobrepasadas de asistentes, probablemente se ampliarán el próximo año para poder albergar a todos los interesados en participar de los paneles de discusión y presentación de casos de éxito.

## SPORTELRio 2013, NÚMEROS EN ALZA

La segunda edición de *SportelRio*, la expo-convención de programación deportiva que se desarrolló del 11 al 13 de marzo en el Sofitel Hotel de Río de Janeiro, reunió a 541 participantes de 290 compañías de 42 países con intenciones de desarrollar nuevas relaciones comerciales con los players brasileños.

**Amparo Di Fede**, gerente general, y **David Jones**, gerente de ventas & marketing de **Sportel**, aseveraron: 'El mercado ha excedido nuestras



541 participantes de 290 compañías participaron en la segunda edición de SportelRio

expectativas. El año pasado vimos que Brasil tenía buenas perspectivas para ser sede de los principales eventos deportivos del mundo, este año y en el futuro también'.

De acuerdo a la organización, Brasil 'está en el foco' de la industria de medios deportivos a nivel mundial. Las temáticas de nuevas tendencias y las mejores prácticas de *TV Everywhere* han sido discutidas en las conferencias de lunes y martes, donde asistieron destacados participantes de la industria.

'Sportel sigue siendo un evento must para la industria global de medios deportivos y agradecemos a nuestros fieles participantes y exhibidores. Estamos agradecidos con el desarrollo y variedad de compañías que ofrecen servicios específicos para ayudar a incrementar la distribución de contenido deportivo y las ganancias', añadió **Di Fede**.



Panel sobre tendencias y tecnología en la TV Anywhere: Richard Craig-McFeely, Tata Communications; Jonathan Wilner, Ooyala; Keith Wymbys, Elemental; Will Muirhead, Fanatix; Ken Kerschbaumer, Sports Video Group

Entre las principales empresas que participaron se destacan **Arqiva**, **Bexel**, **CP Communications**, **Elemental**, **Opta** y **SNTV**. Durante las tres jornadas, se dieron conferencias a cargo de expertos en segunda pantalla, *TV Everywhere* y el mercado de la TV brasileña. Finalmente, la ejecutiva adelantó que la edición de Mónaco se realizará del 15 al 18 de octubre.



Marco Alberg, presidente de ABPI TV



John McVay, director ejecutivo Pact (UK)



Michael Hennessey, presidente y CEO de CMPA y Valerie Creighton, de CMF



Joao Daniel Tikhomiroff, de Mixer y Kiko Mistorigo, de TV Pinguin







## VIACOM EVOLUCIONA CON LA INDUSTRIA



Sofía Ioannou, directora general de Viacom International Media Networks The Americas

VIACOM INTERNATIONAL MEDIA NETWORKS THE AMERICAS celebra este año nuevos aniversarios de sus canales. SOFÍA IOANNOU, directora, conversa por primera vez con PRENSARIO sobre las estrategias de contenidos, además de describir sus planes la región donde sigue sumando señales.

VIMN opera 17 canales (incluyendo HD) en 22 mercados alcanzando 180 millones de hogares y cubriendo las principales demografías: niños, jóvenes, adultos. Y en 2013 sigue celebrando aniversarios. MTV cumple 20 años con una distribución de más de 40 millones de hogares y una combinación programática de contenidos de música, formatos, series ficción, documentales y realities.

Nickelodeon celebra 15 años con más de 44 millones de hogares y submarcas como Nick Jr., Nick HD y Nicktoons (lanzado en febrero). Es #1 en México y está entre los cinco mejores canales infantiles panregionales; la plataforma #1 de medios sociales con más de 3 millones de fans en Facebook; y tiene bloques

ROAST  
DE  
HÉCTOR  
SUÁREZ



Roast: la producción original llegó a Comedy Central, apenas cumplido un año del canal en Latinoamérica

de programación infantil en Globo y Bandeirantes (Brasil) y Televisa en México.

Finalmente, Comedy Central que celebra su primer aniversario con 18 millones de hogares en Latinoamérica. Cuenta con un promedio de 3 millones de televidentes por mes en México (2012) y producciones locales en México, Brasil, Argentina y la adaptación del exitoso formato Roast en México.

En relación a la producción local, la compañía confirmó la nueva La Familia del Barrio, una serie animada que está en la primera temporada de producción en México y estrenará este año en MTV y Tr3s, canal del grupo que opera en el mercado hispano.

‘Ha habido importantes cambios en los últimos tiempos producto de la evolución de la industria. Ya no concebimos nuestras marcas por fuera de la estrategia 360°. Estamos haciendo grandes esfuerzos en el área de research para entender mejor nuestros públicos objetivos. Estas investigaciones se llevan gran parte de nuestro tiempo e inversiones’, explica Sofía Ioannou, directora general de la compañía.

‘Buscamos generar marcas glociales, donde la experiencia internacional se fusiona con los gustos locales. Eso se lleva a cabo a través de nuestras oficinas regionales en Buenos Aires (Argentina), Sao Paulo (Brasil), Ciudad de México (México), y Bogotá (Colombia)’.

Allí juega un papel preponderante la producción original, donde somos pioneros y líderes: el ejemplo más acabado es Nick con siete producciones orinales desde Skimo en 2006 a 11-11 en mi cuadra nada cuadra de 2012, que estrena en mayo en TV de paga y, seis meses después en XXX. ‘Esta estrategia se complementa con nuestra mejor animación y series producidas en Estados Unidos’, añade.

De acuerdo a la ejecutiva, en 2013 los principales objetivos son la acción prosocial y consumer products. ‘Sobre el primero trabajamos con muchas organizaciones para generar mensajes beneficiosos de manera efectiva hacia nuestra audiencia; en relación al segundo, queremos aprovechar la fuerza de nuestras marcas, sobre todo en México y Brasil.

VIACOM INTERNATIONAL  
THE AMERICAS  
MEDIA NETWORKS



nickelodeon

nicktoons

nickjr.

COMEDY CENTRAL



11-11 en mi cuadra nada cuadra, nueva serie teen producida junto a Somos Productions que estrena en mayo

‘Además, continuaremos incrementando la penetración de Comedy Central y aumentaremos la inversión en producción local. Estableceremos la próxima franquicia para nuestro negocio de consumer products: las Tortugas Ninjas y Winx, y reforzaremos nuestra huella digital’, añade.

La experiencia del equipo de programación es destacada también por Ioannou: ‘Este es otro de nuestros diferenciales y donde mejor se expresa el concepto de glociales. No existe Latinoamérica como país, por eso las estrategias de programación son distintas en cada territorio. Con nuestra estructura regional, tenemos el pulso local’.

En relación a nuevos canales, la compañía lanzó en febrero en tres operadores de México Nick Toons, su tercera propuesta dirigida a niños de 6-14 años con personajes íconos Bob Esponja y las Tortugas Ninja. ‘Tendrá más acción y un target diferente al resto. Pronto saldrá a otros mercados’, dice Ioannou. Además, hay planes concretos para lanzar este año Paramount Channel, una nueva propuesta de cine que ya es muy exitosa en España.

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## A&E: '2012 FUE EL MEJOR AÑO DE NUESTRA HISTORIA'



Eduardo Ruiz, EVP y gerente general

Tras haber sido 2012 el mejor año de la historia de la compañía, **Eduardo Ruiz**, EVP y gerente general de **A&E Networks Latin America**, tendrá como objetivo este año fortalecer la programación de sus tres señales en la región: **A&E**, **History** y **Bio**.

‘El principio motor en A&E será encontrar personajes fuertes y muy interesantes como el caso de la serie *Duck Dynasty*, que nos funciona muy bien, mientras que en el caso de **Bio** incorporaremos programación de **Lifetime** de Estados Unidos para repotenciar el canal’, comentó. También destacó el *Festival de Viña del Mar*, un clásico de la pantalla del canal que se emitió en vivo en febrero.

Este año, la producción original será 80 horas



*Festival de Viña del Mar*, un clásico de A&E

aproximadamente (algo menos que en 2012) pero que tendrá un enfoque ‘claro’ sobre qué producir. ‘Seguimos con Miguel desde las oficinas de Buenos Aires desarrollando proyectos en toda la región con más temporadas de series como *El Luchador*, realizada en México’, añadió.

Las plataformas digitales son otra prioridad del grupo, que está impulsando junto a **HBO** (encargado de la distribución de sus señales). ‘Hay una inversión fuerte en esa área liderada por **Luciana Pavan** (VP Medios Digitales). Y estamos por abrir oficinas en Sao Paulo, Brasil, con el objetivo de manejar desde allí las ventas y mercadeo de esa área’, adelantó Ruiz.

## UNI: 'CRECER EN DISTRIBUCIÓN Y ATRAER MARCAS'



Ken Bettsteller, managing director Latin America

**Universal Networks International** es la división internacional de canales de **NBCUniversal** con tres canales: **Syfy**, **Universal Channel** y **Studio Universal** que alcan-

zan 68 millones de hogares en Latinoamérica.

**Universal Channel** es el principal con series como *Law & Order: SVU*, *Grimm*, *The Good Wife*, mientras que **Studio Universal** es el canal de las películas y **Syfy** ofrece series como *Haven* y *Ghost Hunters*, y el reality *Face-Off*.

**Ken Bettsteller**, managing director Latin America, explica: ‘Universal Channel estrena este año *Despicable Me*, una comedia animada por computadora creada por **Universal Pictures**, además de las nuevas series *Elementary*, *Chicago*

*Fire, Up All Night* y *Beauty & the Beast*.

‘América Latina elige nuestros programas y esperamos seguir incrementando el número de estrenos. Este año seguimos consolidando la relación con los principales estudios de Hollywood, incluyendo **NBCUniversal**, **Sony**, **Paramount**, **Dreamworks**, **Miramax** y **CBS**’, añade.

‘Los objetivos en la región son seguir creciendo en distribución, atraer marcas y construir nuevas relaciones con la audiencia y agencias publicitarias. América Latina es uno de los mercados de mayor crecimiento en el mundo, y aquí queremos estar. Hay espacio para crecer’, completó **Bettsteller**.



*Beauty & the Beast*, de CBS

< 78 >

## PRODUCCIÓN ORIGINAL + DIGITAL = HBO LATIN AMERICA



José Antonio Salso, Head of Acquisitions & Sales

Entre los objetivos en 2013 de **HBO Networks Latin America** están expandir el servicio **HBO Go** y seguir produciendo en más países de Latinoamérica. **Gustavo Grossmann**, VP y gerente general de **HBO Networks** explicó a **PRENSARIO**: ‘Estamos por desembarcar en México con **HBO Go** y buscamos crecer en varios mercados más, a la vez que queremos consolidar nuestra oferta HD. También seguiremos con los planes de producción original en México, Brasil y Chile’.

‘Hay cada vez más oferta no-lineal en el mercado. En **On Demand** tenemos 200 títulos con una rotación y formato diferente, lo que requiere de un modelo de negocio distinto. Por un lado, trabajamos muy cerca con operadores y por otro nos aseguramos que la calidad del contenido sea óptima. En **HBO Go** tenemos más de 1600 horas disponibles, donde las series son las estrellas’.

Sobre producción original, dice: ‘Combinamos la mejor idea de un país, y la desarrollamos y producimos en otros, evaluando constantemente hacia donde mejor se mueve el mercado. *Señor Ávila* es una propuesta que surgió en Argentina sobre un sicario disfrazado de vendedor de seguros con dos vidas paralelas, pero producida en México por **Lemon Films**. Se estrena en mayo’.

‘*O Negocio* se produce en Brasil con **Mixer**, y la segunda temporada de *Prófugos* realizada con **Fábula** en Chile, ambas a estrenarse en el segundo semestre del año. *Destino Sao Paulo* y *Destino Río* tendrán 30 minutos sobre la vida de los inmigrantes en Brasil. Y estamos desarrollando en Venezuela una serie para los canales **Max** y otro proyecto en Colombia’.



*Prófugos* tendrá segunda temporada de la mano de **Fábula** en Chile, y estrena el segundo semestre del año



## MIPTV 2013 RELEASES



# SEÑALES

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## TOMÁS DARCYL: TELEFILMS MARCA CADA VEZ MÁS DIFERENCIA



Tomás Darcyl, presidente

Con 30 estrenos anuales y el mejor catálogo de producciones independientes con presupuestos *majors*, **Telefilms** (Argentina) sigue marcando tendencia en Latinoamérica: por un lado, con su apuesta permanente a títulos, actores y directores de peso, y por otros innovando en las estrategias de distribución.

Hace unos años lanzó en Latinoamérica **Diamond**, su propia distribuidora para cine que comenzó en Argentina y se expandió a otros mercados. Actualmente opera en Brasil, México, Chile, Perú y Argentina, alcanzando por encima del 90% del mercado latinoamericano (Brasil y México solos representan el 80%). Y hay más: ahora apuesta por traer talento, actores y directores del primer nivel a la región, con el objetivo de reforzar cada uno de esos lanzamientos en cine.

**Tomás Darcy**, presidente de **Telefilms**, explica: 'Estamos terminando de consolidar las oficinas de **Diamond** en la región y desde este año tendremos, por ejemplo, a **Gerard Butler**



The Call con Halle Berry, quien estará en Argentina y Brasil para promover el lanzamiento en la región

de *Olympus Has Fallen* en México, donde estrena el 22 de marzo. Allí también nuestra oficina estuvo con el elenco de *Hermosas Criaturas*'.

**Halle Berry** de *The Call* estará en Argentina y Brasil; la película estrena el 15 de marzo en Estados Unidos. 'Traeremos a Brasil nada más y nada menos que a **Pedro Almodóvar**, que acaba de tener en España el mejor estreno histórico de una película suya con *Los amantes pasajeros* (800.000 de recaudación en el primer día). Es un trabajo integral de distribución que apalanca la salida de la película', subraya **Darcyl**.

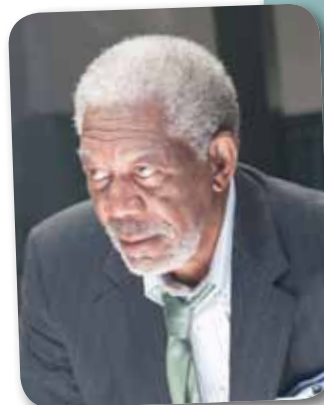
### MIPTV 2013

Entre los principales títulos para Cannes, **Telefilms** destaca *Escape from planet Earth*, una comedia familiar animada en 3D que ya tiene 50 millones de dólares en el box office en Estados Unidos y se estrena, aproximadamente, en mayo en Latinoamérica.

También *Hermosas Criaturas*, que no tuvo un gran desempeño en Estados Unidos pero sí le fue mucho mejor en Latinoamérica. En Brasil alcanzó los 600.000 espectadores y en México ya superó el millón. 'Estimamos que tendrá un box office mayor en Latinoamérica que en Estados Unidos', pronostica el ejecutivo.

*Olympus has fallen* es un thriller de acción con **Gerard Butler**, **Morgan Freeman** y **Aaron Eckhart** donde un ex guardia presidencial se encuentra atrapado en el interior de la Casa Blanca a raíz de un ataque terrorista. *Side Effects* es la nueva película de **Steven Soderbergh** con **Jude Law** y **Catherine Zeta-Jones**, donde una mujer se vuelve adicta a los medicamentos prescritos como una forma de manejar su ansiedad antes de la salida de su esposo de prisión.

Finalmente, *The Call*, un thriller protagonizado por **Halle Berry**: cuando una experimentada operadora del 911 recibe una llamada de una chica que acaba de ser secuestrada, pronto se da cuenta de que debe enfrentarse a un asesino de su pasado con el fin de salvar la



Olympus has fallen es una de las grandes apuestas de la distribuidora en Cannes



Escape from the Planet Earth: las películas animadas llegan con Telefilms

vida de la niña.

### PRÓXIMOS PASOS

A futuro el panorama sigue siendo prometedor. **Darcyl** mueve sus fichas: 'Tendremos

la que consideramos será un verdadero suceso *Mortal Instruments*, que sale el 23 de agosto con **Sony** en USA, y la nueva *Wolf of the Wall Street*, que trae nuevamente a un dupla ganadora: **Martin Scorsese** y **Leonardo Di Caprio**. Sale el 15 de noviembre por **Paramount** en USA'.

También *Blood Sister Vampire Academy*, que sale en febrero de 2014, y *Hércules 3D*, en mayo de 2014. 'Ender's Game' se estrena pronto y será posiblemente nuestra saga de 2013, mientras que se adelantó el estreno de *Paranoia*, también con **Harrison Ford**, dice el ejecutivo.

Y hay más: 'En Berlín compramos el thriller futurístico *Transcendence*, que estrena **Warner** en mayo de 2014. *The Reluctant Professor* con **Hugh Grant** y **Marisa Tomei**, y *Solace* dirigida por el director brasileño **Afonso Poyart**, y protagonizada por **Anthony Hopkins** y **Collin Farrell**'.

'Grandes producciones ameritan grandes estrategias de distribución. Tengo más de 25 años en esta industria y puedo decir que nunca hubo una empresa como **Telefilms**', se entusiasma **Darcyl**. En relación a las tendencias, indica que cambian mes a mes, pero que actualmente están en alza las sagas, las películas de terror y grandes películas de acción.

'En Latinoamérica hay tres grandes cosas sucediendo: 1) la región está muy bien; 2) los *majors* están produciendo menos, y hay más talento independiente (lo que permite preventas); 3) y las nuevas tecnologías. Todo esto sumado a las grandes relaciones que hemos construido en Hollywood que se basan en una premisa simple pero contundente: siempre hemos cumplido', completa el ejecutivo.

# imagina

International Sales

### TV Series



**Moon**  
Length: 20 x 70' / 23 x 50'  
Genre: Mystery

A judge arrives in the remote mountain village of Calenda hoping to rebuild her life alongside her husband and their daughter. Her husband's murder is the first of a series of strange deaths that devastate the area. The judge searches desperately for the truth while her teenage daughter falls in love with their mysterious neighbor. Both women will come to accept that the old legends about werewolves are more than just a myth.

### Feature Films



**Bypass**  
Length: 94'  
Genre: Romantic Comedy

### Feature Films



**Day of the Flowers**  
Length: 100'  
Genre: Romantic Comedy

### Documentaries



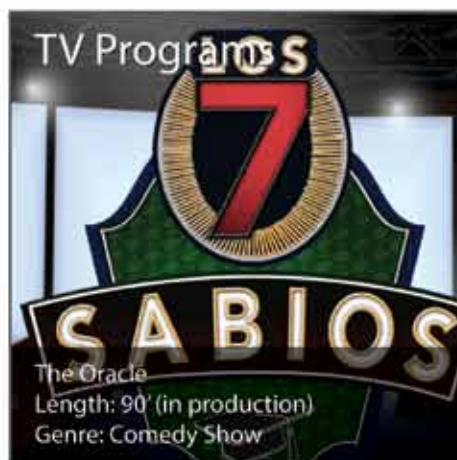
**The Labège Way**  
Length: 78' / 56'  
Genre: Music

### TV Series



**Teacher Gossip**  
Length: 40 x 10'  
Genre: Sitcom

### TV Programs



**The Oracle**  
Length: 90' (in production)  
Genre: Comedy Show

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## RTVE: ISABEL TAKES THE SCENE



Rafael Bardem, Program Manager, and Antonio Perez Bonilla, sales executive

**Corporación Radiotelevisión Española**, the largest audiovisual group in Spain with its eight channels, national and international, its six radio stations and a website offers thousands of hours of programming available to for the

international market. RTVE booth is lead by **Rafael Bardem**, program manager, and by **Maria Jesus Perez**, channels manager.

At MIPTV the company highlights its extensive portfolio of quality TV series, documentaries and children contents that it expands year after year. The most important period series of 2012 is from the company: *Isabel* (26x'70), a major historical drama recreating the rule of Isabel The Catholic, one of the most important women in Spain's history.

Also, *Remember when* in its 13<sup>th</sup> season with the story of a typical family who go through the main political, economical and cultural events in Spain; *Vintage* (39x'70), *Love in dif-*



Isabel

*ficult times* (1466x'70), *Lady, The Memory of water*, and thrillers such as *Murderer inside the circle*, *Family Crime*, *Anabel's Kidnapping*, or cops series such as *Mom detective* (19x'70) and *U.C.O Central Operating Unit*.

Documentaries is also a important part of the distributor heading with *Real Madrid, the Best Team in the world*, an exiting tour in 6 episodes ('45) of more than 100 years of success and titles of the biggest club in history, but also about other various genres (music, travel, etc.).

BOOTH #RSV.14

## TELEFE: COMEDY ON TOP



Claudio Ipolitti, International Business Director

**Telefe Internacional** (Argentina) launched in Cannes the brand-new comedy telenovela co-produced with **Underground** and **Endemol** *Los Vecinos en Guerra* (150x'60) that premier this month in **Telefe**, Argentina.

*Stories From The Heart* (30x'60) is an episodic series with a rotating cast registering in **Telefe** an average 30.2% share. *Ramirez* (13x'60) is a police series produced in Peru by **Media Net-**

**works** and **Imizu Internacional**, which was sold in Ecuador, pan regional pay TV networks, US Hispanic and Central America.

The distributor highlights two comedy series: *Qitapenas* (30x'60) with the story of the confrontation between two families, set as a musical comedy; and *Dirty Old Parrot*, which is under production: a dirty old man in the past has reincarnated in a parrot. On air since 2012, the comedy *My Love, My Love* (150x'60), co-produced with **El Arbol** and **Endemol**, tells the story of a man between two loves that reaches 37% share at 11.30pm slot.

Lastly, the #1 program of the Argentinean market in 2012 with an average share of 47%, *Graduates* (120x'60), and *Candy Love*



Los Vecinos en Guerra, new release at MIPTV

(150x'60), a traditional telenovela produced with **LCA Producciones** with an average of 19 rating points and a 44% share. *Candy Love* and *Graduates* were sold in Bolivia, Panamá, Nicaragua and pan regional, as well as the former deals in Colombia, Mexico and Chile.

**Telefe** has renewed an agreement with the VOD company **Dramafever**, which has already emitted some contents of its catalogue and now will continue with telenovelas. Moreover, it closed a package of series for the telenovela channel **Pasiones** for the US Hispanic.

## UNIVISION AFIANZA SU DIVISIÓN DE DOCUMENTALES



Infiltrados

El área de documentales dependiente de la división de noticias de **Univision Networks** proyecta un 2013 de alianzas: con canales, productoras y talentos (editores y

escritores) para coproducción en mercados fuera de Estados Unidos. A cargo están **Juan Rendón**, director, y **Eric Douat**, relaciones de la industria, quienes participan del **MIPDoc** con vistas a internacionalizar los contenidos, que estarán disponibles para el mercado mundial a finales de 2013, como por ejemplo *Infiltrados* y *Fuerzas Comando*.

BOOTH # 1124

## SOMOS DISTRIBUTION: GAULA, COMANDO ANTISECUESTRO

**SOMOS Distribution** (USA) highlights at MIPTV the teen series *11-11* (75x'45), co-produced with **Nickelodeon**. **Francisco Villanueva**, COO, believes that the company developed a group of products 'to take advantage of opportunities in all aspects of the business' in the European and Asian markets.

The distributor also offers the action docu-reality *GAULA*, *Comando Antisecuestro* (13x'45) and attractive sports programming such as *Mixed Martial Arts* (60x'45), impacting series such as *Family Law*, proven formats like *Exit* (30x'45) and *My Way* (30x'45) variety and health programs and movies.

In Cannes, it launches two new products: *The Power of Gems* is a series that tells the story of the travels and adventures a famed goldsmith and the docu-reality *Live Camera* that presents a day in the life of an ordinary person, who shows all his/her fears, passions, motives and dreams.

Lastly, **Semillitas**, the channel for Latino children 0-5 years of age produced by **SOMOS TV**, is available nationally on the **Xfinity On Demand** platform from **Comcast**.



GAULA, Comando Antisecuestro

## MEDIASET: FAMILY AND ROMANTIC TV MOVIES

Through **Manuela Caputi** and **Claire Mc Ardle**, international sales managers, **Mediaset Distribution** (Italy) brings to Cannes a catalogue of more than 500 titles: the company invests yearly over €00 million in new drama productions, and has had an increase in sales of its scripted format unit.

The distributor highlights five new productions: the mafia series *Camorra Connection* (8x'100 or 16x'50) with the story of the most ruthless mafia organization that Italy has ever known; and two entertainment TV movies: the family title *The Pet-Friendly Hotel* ('100), where two young people have a dream of opening a hotel specially dedicated to dogs and their owners, and the romantic comedy *Don't Say You Love Me* ('100).

The other brand new titles are the lifestyle series *Who Will Dress The Bride?* (16x'50) where mom and mother-in-law challenge for the best wedding gown, and *Holiday Homes* (15x'50') with two skilled property dealers that help some families find the perfect holiday home in Italy.

Lastly, the sentimental drama series *Tuscan Passion* (12x'90 or 24x'45), about two young people whose love is shattered in the wake of a dramatic murder, and the family entertainment series *Gourmet Wars* (16x'50), about North against South.



Claire Mc Ardle, international sales manager



Camorra Connection

BOOTH #32.07

BOOTH #R31.17

## CABLEREADY: LIVE FROM LINCOLN CENTER

**CABLEready** (USA) highlights at MIPTV the entertainment show *Live From Lincoln Center*, the reality series *Oddities* (73x'30) and the reality competition *Shooting Stars* (6x'60). Also, the daily series *The Reel Show* ('60) and the classic *Inside The Actors Studio* (50x'60, 10x'120).



Live From Lincoln Center

## MARVISTA: 10TH ANNIVERSARY

**MarVista Entertainment** celebrates its 10<sup>th</sup> Anniversary this year at MIPTV and unveils a record slate of programming like the fun teen comedy *Nicky Deuce* ('70), the family film *A Second Chance* ('90), as well as three new films expressly for the holidays: *March Sisters at Christmas* ('90), *A Perfect Christmas* ('90), and *A Star For Christmas* ('90). Additionally, it offers a slate of new original telefilms, featuring a disaster, drama, thrillers and the supernatural.



Nicky Deuce

## SMILEHOOD MEDIA: RAPID HITS IN THE MARKET



Silvana D'Angelo, Guillermo Pino, Anita Caratini (licensing) y Sebastián Mellino

It is important to pay attention in **Smilehood Media** (Argentina). It is the producer of products as *Payaso Plin Plin*, a huge kids success since 2011 in the pay TV business in Latin America. But the company also is very strong in the licensing market, managing properties of **Nickelodeon**, others very popular as *Snoopy*, *Gaturro*.

Since 2013 it has launched a distribution arm to reach the worldwide market, offering also third-part products. At MIPTV it stresses *Wake-up*, a teen series from **Onceloops**, co-produced with **Coca-Cola** Latin America.

**Guillermo Pino**, president of **Smilehood**, says: '*Plin plin* entered **Disney Junior Latin America** in October 2011 and reached 22 countries, having now 120.000 followers in the website of the channel, which has 210.000 all in all. We entered **Discovery Kids** in the U.S. Hispanic market, on air in **El Trece** in Argentina and we are very successful in Brazil'.

'We want to provide an 'all in one' solution. Own products, licensing, third-part products distribution, 360° development. We have 80 people in our production company in Argentina, we produce all the music of *Plin Plin* in



Wake-up, for teens

house. **Silvana D'Angelo**, with long expertise in the content industry, is in charge of international sales and production alliances'.

*Wake-Up* is a great welcome proposal. **Sebastián Mellino**, CEO of **Onceloops**, comments: 'This is the first time that **Coca-Cola** Latin America takes part in a content production, with **Warner Chapel** and us. It is a fresh teen TV series that shows the same human values of Coca-Cola. We have developed projects in Argentina, Mexico, Brazil, Venezuela... we are pleased to have an alliance with **Smilehood** and to go worldwide, now'.



# MEDIAPro DISTRIBUTION: '2013'S START WAS A FABULOUS ONE FOR US'



Claudia Stavrositu, Head of International sales

'MediaPro Distribution's awareness on the international market is on a very ascendant trend. In the last three years we have made important investments into the promotion of our brand and programs. The high quality of our productions and our unique stories, especially the romantic drama series and novellas, raised the interest of important clients for which we have become a constant content provider along with other big distributors of such type of programs.'

Claudia Stavrositu, Head of International sales, describes to PRENSARIO how the international division interacts within Central European Media Enterprises (CME Group), and continues: 'The relationship with our colleagues in the broadcasting and production divisions of CME Group continues to be very lucrative and constructive, as always. We are working very close with the producers, being involved from the early stages of the development process of our programs, which are designed to also be exploited on the



Croatian series *Lara's Choice* is on its second season

international market.'

This MIPTV, MediaPro Distribution releases the hit romantic series from Slovakia, *Taste Of Love* (109x'60) and the newest sensation in terms of R&E formats, *Restaurant Wants A Boss*, 'which is a smashing success in Slovenia and we are confident that it will become a franchise soon', explains the executive.

'In addition, we are continuing promoting and selling the new seasons of our most wanted programs *Lara's Choice* (Croatia - second season) and *A Bet With Life* (Romania - third and fourth season), as well as the library titles which include crime series, sitcoms and feature films', she adds.



'2013's start was a fabulous one for us. We have closed important sales of our two most wanted programs: *A Bet With Life* and *Lara's Choice* in its finished versions, as well as formats. The viewers in Latin America are waiting to see this year a new Romanian series, *A Bet With Life*, this being the forth-Romanian title broadcasted in Latin America: it will have its premiere this month in Venezuela on **Televen** and soon in Mexico on **Televisa Tiin**, the kids channel.'

Our sales in MENA boosted this year, with *Lara's Choice* being sold in three languages versions (Farsi, Arabic and Urdu), reaching so far 36 territories sold worldwide. 'Currently,



*A Bet With Life* is the forth Romanian series that will be broadcast in Latin America: first on Televen (Venezuela) and then on Televisa Tiin (Mexico)



The hit romantic series from Slovakia *Taste Of Love*



The newest sensation of R&E formats *Restaurant Wants a Boss*

we are in discussions to sell also the format to be adapted into Arabic language for these territories', highlights Stavrositu.

'In terms of formats, two of our novellas formats have been acquired this year by a major production company in Latin America, which represents a very big step for us. It proves that our content strategy is working and the fact that we have the best scriptwriters, producers and talents in the region translated into high quality original programs, which can easily compete with the content provided by the well established international distributors.'

'As we have recently seen in Discop West Asia and in other content tradeshow, international buyers seek for romantic drama series, novellas, with outstanding love stories shot in beautiful landscapes, high production value, talented cast, which can be appealing to viewers through unique, emotional and well structured plots.'

'Also, they are continuously looking for fresh, innovating R&E formats that can attract and entertain the public, from reality, cooking shows to interactive formats which give the audience the possibility to become part of the creation of new business opportunities', completes Stavrositu.



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## TV AZTECA/COMAREX: BRAND NEW TELENOVELAS



Marcel Vinay, CEO

Through **Comarex** (Mexico), **TV Azteca** brings to Cannes its brand new telenovelas *Vivir a Destiempo* (120x'60) and *La Otra Cara del Alma* (120x'60), the former starred by the top actress **Gabriela Spanic**. The series *The Lieutenant* (24x'60) produced by **Benjamin Salinas** about an operation involving the rescue of kidnapped immigrants is another highlight

for this market.

Top titles of the distributor are the telenovelas *The Kings* (120x'60), which shows a very powerful and complex kingdom; and *Prisoner of Love* (120x'60), where three families are united by a terrible secret; *Loving You* (120x'60) is the story of a woman that becomes the sole proprietor of the country's most profitable hotel chain; and *Legendary Love* (120x'60) shows a woman dresses in a wedding dress to kill her enemies. Other telenovelas are *Trading Lives* (120x'60) and *Under A Red Sky* (120x'60).

From **Comarex'** independent catalogue its highlighted *Ultimo Año* (70x'60), the thriller telenovela produced by **MTV Networks**, the


*The Lieutenant*, high-end series from TV Azteca

*The Shelter*

comedy *The Shelter* (140x'60), the interactive format *All Connected* (24x'60) and the talk show for patients and their families to better their lives, *Ask Dr. Nandi* (100x'60).

From **MTV Networks**, the teen telenovelas *Popland!* (70x'60) and three seasons of *Grachi* (75x'60), from **Nickelodeon**. Then, the series *XY* (31x'60), *Real Estate* (26x'60), *State of Grace* (13x'60) and all **HBO Latin America** productions that is distributing worldwide: *Alice* (13x'60), *Sons of the Carnival* (13x'60), *Mandrake* (13x'60), *Capadocia* (39x'60), *Epitafios* (26x'60) and *Fugitives* (13x'60).

## CASTALIA, PARA TODAS LAS AUDIENCIAS



Miguel Torres Bohl, VP

Con 22 años de experiencia en la industria, ahora **Castalia Communications Corp.** amplía su enfoque seleccionando los mejores contenidos internacionales para venta y representación en Estados Unidos y Latino América. A cargo está **Miguel Torres Bohl**, VP, quien señala: 'La demanda televisiva es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televidentes.'

En MIPTV destaca la serie *OceanAdventures* (11x'60), dirigida por **Jean-Michel Cousteau**, además de documentales de ciencia y tecnología como *Forensic Factor*, *Mega World* y *Mightyships*, de la mano de **EPI**, brazo productor de **Discovery Canadá**. Desde China, llega *Romance of the Three Kingdom*, *A Bite of China* (7 episodios en HD), y el documental *China's Mega Projects*, los dos últimos de **CITVC**.



OceanAdventures

De **Motor Vision** (Alemania) ofrece 229 horas de programación dedicadas al mundo del automovilismo. Y, finalmente, cinco series de **Museum HD** (del canal francés **PurescreensHD**): *Within the Frame* ('20), *An hour with* (4x'60), *Masters & Composers* (4x'60), *Exhibition: Impossible* (4x'60) y *PhotoBooth* (4x'60).

## CONSTRUIR TV: AGREEMENT WITH ITV TURKEY

**Construir TV** (Argentina) has entered into partnership with **ITV-Inter Medya** (Turkey), who will distribute its contents in China, CIS, Balkan and MENA territories.

**Alejandra Marano**, managing director, explains: 'It's a milestone for us working with a leading Turkish distributor and a great step towards our sales strategy in those territories. For sure will enable in a near future a strong presence of our high quality contents in these countries.'

**Can Okan**, ITV president & CEO, adds: 'Short term perspectives could not be better, I am very pleased with this agreement as well as convinced that next MIPTV will be an excellent opportunity for both companies. I am sure that ITV expertise and deep knowledge in these territories and Construir TV's innovative contents are the perfect formula for success.'

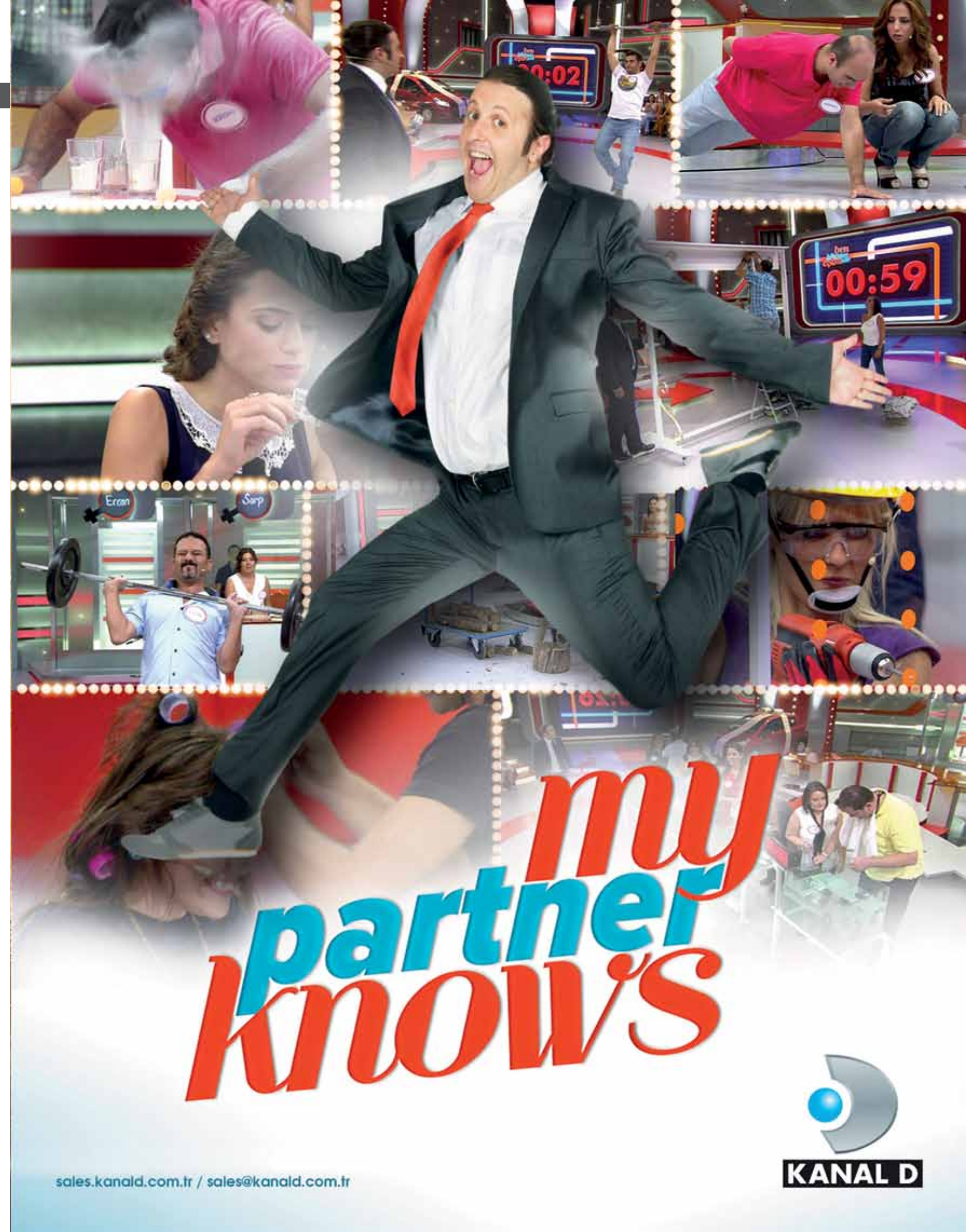


Building a country



Alejandra Marano, managing director

Furthermore, **Construir TV** presents in Cannes its new documentary series currently in production as *Family in Overalls*, *Building a country*, *The work and I* and *Constructions, before and after*, foreseen to be premiered on its April's primetime.





## STARZ: NOW, EPIC ROMANTIC SERIES



Gene George, EVP,  
Worldwide Distribution

**Starz Worldwide Distribution** (USA) expects to build broadcast partnerships for its *STARZ Original* series and other licensed TV/movie programming. **Gene George**, EVP, Worldwide Distribution, explains:

'The European market is of great importance to us, especially UK, France, Italy, Germany and Spain. We are very careful and detail-oriented in managing the windows, as there are multiple deals which produce the greatest exposure and revenue for our product.'

**Starz** launches at MIPTV the new series *The White Queen* (10x'60), a romantic epic

production that has the world premiere on **BBC1** (UK) and air on **STARZ** later this year, as well as two series with returning seasons: *Spartacus* and *Magic City* (premiers early summer), along with several new TV movies, including *Revenge* ('90) and *Hidden Away* ('90) so we are very excited about this Market.

'These female thrillers are well demanded in prime time within Europe and we have already



Magic City



The White Queen, romantic epic series that premieres first in BBC1 UK

licensed them via our broadcaster partnerships in France and Spain. Moreover, we'll continue selling *Magic City* (season 1) and *Spartacus: War of the Damned* (final season)', adds **George**.

'Advertising revenues are not where they used to be with the free TV' acquisition budgets being greatly impacted. However, broadcasters are more selective in what they acquire. This can actually increase the value of a series, by building competition in the marketplace for that special product. Our premium series definitely fit into this category', completes.

### MEDIABIZ CON RICARDO RODRÍGUEZ

**MediaBiz** sigue impulsando en los mercados internacionales a los grandes autores, como es el caso de **Ricardo Rodríguez** que con 25 años de experiencia ha realizado importantes producciones no sólo para Argentina sino también para Latinoamérica.

Autor, escritor y guionista de TV y cine, ha estado detrás de las principales producciones de la Argentina como *Grande Pá*, *Mi Cuñado*, *Mi Familia es un Dibujo* (y la película *Dibu 1, 2 y 3*) *Yago Pasión Morena*, entre otros, algunas de las cuales tuvieron luego versiones internacionales.

Explica **Rodríguez**: 'El trabajo con MediaBiz nos permite construir

una carrera internacional, que exigen cada vez más presencia permanente. Su representación es fundamental por que tiene mucha experiencia en los mercados. Estamos desarrollando la novela *El Despertar de Morgana* (Televisa), y

*Lucero: entre la luz y la sombra*, con la temática de las mujeres golpeadas, además de explorar ideas con **Verónica Pimstein**, SVP, Producción Creativa de **Sony** para una posible telenovela propuesta por ellos'.



Alex Lagormarsino, CEO de MediaBiz, con el autor Ricardo Rodríguez en Natpe Miami 2013

## BUENOS AIRES: ONE PLACE, ALL THE PLACES



Enrique Avogadro

It has been more than a year after the adoption of Act No. 3876 that promotes the audiovisual industry in Buenos Aires (Argentina), and a district was created involving five neighborhoods of the city and tax benefits have started to be given to promote the industry. The city has appointed **Florencia Stivelmaier** as Operations coordinator for **Buenos Aires Audiovisual District**.

'Even if it's true that in the last years the rise of

the dollar cost provoked that the country began to lose some of its competitive advantages, there are many factors that continue positioning the city as an attractive destination for foreign producers', says **Enrique Avogadro**, director of the General Bureau of Creative Industries of the Buenos Aires city Government.

One of these factors is that the city may be "one place, all the places" because its architectural heritage, as well as the professionalism of the local production houses and the high-end technology (it saves the temporary importation of this equipment from their countries). 'The key principle whereby the city is chosen as a shooting set is the local talent, because the local producers are



recognized worldwide for their expertise and creativity (Cannes Lions and Film Festivals, Annecy)', he adds.

'In 2013, several government initiatives will take place, including incentives for local producers to participate in international markets; development of new procedures to make film permits easier; and the organization of an international Congress of TV in Buenos Aires, to be held tentatively in September', completes **Avogadro**.



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# THE PHILIPPINES, AT THE VANGUARD OF ASIAN TV BUSINESS



The Philippines is a great example of a country whose TV business has transmuted to become a high-developed industry and one of the top drama producers of Asia. Both traditional broadcasters, GMA and ABS-CBN, along with the new player TV5, have now sales forces in the international markets pushing its productions, as well as the 24-hours TV networks.

PRENSARIO have been analyzing deeply the *Filipino* market during the last ten years and the transformation has been amazing, evolving from a content buyer to a competitive programming exporter in Asia, competing with main distributors from South Korea, Japan, China and Malaysia.

The evolution is notorious inside and outside the market. Locally, it has become the third largest advertising market (after China and Japan) with two highly competitive broadcasters, ABS-CBN and GMA, but with enough space to receive new players, like TV5, re-launched in 2011 by Pilipinas Global Network Limited (PGNL), owned by Philippine Long Distance Telephone Company (PLDT) with 60% and Associated

Broadcasting Company (ABC) with 40%.

At the beginning, the two broadcasters acquired and produced foreign drama formats (many of them from Latin America) for the local screen. On a second stage, they started to develop and produce their own stories. Both products (adaptations and own stories) have travelled well abroad, not only within Asia, but also in international markets like Africa, where the *Filipino* production has had a great reception.

All three main players have now international activity, selling both, their contents (especially drama series) and its international networks. Worldwide, there are plenty of similar examples like The Philippines.

## THE MARKET

GMA Network kept its over-all lead in viewer-rich Urban Luzon and Mega Manila in last February, according to data from Nielsen TV Audience Measurement. It scored an average total day audience share of 35.5% in Urban Luzon, which accounts for 76% of the total urban TV household population in the entire country, up 5.7 points from ABS-CBN's 29.8%, and up 21.4 points from TV5's 14.1%. In Mega Manila, which represents 59% of the total urban TV households nationwide, GMA garnered a winning total day audience share of 36.6%.

Broadcaster's afternoon block widely known as *GMA Afternoon Prime* continued to be channel's primary ratings driver not only in the said two areas, but also in National Urban Television Audience Measurement (NUTAM), where it led competition by significant margins.

GMA outnumbered ABS-CBN in the list of the 30 top-rated programs (excluding specials) in Urban Luzon and Mega Manila with 17 and 18 entries, respectively. The long-running public affairs program *Kapuso Mo, Jessica Soho* led all other GMA programs. Other top-performing shows were *Magpakailanman*, *Temptation of Wife*, *Indio*, *Kapuso Movie Night*, *Pahiram ng Sandali*, *24 Oras*, etc. The channel is set



Roxanne Barcelona, VP GMA Worldwide

to launch additional programs such as the Saturday night sitcom *Vampire Ang Daddy Ko*; the upcoming GMA Telebad program *Mundo Mo'y Akin*; and the afternoon drama *Kambal ni Eliana*.

Meanwhile, GMA News TV (GNTV) continues to strengthen its position as the country's leading news channel with its continued dominance over competition. News TV garnered a 4.4% average total day audience share in NUTAM in February; leaving behind ABS-CBN News Channel (ANC), which only managed 0.1%, and AKSYON TV with only 0.2%. In 2013, the channel launches game changing, next level documentary series of a scale never before produced by GMA News and Public Affairs.

## THE PROTAGONISTS

Roxanne Barcelona, VP GMA Worldwide, states to PRENSARIO that the main shows of the channel during 2012 were the fiction series. The top three are: *One True Love* with 27.7 rating points and 47% of share, followed by the adaptation *Temptation Of Wife* with 23.1 points and 35.3% share, and *Aso Ni San Roque* with 22.8 points and 32.7% share (October 1-30 in Mega Manila - Oct 21-30 readings are based on overnights data - Source: Nielsen Philippines).

'The audience is still looking for family dramas, romance/comedy, and relationship dramas. All in all, this is still the genre of choice of most of *Filipino* people. We produce and estimated 26 new drama titles per year, half of the dramas are for the



Leng Raymundo, VP for Acquisitions, International Distribution and DTT Channels ABS-CBN

afternoon slots and the balance of 13 titles are for the evening prime time slots. Only for dramas we produce about 1,000 hours of content per year. The other programs we produce in-house are musical/variety, sitcoms, talk shows, lifestyle, news and public affairs, docs, etc., she explains.

Leng Raymundo, VP for Acquisitions, International Distribution and DTT Channels ABS-CBN, comments: 'It's not so much as a "trend" but essential elements to warrant a successful drama. The needs of *Filipino* viewers remain the same: top dramas of 2012 all featured stories of family, relationships, with strong romantic elements. They are empowering, transformative, and affirmative'.

*My Eternal* was the phenomenal hit last year: it hit a national TV rating of 45.5% and an average national audience share of 64% across urban and rural areas in the country, according to global audience research group Kantar Media (October 2012).

'We have already sold the title to seven territories. Its replacement *Her Mother's Daughter* is doing equally well in the ratings and has already gotten interest from foreign buyers even while it is on air. Fantasy-romance *Princess and I* ended with an average rating of 34.7% and 52% share. The two lead stars in this drama are the hottest love team in the Philippines. Their movie *Must Be Love* is currently #1 movie nationwide', says Raymundo.

'Heart-warming family dramas, romantic comedies and melodramas are still the main

staples of success. Recently launched dramas of ABS-CBN introduced fusion of *Filipino* folklore, love story and family drama. Such is Juan Dela Cruz, about a half-human and half-aswang (monster) that falls in love with an aswang-hunter (monster hunter). Format adaptations for 2013 are *Minute to Win It*, launched last January 2013 and *The Voice Philippines* soon to be launched'.

About digital media, completes Raymundo: 'Is an important agenda for us, as we want to give a 360° solution both for our advertisers and Filipino viewers. While there is no immediate monetization, digital technologies are a priority as we offer more ways to deliver content to our viewers'.

## FUTURE PLANS OF EXPANSION: INTERNATIONAL SALES

In 2013, GMA Worldwide will be actively participating in at least seven international market exhibits as well as complete at least 10 international sales trips.

'We are dedicated to showcasing our products in the world stage and are motivated to meet the growing demands of our clients. Our ultimate goal of course is to reach every corner of the globe through International channel sales, program syndication and online services', says Barcelona, who plays a strategic role in the markets for both, buying/selling as well as developing new business.



One True Love and is one of the main drama series in 2012 with 47% of market share

'There are plans to do more co-production in the near future for dramas, movies and animation', highlights Raymundo. 'On international sales, South East Asia continues to be a good market. Malaysia's Astro Bella has acquired 800 hours of content. Apart from syndication, there is growth in new media for Asia, Middle East and Africa. We will continue to promote and market our dramas as the demand continues to grow'.



Her Mother's Daughter replaced the hit of 2012, My Eternal: is doing equally well and has already gotten interest from foreign buyers even while it is on air

## ABS-CBN: CHARO SANTOS-CONCIO, NEW CEO

Last December, ABS-CBN Corporation appointed Maria Rosario "Charo" Santos-Concio as its new CEO. The new position is in addition to her role as the company's president and Chief Content Officer. Eugenio "Gabby" Lopez III continues to be the Chairman of the Board of ABS-CBN.

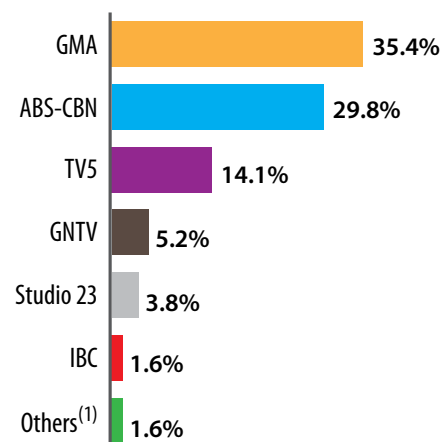
During Santos-Concio's term, the network was named as one of the Philippines' top

15 highest scoring companies and the only publicly listed media organization to garner a score for 90% or higher in the Institute of Corporate Directors' 2008 Corporate Governance Scorecard.



Charo Santos-Concio, CEO

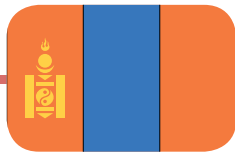
## PHILIPPINES: CHANNELS AUDIENCE SHARES - URBAN LIZON & MEGA MANILA (FEB. 2013, TOTAL DAY)



(1) Includes: ETC (RPN), NBN, Solar News Channel, Aksyon TV, RUTV, others

Source: Nielsen Philippines





## MONGOL TV MAKES THE MONGOLIAN TV MARKET EVOLVE



Nomin Chinbat, the CEO of Mongol TV

First launched in September 2009 by a group of former TV engineers and financed by its current private owners, **Mongol TV's CEO, Nomin Chinbat**, initiated a major re-launch that started in 2011. It is a 3-year multimillion-dollar project led by **Michel Rodrigue**, CEO of **The Format People**, with a bit team. Is the first HD network in the country.

The revolution inspired by station owner **Nomin Chinbat** includes a full station re-brand, two state-of-the-art

studios, a new programming a mobile unit for live outside broadcast, and a mobile unit for live outside broadcast. She describes to PRENSARIO: 'There are 16 national broadcasters (most of them ad-funded), pan-Asian satellite TV and five cable networks in the capital Ulaanbaatar, and it is very hard to assess trends as there are currently no audience measurement systems, so they have to trust their own research and social media responses'.

'Our new programming grid features local productions, localized formats and acquisitions (50% of the grid is local). Top shows are the daily news and entertainment show *This Morning*, a live three-hour show, six days a week; and international drama such as *Homeland* and *Hawaii Five-O*, and a Saturday morning children's block'.

The CEO remarks the key role of the Korean dramas 'one of the most viewed programs' in the country. And adds: 'We also air top US/UK dramas (*Downton Abbey*) a weekly occurrence so prime time is mostly scripted. We have output deals with **Universal, Sony, Disney, CBS Paramount and Warner Bros**'.

'There is a large population of younger people: 65% of its three million citizens are under the age of 30 and 35% under 14, and around 1.5 million live in and around Ulaanbaatar, the capital city. There is a lot of kids' shows in daytime, because as a way to attract the rest of the family. This includes cartoons for younger kids from **ABC (Australia)** and **Cookie Jar**'.

On formats, the channel has bought Belgian youth action game show *Go 4* from **Sultan Sushi**, picked up from **Red Arrow International** (locally titled *4vs4*). 'Dutch game show *Who Am I* from **Absolutely Independent** is now in pre-production. Eventually we will produce original Mongolian documentaries and news programs for Mongolia and the world. Original drama production is something that Mongol TV hopes to do in a few years', completes the executive.



Mongol TV production team lead by Michel Rodrigue, CEO of The Format People

## CHANNEL 7, THAILAND: MORE ENTERTAINMENT FORMATS IN 2013

In 2012, **BBTV Channel 7** remained the number one TV station in Thailand with the highest ratings and audience share 37%, according to the data provided by **AGB Nielsen Media Research**.

**Palakorn Somsuwan**, Senior Manager Program and Content Department, explains to PRENSARIO the programming plans for 2013: 'We added more formats in 2012 and this trend will continue to grow this year.

Still, our focus on both in-house production and acquired content has remained the same'.

About the Thai TV market, he adds: 'Top shows in 2013 are the local drama series *Mae Poo Preaw*, the local variety show *Kik Doo Songkram Pleng* and the format *Dancing With The Stars Thailand*. Local content is still strong, while local version of international formats like *Iron Chef*, and *Hole in the Wall* are increasingly receptive among Thai viewers, as well'.

The channel leadership is also based on the acquired content. The key executives of the station attend the main trade shows of the year, and they are also in Cannes for this MIPTV. 'Our acquisition plan does not focus on any particular vendors. If they have interesting programs that suit our needs, we will pick up them'.

New media is also a trend in Thailand. **Somsuwan** comments: 'We have been preparing for the change for many years. **BBTV New Media**, our subsidiary, has overseen this kind of convergence and new technology in the industry. **Bugaboo.tv**, for instance, was launched to expand our audience bases to Internet viewers'.

Lastly, the executive completes: 'We have been operating international projects for many years, for example, hosting the semi-final round of judging of International Emmy Awards in News and Current Affairs, hosting Honda LPGA Thailand since 2006 - present, and co-producing a variety show *Garigeru Aitai* with **Yomiuri Telecasting Corporation** from Japan'.



Palakorn Somsuwan, Senior Manager Program and Content Department

Local drama series *Mae Poo Preaw* and the variety show *Kik Doo Songkram Pleng* are two of the top shows in 2013 on Channel 7

El líder en entretenimiento del Ecuador y sus 4 producciones de más alto vuelo.



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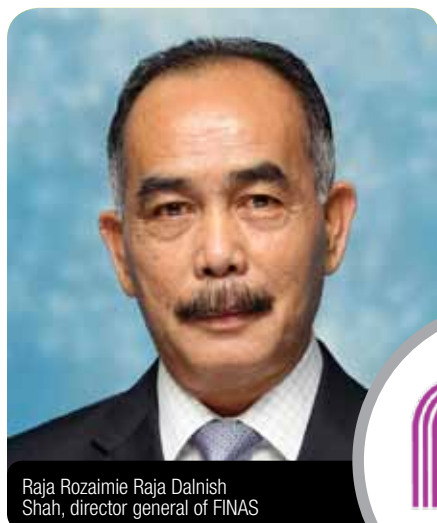
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# FINAS: MALAYSIAN CONTENT BUSINESS TO A NEW ERA



Raja Rozaimie Raja Dalniah Shah, director general of FINAS

‘Every changes is of course for the betterment. The merging of the **National Film Department (FNM)** and **National Film Development Corporation (FINAS)** is undeniably an insight vision of the Honorable Minister of Information, Communication and Culture. We have finalized the details of the new structure and awaits approval from the Public Service Department’.

**Raja Rozaimie Raja Dalniah Shah** started officially as director general of FINAS on Januray 2013 and this will be its first MIPTV in this position. He explains to PRENSARIO: ‘I am still observing and studying the scenario and the ecosystem of the industry, but my early response to this question is first, to continue efforts in promoting and marketing our films to the global market (feature films, documentaries, animations, etc.) and to produce films of international standard’.

And continues: ‘Also, to enhance the local human capital through workshops, conferences, attachment with foreign production, etc.; to engage into co-production with foreign producers; and to attract foreign producers to shoot in Malaysia. These plans will be on going agenda until we attain our target’.

‘We are also pushing our new incentive that has been launched by the Secretary-General of the Ministry of Information Communication

and Culture on February 19, 2013. The incentive is called *Film In Malaysia Incentive* (see more information in the box chart). We have received a quite number of enquiries from all over the world seeking further information prior to the launching. There is none as yet, i.e. top project being shot at the moment since FIMI has just being launched’.

‘As of 2013, international and local movies filmed in Malaysia will be given a production rebate of 30%. This move is to encourage the filming of international movies in Malaysia and to stimulate the local film industry. Further information and guidelines are in our website [www.filmindonesia.gov.id](http://www.filmindonesia.gov.id)’.

‘Our message to the international filmmakers is very clear. We welcome them with open arms, whilst the 30% cash rebate on all Qualifying Malaysian Production Expenditure (QMPE) awaits them. We have abundance of skilled workers, talents, latest production equipments, state-of-the art studios, green screen facilities, broadcast studios, VFX and sophisticated digital postproduction facilities. Apart from that, Malaysia itself is an open studio for filming; it blends in our tag line *Shoot Asia In Malaysia*’.

and Culture on February 19, 2013. The incentive is called *Film In Malaysia Incentive* (see more information in the box chart). We have received a quite number of enquiries from all over the world seeking further information prior to the launching. There is none as yet, i.e. top project being shot at the moment since FIMI has just being launched’.

## OBJECTIVES

‘FINAS’ objectives still remain, that is to promote, nurture and facilitate the local film industry. In line with the National Film Policy, which was launched in 2005, we have aggressively participated in the international market, which benefit the local industry players. Films produced now are at par with the rest of the world and has been accepted throughout. But that does not mean we are satisfied with our performance. The government has done its part by providing assistance to the local producers,

eg. infrastructures, grants, incentives, loans, training, etc.’.

‘With that in mind, we need to work together with the local industry players on enhancing further the quality of our film, skills and creativity of our human capital. Our target now is not only domestically, but also internationally. We are looking at a niche market that will give us great advantages. Over the years, we have established good relationship and networking with international players. We are maximizing this opportunity to the fullest’, completes the executive.

## FILM IN MALAYSIA

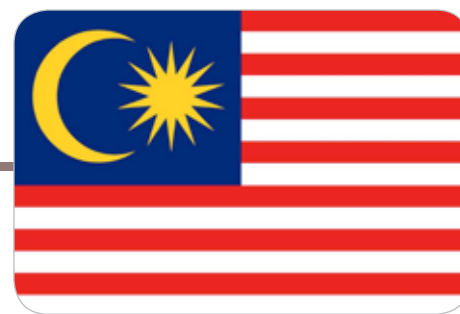
**Balaraman Narayanasamy**, head of *Film in Malaysia* office inside FINAS, attended Discop West Asia to promote the incentive of Malaysian government for audiovisual production taking place in the country.

‘The cash rebate is valued at 30% and its offered for production and post production approved activities beginning on 2013’, explains to PRENSARIO **Narayanasamy**. And he adds: ‘Its applicable for film, TV and other productions like feature films, including documentaries, animations, commercial, shorts, game shows or realities’.

The 30% cash rebate will be applicable for productions that spend in Malaysia more than 5 million Ringgit (USD 1.6 million) and for post-production activities of more than 1.5 million Ringgit (USD 482,000). ‘We have had tremendous feedback from Hollywood companies, as well as from Europe (Germany, France and UK) and Asia-Pacific (India, Australia, Korea and Japan’, completes **Narayanasamy**.



Balaraman Narayanasamy, head of the Film in Malaysia office



# Not Just Content



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[sebastian@mannammedia.com](mailto:sebastian@mannammedia.com)



BY FABRICIO FERRARA

# DISCOP WEST ASIA: EAST MEETS WEST, AND VICEVERSA

DISCOP WEST ASIA 2013 has well impressed its participants: organizer BASIC LEAD has already sold 50% of the spaces at the Istanbul Convention Center for March 4-6, 2014. Expectations for next year are extremely good, according to the expansive mood at the content business in these territories

There were 734 participants pre-registered (representing 403 companies), with 220 buying companies and 100 producers, 30% up from 2012. About 100 more participants (40-50 companies) were added during the three-day convention in the Ceylan Intercontinental Hotel.

All regions were well represented, being Middle East (Lebanon and UAE, especially) and West Asia (Kazakhstan and Afghanistan, as new focus) the ones with more participants. North African countries like Egypt and Morocco, as well as CEE countries as Serbia, Croatia and Bosnia Herzegovina. The Asian community was been equally impressive. Filipino broadcasters GMA and ABS-CBN, and Trans TV from Indonesia, to mention a few of them, both bought and sold. Malaysia, through the FINAS, CCMA and MDEC state agencies, brought to Istanbul close to 20 producers.

Patrick Jucaud-Zuchowicki, CEO of the

organizer, commented: 'There is a shift in the center of gravity, these regions are playing a strategic role in the content business. Even when the political and social realities are unstable, the TV markets are growing fast. TV plays a key social role and bringing together different cultures. The world is taking note about this, and it is turning back to this part of the planet. The most important thing we see here is that Discop is not anymore a regional market, but an international hub with companies from the entire world'.

Central regions (especially Europe and CEE, where the ad pie has fallen 6%) are in crisis, but they remain stronger and joining forces for co-development and co-productions. The most important thing Discop West Asia has demonstrated is that there is more than one way to conduct business regarding content. Production hubs are now everywhere, trade is booming between the MENA region & Turkey and Southeast Asia. Latin America can also play a strategic role in this mix.

The more stable political and economical situation is helping content sellers in territories usually difficult to do business with, like Pakistan and Uzbekistan, whose TV industries are also better organized (fighting piracy, for example). TV channels and producers from the former Soviet Union countries are demanding more formats, both entertainment and fiction. Compared with two or three years ago, now they are not asking and researching about product, ratings, etc. 'They are buying



Prof. Bekir Karliga, CSC director, and Prof. Senoy Yalcin, rector of the Behceshir University (extremes); Abdurrahman Anici, deputy minister of culture and Tourism of Turkey; and Patrick Jucaud-Zuchowicki, CEO of Basic Lead



Show TV, Turkey: Bilgen Akgungor, chief editor of interactive services, Feray Turkan Ozkan, head of acquisitions & sales (Turkish content) and Serra Karahan, sales director



Zrinka Jankov, programming director and George Makris, consultant of the board at NOVA TV (Croatia) with Asli Serim, international sales director at Calinos Entertainment.

directly', summarized a producer.

Regarding Turkey, local players are betting strongly on new media. On the one hand, leading Turkish pay TV player D-Smart (900,000 subscribers) launched a month ago its OTT service called D-Smart Blu, offering movies, series and kids contents; and, leading broadcaster Kanal D is prepared to launch a new SVOD services for the web and mobile with international content (HBO, etc.). Digiturk, another key pay TV player has released a new documentary channel IZ TV, whose productions are being distributed by Global Agency.



KTK, leading channel from Kazakhstan: Talgat Dairbenko, advisor to the GM, Kocheva Yekaterina, marketing director, and Natalya Freiman, head of acquisitions



Afghanistan's broadcasters were very active this Discop West Asia: Abdul Raouf Oria, deputy channel manager, and Hayat Yaghubi, channel manager, of 1TV



D-Smart, Turkey: Manolya Ilgun, acquisitions specialist, and Eylul Aytaç, acquisitions assistant specialist

## FORENSIC FACTOR

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HD: Series variadas



## ROMANCE OF THE THREE KINGDOMS

El anime más emblemático de la China, basado en el libro del mismo nombre que ha sido calificado como el más leído de todo el país.  
HD: 52 x 30'



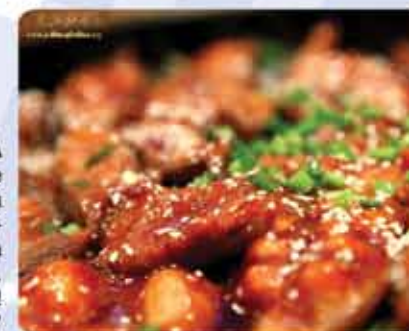
## AUTO MOTOR & SPORT

Los periodistas de AMS son los primeros en probar los carros nuevos y tienen acceso privilegiado a los laboratorios de diseño y centros de fabricación.  
HD: Series variadas



## A BITE OF CHINA

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## JEAN-MICHEL COUSTEAU: OCEAN ADVENTURES

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# MIDDLE EAST & NORTH AFRICA: WHAT'S IMPORTANT TO KNOW

**PRENSARIO describes below a special study about Middle East & North Africa with updated figures about the TV and content production businesses, after the DISCOP WEST ASIA edition where many key players of this region attended the show in Istanbul, Turkey. How international companies can do business with MENA? What it's important to know? Main trends below.**

Middle East and North Africa Region (MENA) is a widely extensive region composed by 19 territories extending from Morocco to Iran, including the majority of both the Middle Eastern and Maghreb countries: Algeria, Bahrain, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Syria, Tunisia, UAE and Yemen.

The population is about 381 million people, but if we consider Turkey (plus 75,6 million) and Central Asia (plus 64,7 million), the regions represented at Discop West Asia, we have a population close to 600 million, about 8% of the total world population.

## ARAB SPRING

It has been two years since Arab Spring begun with social protests, civil resistance and

wars within the region. In some countries, like Syria and Libya for example, people's revolution is still in process and it doesn't seem to stop soon.

'But, in the broadcasting industry, Arab Spring has triggered positive changes', remarks **Nabil Kazan**, president and CEO of **K & Partners**. 'There are 80 million Arab households with 95% receiving satellite TV and more than 650 Arab channels. In 13 years, Arab satellite TV channels went from 50 to over 700 with 200 of them broadcasting Arabic and 'Turkish series', he adds.

'Within the last two years were launched 160 new satellite networks bringing with it a drama series production boom in MENA. The number of productions in 2012 was the largest in history with 160 series, led by Egypt (79), Gulf (29), Syrian and Iraq (20), among others (12). It doubled the number in only in two years (80 series in 2010).'

Considering genres, drama is the most important among viewers of the MENA regions, specifically from Saudi Arabia, Kuwait and UAE: 90% against 50% on entertainment and sports and 25% on other program genres. Among Arabic drama, social-related productions beat other subgenres (36%) like comedy (14%) or Bedouin stories (6%), youth drama and social comedy (5%), political drama and social comedy (5%), political comedy and national patriotic (4%), modern historical (3%), heritage, corruption, biographies (2%) and religious (1%).

'Most of the series are produced for Ramadan with 30 episodes of 52 minutes. But nowadays some of the production of drama series is extended to 60 episodes with 30 during Ramadan and 30 in the following month', explains **Kazan**, who adds that there are new produc-



Fadi Ismail, group director of services, MBC Group (UAE)

'We came to the market to be a game changer... take the risk, think in long term is the method to do it well. You cannot succeed if you don't take the production seriously: there is nothing to do with 25% or 50% more of investment. Its need it to double the money. With that strategy we gave birth to *Omar*'

tion centers in MENA.

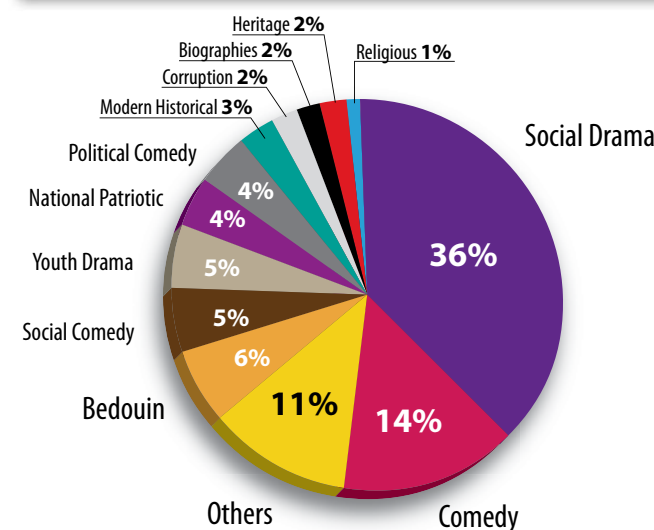
Egypt, specialized mostly in the production of melodrama, comedy, sitcoms & animation has produced 79 series of 30 episodes with an estimated cost of USD 260 million (*Napoleon & Zay el Ward*). Local studios and TV channels are dubbing foreign drama, animation cartoon and soap operas into Egyptian accent.

Syria has become the center of dubbing into Syrian dialect for Turkish dramas. Their production specialty has always been historical, epic, Bedouin; in 2012, Syrian produced 20 drama series costing USD 30 million. Lebanon is the main Arab center for the production of advertising commercials: in 2012 its productions exceeded USD 3 million with 6 series, like *Ruby* (adaptation from **Televisa**'s telenovela). Many studios in Beirut are using Syrian actors to dub Turkish dramas.

Jordan is specialized in epic Islamic, Arab historical & Bedouin programs; it has several studios for dubbing foreign programs. Lately has achieved a great success in dubbing Indian series into Arabic. In a rich and fast growing market, five Iraqi major channels (**Al Iraqiya**, **Al Sharqiya**, **Al Sumariya**, **Al Baghdadiya** & **Al Rasheed**) have produced



## HISTORICAL & ISLAMIC DRAMA SERIES PRODUCTION, BY COUNTRIES (2000-2012)



Source: Media Link International

in 2012 more than 20 dramas & comedy series with Iraqi accent at estimated cost of USD 24 million

Lastly, the Gulf States, the best in Gulf style drama and in dubbing in colloquial gulf dialect. Over 29 series were produced in 2012 for an estimated cost of USD 78 million to include the successful productions *Rejal wassat al Hareem* & *Hawameer al Sahraa*, and the great success of the **MBC Group**'s super production *Omar*, distributed not only in the Arab world but also in Turkey and several Asian Moslem countries.

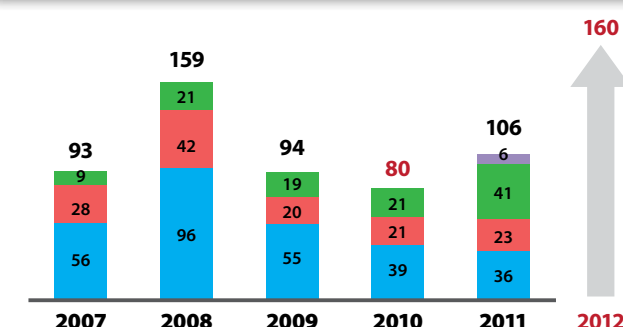
'The new trend of dubbing almost any program into Arabic has motivated chan-

nel owners to acquire relevant programs from around the world. The region has expended USD 1.1 billion in local production & acquisitions in 2012. *Local Productions* (dramas for Ramadan, game shows, formats & musical shows) for USD 350 million; *Sports Programs & Rights* (**Al Jazeera Sports**, **Abu Dhabi & Dubai Sports Channels**) for USD 550 million; and *Foreign Programs* (US movies, Turkish drama, telenovela formats rights, documentaries & children) for USD 200 million; he completes.

## THE EVOLUTION

It's always interesting to bring in the insights from **Jamal Douba**, general manager at **Media Link International** (Lebanon). The

## EVOLUTION OF ARABIC DRAMA SERIES PRODUCTION (2007-2012)



2012	Egyptian Drama	Syrian Drama	Gulf Drama	Iraq	Other Countries
	79 series	20 series	29 series	20 series	12 series

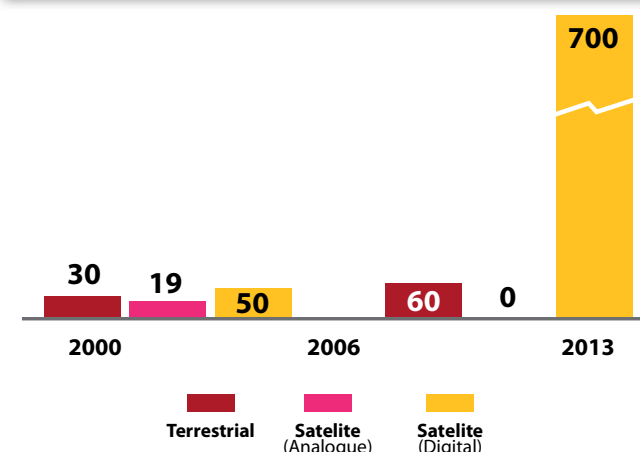
Source: K & Partners

executive offers the evolution of the drama production in the region, from the early '1960 to the massive budget and breaking taboos of the 2000's.

'Between the 1960's and the 1980's, TV drama productions were used to give the point of view of the official authorities in the Arab countries. The production was weak, and tackled traditional cultural themes more than historical or religious. Islamic drama production was centered in Egypt, Saudi Arabi and Kuwait, with 18 drama series during the 70's & 80's', he describes.

But, in the 1990's-2000's there was boom of private TV channels & drama production; a higher competition between Syrian and Egyptian historical drama productions, as well as the Iranian series. In 1993 appeared

## NUMBER OF CHANNELS EVOLUTION IN MENA REGION, BY TECHNOLOGY (2000-2013)



Source: K & Partners

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# MIDDLE EAST & NORTH AFRICA: WHAT'S IMPORTANT TO KNOW

the **MBC Group** (see below) and changed the market forever.

'There has been a huge boom in the number of historical & Islamic drama productions between the year 2000 and today that reached 47 series. The Egyptian historical drama industry was trying to compete with its Syrian counterpart by producing 25 series. However, the Syrian productions were of higher quality, matching international standards. For example *Rabih Qortoba*, *Salaheddine*, *Rayat Al Haqq*, *Al Qaa'qaa*, etc.'

'Egyptian series were produced by the public sector (**Egyptian Radio & TV Union**), whereas the Syrian series were produced by private production companies in cooperation, or funded by, Gulf TV stations mainly. Since 2005, the Iranian Islamic historical production industry, funded by the Iranian government, has begun contributing to the market. They produced five series so far, including *Youssef*, *Maryam*, *Ahl Al Kahf*, etc.

'Due to the massive budgets required, historical drama series industry will not survive without this support. Since 2011, we are seeing controversial Islamic drama series such as *Al Hassan wal Hussein wa Mouaa'wiya*, which tackles the political struggle within Islam', says **Douba**.

The most important historical drama productions were funded by major public and private TV stations from Qatar and

Abu Dhabi. 'In the last 3 years, we have seen massive productions with huge budgets such as *Al Qaa'qaa*' (2010), *Napoleon*, *Al Mahroussa* and *Omar* (2012)', completes.

## MBC GROUP

**Fadi Ismail**, group director of services at **MBC Group** (UAE), is also a referent to know more about what's going on in the MENA region. The last super production of the group was *Omar*: 'It was an extraordinary project, but unrepeatable. We could not have done it without a strategic partner from Qatar. Following the international trends, there are more collaborations, co-productions and co-financing deals in the region'.

'We came to the market to be a game changer... take the risk, think in long term is the method to do it well. You cannot succeed if you don't take the production seriously: there is nothing to do with 25% or 50% more of investment. Its need it to double the money. With that strategy we gave birth to *Omar*'.

'MBC is developing new projects all the time, but thinking in the local market. International success is the result of local success. We are always in the "experiment way", mixing the Turkish series, along with Latin American formats and original production', remarks **Ismail**.

About Latin America, he adds: 'We begun in the '90 with the adaptation of *Men Wanted* (TV **Azteca**) with 90 episodes shot in Syria, but it didn't work as we imagined. It was a good experiment, a hard adaptation never done before in the region. But we opened the door'. In 2009, another try with a Brazilian writer: *Between love and the past* but again



**Jamal Douba**, general manager of Media Link International (Lebanon)

'There has been a huge boom in the number of historical & Islamic drama productions between the year 2000 and today that reached 45 series. The Egyptian historical drama industry was trying to compete with its Syrian counterpart by producing 25 series. However, the Syrian productions were of higher quality, matching international standards

the result was not as expected.

Ruby, the adaptation from the **Televisa** telenovela had 100 episodes shot in Lebanon. 'It attracted the conservative society of the Gulf and it works better', says the executive. 'Lastly, we adapt *Montecristo* (**Telefe**, Argentina) with 120 episodes filmed in Egypt and still on air on **MBC 1** & **MBC Egypt** with very good results'.

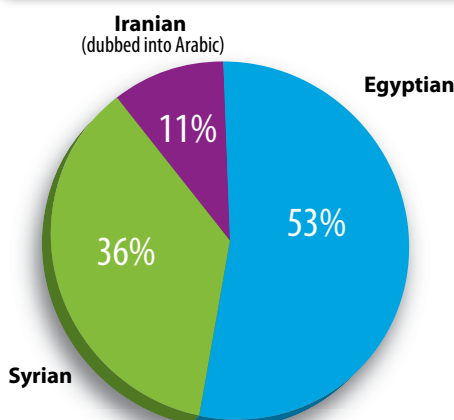
'Turkish series is local content for us, but the cost to program is high, so we need to keep trying new formulas, mixing Latin formats and local productions. American series don't have any substantial impact on ratings or audience. Quality content is king, but local quality content is king of kings', completes the executive.



From buyers to sellers: **Nidal Garcia** and **Adham Nasr**, sales & marketing from Outlook Entertainment from UAE

Outlook Entertainment is promoting season 3 of *Critical Moments*, a medical drama series shot in Egypt: 'It's considered the biggest Arab production done under American TV production standards and probably the only one sold abroad to West Asia, Africa and Asia. Now, we are targeting regions such as Latin America, too', explains Adham Nasrallah, marketing and sales

## ARABIC DRAMA, BY SUBGENRES (2012)



Source: K & Partners

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# WHAT'S UP IN SOUTH AFRICA?

South Africa is quite a young television market after being introduced late to the medium, which was considered for a long time as a threat to the ideology of apartheid. With an average daily viewing time of 3 hours and 07 minutes per individual in 2012, South Africans are not big TV consumers compared with other regions. As an example, the worldwide daily viewing time reached 3 hours and 17 minutes in 2012 while in the Middle East records were broken with 4 hours and 55 minutes of daily viewing.

The TV landscape is dominated by four free-to-air channels, **SABC1**—leader of the market—, **SABC2**, **SABC3**, and the private **E-TV**.

Although it still leads the market with a 52.3% cumulative share in 2012, **SABC** group has seen significant audience erosion over the past years, suffering from market fragmentation and pay TV channels' competition. Indeed, even if the free-to-air channels gathered 73.3% of the audience in 2012, the pay TV market — dominated mainly by the media group **Naspers Media**, owner of **M-Net**—is becoming steadily more important.

A recent big change in the country was the roll out of digital TV in December 2012. This has marked the beginning of a yearlong period during which both analogue and digital TV signals will be available. The launch of digital television is bound to boost the industry, providing more channels and content.

In terms of content, in this country where programming juggles English, Afrikaans and regional languages, the favorite genre is definitively local fiction - often carrying educational or social messages – as 2012's five

## SOUTH AFRICA: TOP 5 PROGRAMS – BEST EPISODE OF EACH PROGRAM AND ITS AFFILIATES (2012)

Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur(min)	Rat%	000'	Shr%
1	SABC1	Mon	02/04/12	20:00	Generations	Soap Opera	South Africa	30	26.7	10379	66.9
2	SABC1	Mon	02/04/12	20:32	Zone 14	Series	South Africa	28	20.0	7769	52.9
3	SABC1	Tue	03/01/12	20:29	Soul City	Series	South Africa	29	19.2	7318	56.2
4	SABC1	Tue	13/03/12	20:32	Montana	Series	South Africa	29	17.8	6926	52.2
5	SABC1	Fri	13/03/12	20:31	Tshisa	Series	South Africa	27	16.2	6413	49.3
6	SABC1	Thu	05/01/12	20:34	Skeem Saam	Series	South Africa	56	16.2	6388	51.5
7	SABC2	Tue	03/01/12	20:59	Muwahango	Soap Opera	South Africa	29	16.8	6231	50.6
8	SABC1	Mon	23/04/12	19:00	Soul Buddyz	Series	South Africa	30	16.4	5932	39.7
9	SABC1	Sat	14/04/12	20:02	Mr. Bones 2 Back from the bast	Movie	South Africa	119	15.2	5876	47.9
10	SABC1	Thu	20/09/12	20:33	Forced love	Series	South Africa	55	16.1	5875	46.2

Source: Eurodata TV Worldwide/Relevant partners

best performing programs show.

Each main channel schedules a daily soap in access or primetime. These remain key audience drivers, as **SABC1**'s long-running soap *Generation* proved again this year with a 66.9% share for its peak episode in 2012. The program, aired in primetime, has been South Africa's best performing show for many years.

South African original content is surrounded by many clichés. The biggest misconception is about the quality of local production, which is thought to be lower than that of some other markets. Pay TV channel **M-Net** is battling this assumption and had planned to triple its commissioning budget in the next financial year to improve both quality and quantity of its programming.

The reputation of local wildlife programs, however, had never been questioned. High quality films are produced with low budgets as local shooting crews know the terrain perfectly and can allow themselves to stay as long as they need to shoot the best scenes.

The blue-chip wildlife market seems to be gradually changing with the advent of reality TV. International broadcasters are now looking for a combination of these two trends with returnable and character-led series, supported by a strong storyline. In response to this, multimedia natural history and wildlife production company **Earth Touch** has tried to diversify its content over the past year. While its factual reality competition series *Ranger Academy* features 10 budding rangers competing for a job at a top African nature reserve, *Swamp Truckers* (working title) focuses on

delivery drivers working across the bush.

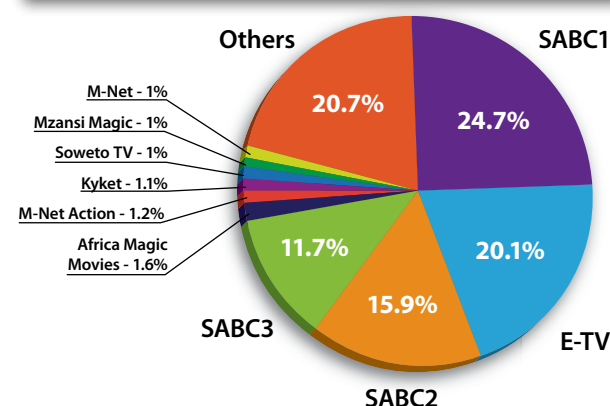
More and more producers, by necessity, tend to americanize their shows to better suit the market when selling abroad. The scripted reality series *Clifton Shore* follows four American women who relocate to Cape Town to work for a marketing and events company whilst living in one of the most luxurious areas of the city. The series, which premiered in South Africa on the youth-skewing pay TV channel **Vuzu**, has been picked up by **MarVista Entertainment** in the States and broadcast on **TV Guide Network** as *The Shores*.

The United States is not the only country attracted by South African talents; Australian production company **WTFN Entertainment** has struck a deal with Cape Town's **Okuhle Media** to co-develop factual content for the international market. One concept in development is a reality adventure show called *It's a Wild Life*, a documentary reality series chronicling the journey of six dysfunctional parent-teen pairs as they attempt to reconcile their differences on an South African safari.

Finished series are another keystone of South African grids, often from the US and UK, as are adaptations of international entertainment formats. M-net has ordered a local version of *Money Drop*, produced by **Endemol Africa** (*Million Rand Money Drop*).

There is also a demand for telenovelas as this genre is increasingly appreciated in the country. **SABC** group acquired last year **Caracol TV Internacional**'s telenovela, *La Quiero a Morir*. The program reached a good 19.1% average share on **SABC2**, 4 points up on the slot average. Local initiatives are also taken with country's first locally produced telenovela, *Inkaba*, launched last year on pay-TV channel **Mzansi Magic**.

## SOUTH AFRICA: AUDIENCE SHARES OF MAIN CHANNELS - TOTAL DAY (2012)



Source: Eurodata TV Worldwide/Relevant partners

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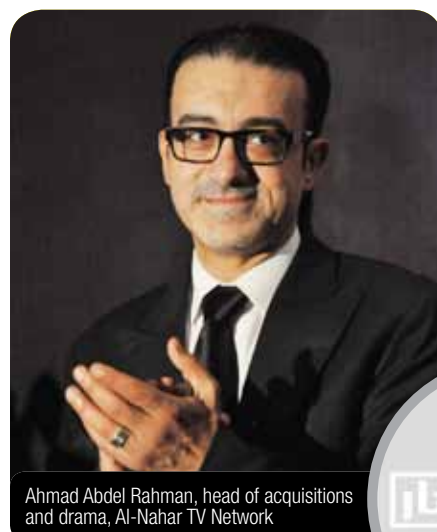


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## AL-NAHAR, EGYPT: LOCAL PRODUCTION TO BE DIFFERENT

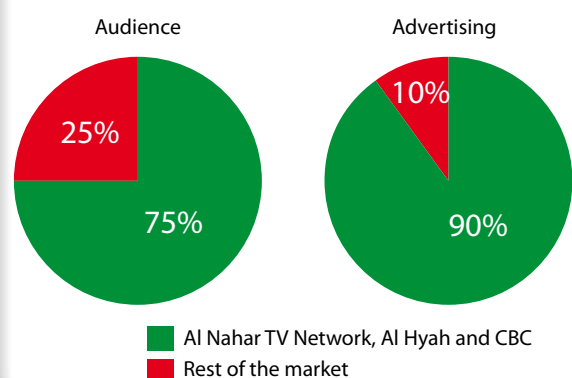


Ahmad Abdel Rahman, head of acquisitions and drama, Al-Nahar TV Network

With 85 million people, Egypt is the largest TV advertising market of the MENA region reaching USD 250 million in 2012, according to local sources. Even the instable political and social situation, the Egyptian TV industry is returning to its leading position again with much more local productions.

During Discop West Asia, PRENSARIO had the chance to know more about this highly attractive TV market with almost 50 TV stations operating in the country. It was a pioneering content producer in the '60 and '70 (along with Kuwait and UAE, who come next) with the first Arabic drama series that were broadcast within the region.

### EGYPT: AUDIENCE AND ADVERTISING MARKET SHARE



Owned by **Trenta for Production & Distribution**, Al-Nahar TV Network is the third largest satellite broadcaster in the country with and by mid-2013 will celebrate its second anniversary on air. It reaches 30% of the share audience in a very tough (and concentrated) market: along with **Al Hayat** and **CBC** gathers 75% of the audience market share and 90% of the advertising.

**Ahmad Abdel Rahman**, head of acquisitions and drama, explains to PRENSARIO: 'The political situation is not the best, but the TV industry has emerged again with new players and opportunities for everybody. There is a highly competitive scenario with three main players, but there are also strong pay TV networks (OSN and ART) and a sole terrestrial station, the public **Egyptian Radio & TV Union (ERTU)**'.

According to the executive, there are more than one content trend in the market. 'First, Turkish series that work well, but they are too expensive; second the adaptation of international formats; third the Egyptian drama, whose production is growing fast', comments **Rahman**.

Maintaining the leadership is not an 'easy task', says the executive: 'We also have competitors from outside, who operate as pan-Arabic networks. We need to be different from the concept itself of the channel, combining programming and focusing on the most important targets'.

### PROGRAMMING & PRODUCTION

About programming, **Rahman** refers to the Turkish series, bought from **MBC Group**, who acquires first, dubbed into Arabic and then sell it to Al-Nahar. 'Undoubtedly, they are rating-drivers and very important for our advertisers, but its cost is a



*Deal or not deal* is one of the most watched game show on air. Its produced by Endemol and hosted by beautiful Lebanese star Maya Diab



*The End of The Day* is a very successful political talk show broadcast three times a week

complication for us. We can pay from 15,000 to 100,000 per episode, what makes that the station generates low revenues.

In this context, local production is a cheapest way to program and, according to Rahman, a best way to reach audiences who see in the local production something that represent them. 'Turkish series do not reflect our reality and, in some way, they decrease the power of our culture', he adds.

60% of the network's grid is own production, while the rest is acquired; drama development and production is in charge of the internal department **Kann**. Al Nahar broadcast foreign and local series, as well as entertainment formats like *Deal or not* and now is pre-producing *The Price is Right*, as well as the original daily talk show *The End of the Day*, which is a very successful show.

Right now the most important drama series is *Roots*, a production commissioned by the TV stations to **Endemol**, who co-produced with a Lebanese company. 'It will be on air in the next months and we have a lot of expectations on it', completes **Rahman**.

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Jin Jue, controller, Shen Jijun, deputy controller, and Zhang Jingwei, deputy secretary of CCTV China, with Ma Runsheng, general manager of China International Television Corporation (CITVC)

China-Singapore dialogue: Singaporean producers Roger Cheng, Beach House Pictures and Molby Low Kian Chye, WaWa Pictures; and Tang Yun Leung, MediaCorp TV (Singapore) with Ma Runsheng, CCTV, and Li Lei, Shanghai Media Group, both from China



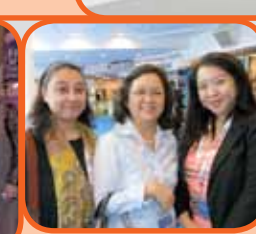
Mediacorp, Singapore: Chang Long Jong, deputy CEO; Victoria Cheng; Joy Olby-Tan, VP programming; Esther Wan, VP Marketing; Lim Suat Jien, EVP



MediaCorp- okto(Singapore): Doris Tang, programming manager, and Vanessa Meng, senior programming executive



Stephen Davis, CEO of Hasbro Studios, Kamaruddin Saraf, secretary general of the Malaysian Ministry of Information, Communications and Culture of Malaysia (FINAS) Low Huoi Seong, Vision Animation (Malaysia) and Gill Carr, Moody Street Kids (Australia)



Media Prima, Malaysia: Idzrona Azrani Mohd Idrus, executive brand management group, and Sherina Mohamed Nordin, general manager, brand management, TV9 (extremes) with Cheng Imm, managing director TV3

Media Prima Malaysia: Jahaliah Hasan, manager acquisition TV3, Kit You (8TV), Siti Nurlisia, brand manager TV3, Airin Zainul, group general manager ntv7 & 8TV, and Noor Azreen Naquiah, brand analyst TV3



Hub Media, Singapore: Redha Abdul Wahid, account executive, Kevin Balhetchet, CEO, and Laura Liew, special projects and content distribution



Ryan Shiotani, VP programming BBC Worldwide Asia, Singapore



Peter Foo and Celine Lim, Juita Viden, and Jin Ng Jin Chong, Mirayi, all from Malaysia (extremes) with a new Cambodian TV channel: Eng Leang Hong and Eng Songliep, from Hang Meas Radio & HDTV Station



ABS-CBN, The Philippines: Jillmer S.Dy, programming, Pia Bacungan, sales; Leng Raymundo, distribution, acquisitions and DTI; Rachel Simon, acquisitions; and Hethier de Chavez, marketing



GMA, The Philippines: Roxanne Barcelona, VP, Jazelle Palmero, program acquisition administrator, Mitzi de Guzman-Garcia, senior program manager, and Jose Mari Abacan, VP Program Management Department



Channel 7, the leading channel from Thailand, on acquisitions and programming: Nichamon Puavilai, Penduan Wattanachkanun, Palakorn Somsuwan and Krissada Trishnananda



Multimedia Group operates 6 digital channels in Myanmar: Thein Thein, director, and Kyaw San, managing director



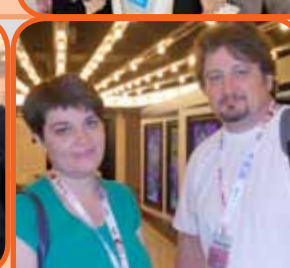
Radio Television of Brunei: Hajah Aisah Aji Jaafar, acquisitions manager, and Hajah Amnah Aji Toman, channel manager RTB 2 & RTB 3 HD



KTK, Kazakhstan: Elmira Jamlova, deputy general manager, Alma Akhmetzhanova, first deputy chairman of the board, Natalya Freiman, head of acquisitions, and Talgat Dairbekov, advisor to the GM



KTK, Kazakhstan: Elmira Jamlova, deputy general manager, Alma Akhmetzhanova, first deputy chairman of the board, Natalya Freiman, head of acquisitions, and Talgat Dairbekov, advisor to the GM



31 Channel, Kazakhstan: Vela Fidel, Sr acquisitions manager, Igor Syrtsov, general Producer



Channel 7, Kazakhstan: Assel Nukisheva, program director, and Ainur Nussipbekova, chief content acquisitions & sales manager



Global Media Partner, distributor from Kazakhstan: Serik Saliyev, general producer, and Bezkat Kaldygaliev, acquisitions manager



Saule Zhirenchina, program director of Kazakhstan National Television

TV Asahi, Japan: Masayoshi Isago and Yumi Shimizu (borders), international business department



Japan in Cannes: Mami Yoyosaki and Yumi Shimizu, from TV Asahi international department, with Tomoko Jo, director general, content business, and Yukiko Kimishima, general manager, both international business from NTV



Toho-Towa Co. Japan (digital platforms) with MGM Asia Pacific: Tsuyoshi Momihara, multimedia business developer (TT) Deborah Todd, manager (MGM) Toshi Yamasaki, director (TT) Carolina Edwards, VP (MGM) and Akiko Yoshikawa, general manager of Broadmedia Studios Corporation



Ahn Taeg Ho, managing director of Future Strategy at MBC Korea



Cho Hyo Jin, producer, SBS & Running Man: non-scripted formats work well in South Korea



Indonesian buyers: Almira Ravil, SVP International sales, and Ragesh Jagtiani, international distributor/buyer from the distributor ScreenMedia (extremes), with Dini Putri, head of acquisitions of Indonesian leading channel RCTI



Kompas TV, Indonesia: Julie Wibowo, program acquisition manager, Bimo Setiawan, managing director, and Ayu Ivonne Khania Utami, acquisition section head



Trans TV, Indonesia: I Putu Bidharmasatya, international media licensing, and Zafira Shareef, head of international media licensing



Alex Bastian, planning & scheduling department head of Trans TV, and Haryani Suwirman, manager of international and sports acquisitions of SCTV



B Channel celebrates its first year in the Indonesian market: Lanny Rahardja, president director, Alexander Anato Prabowo, head of planning & scheduling



Indian buyers and producers: Vijay Bhanushali, Senior Manager Animation, Shemaroo Entertainment; Manish Morwal, e-color Studio, and Sukankan Roy, Roy Holdings



Viacom18, India: Govind Shahi, business head – UK & Europe, Bhavya Sharma, AVP Head of Shows, Rajesh Iyer, head of marketing, Deb Kumar Dasgupta, VP of Syndication & Affiliate Sales (APAC), Kavita Sharma, Associate Director – Content Syndication, and Arnab Das, director content strategy & research



Afghanistan: Abdul Raouf Oria, deputy channel manager, and Hayat Yaghubi, channel manager, of 1TV



Afghanistan: Seyed Hamid Sadat, president, and Absul Rahim Azizi, international director of Khurshid TV, with Mohammad Ahmadi, content sales manager at Elena Production



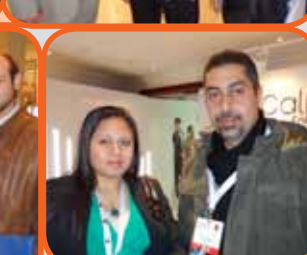
Sebastian Tobelem, channel manager MBC2, MAX, Persia (UAE); Holger Hendel, Mediapereers; Michael Brown, head of marketing worldwide, MGM Studios



Producing cross-cultural drama for TV: Nabil Kazan, president and CEO of K & Partners; Meltem Tumturk, director of sales at TRT (Turkey); Ahmad Al Rahman, head of acquisitions and drama at Al-Nahar TV Network (Egypt)



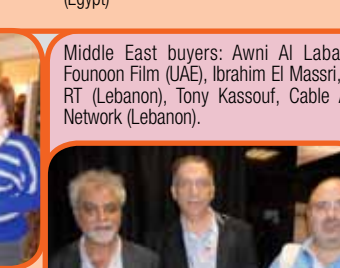
More producers from Middle East: Tarek Ghattas, general manager of 6 Hats (Lebanon) with Safwat Ghattas, managing director of Spot 2000, and Ahmed Fawzy, managing director MF Films, both from Egypt



Egyptian buyers: Sheren Magdy, general manager of the production company Stars, with Eslam Mosaad, senior acquisition executive from the Arab Radio and Television Network (ART)



Middle East buyers: Awni Al Lababidi, Founoon Film (UAE), Ibrahim El Massri, City RT (Lebanon), Tony Kassouf, Cable Arab Network (Lebanon).



Hod Hod Lebanese satellite channel: Ehsan Helmi, general manager, Dhya Alnaseri, communications



Middle East producers: Amer Sharaf, producer/CEO, and Bahaa Rashid, COO of sama for Media Production (Syria) with Jamal Douba, general manager of Media Link International (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Fada A Media (Jordan)



Middle East producers: Amer Sharaf, producer/CEO, and Bahaa Rashid, COO of sama for Media Production (Syria) with Jamal Douba, general manager of Media Link International (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Fada A Media (Jordan)



## RCN: *The Three Cains*



María Lucia Hernandez

RCN (Colombia) launches at MIPTV its brand-new series *The Three Cains* (75x'60) that relates the incredible real life story of the Castaño brothers, who shook Colombia's history in their quest for justice and vengeance after suffering a family tragedy on the hands of the guerilla. It was produced by RTI and created by **Gustavo Bolívar**.

*Wait For Me!* (120x'60) is a telenovela where a woman supports her husband to make his American dream come true, and *Don Pedro: Story Of A Drug Lord II* (76x'60) is the second season of the successful narco-series from the broadcaster. It was produced by **FoxTelecolombia**.

In *Fist Figh 2* (85x'60) a young crowd of the neighborhood has to fight to keep the legacy of the Fist Fight gym alive and *Armored Hearts* (85x'60) is the story if two cops that patrols the streets of Bogotá and fall in love. *House "Man"* (120x'60) shows a man that goes from a bank executive to a househusband and divorced man.


*The Three Cains*

(80x'60), a series of seven stories inspired by the book "Objective 4", produced by **Dramax**; and *Cursed From Within Paradise* (120x'60), from **Vista Productions**.

Lastly, *Be Informed* (130x'30) is a drama series that recreates current social conflicts as well as real life situations; *Dr. Mata* (60x'60) is adapted to the 1950s; *Vampire Girl* (120x'60); the box story *Against The Ropes* (90x'60) and *Mom By Accident* (80x'60), produced by **Teleset**; *Elite Commando*

## ITV: FROM TURKEY TO THE WORLD

'In the course of our first ten years, our basic market structure remained more or less the same. But as global developments picked up speed and gained on depth, we found ourselves operating both inbound and outbound. In 2001, we cover Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States'.

**Can Okan**, president & CEO, describes the company's *momentum* and adds: 'The nature of the content we provide also radically changed: telenovelas "Made in Turkey", TV series, and to a lesser extent, Turkish feature films, started to draw broad interest from all markets as well as the Middle East and North Africa'.

'We are now aiming to gain foothold in Asia, Western Europe, as well as Americas and, especially, in South America. In 2013 we celebrate the 21<sup>st</sup> anniversary, and we bring to Cannes new product like the high-end series *20 Minutes* (65x'45), produced by **Ay Yapım**', remarks the executive.

*The Harem* is a comedy produced by **Tukenmez Kalem & Fox**, while *Red Scarf* (88x'45) is a drama series co-produced by **Ay Yapım & ATV**; *Memories Still Hurt* (50x'45) was done by **Tims Productions & TRT**. Other titles from are the police story *The Compromise* (60x'45) and *Forgive Me* (190x'45), co-produced by **Focus Film & Show-Star**. Lastly, *Missing* (56x'42), *The Tulip Age* (86x'42), four seasons of *Forget Me Not* (more than 650 episodes) and *Family Ties* (55x'45).



Can Okan, president & CEO, and Ahmet Ziyalar, managing director, with its sales and marketing team during Discop West Asia



20 Minutes

## PEACE POINT RIGHTS: NEW FILM SLATE

**Peace Point Rights** (Canada) presents at MIPTV a complete catalogue including movies, miniseries and documentaries. The company releases a new film catalogue to complement its lifestyle/factual and sports slate. Heading is *Belle Du Seigneur* is a feature film ('97)

and miniseries (3x'45) about the tragic love story based on Albert Cohen's literary masterpiece.

*Mercenaries* (6x'60) offers a unique and unprecedented access to today's soldiers of fortune, from far-flung frontlines to their homes, where they explain their motivations, fears and hopes, while *Iron Sky* ('92) happens during the last moments of World War II. *Frontier Vets* (13x'30) and the flagship product *The DNA of GSP*, available as documentary ('90) or miniseries (2x'60) about UFC's reigning welterweight world champion, Georges St-Pierre (GSP).



Les Tomlin, CEO, with Rosemarie Vega, consultant from PE Media Services; Eric Muller, VP of International Sales and Acquisitions, Peace Point Rights; and Raul Escudero, manager of PE Media Services

*Superbodies Sochi* (12x'2) peels away the human skin to reveal what truly happens when star athletes perform and *The Bulloch Family Ranch* (7x'60) shows two proud parents of two biological kids and over 25 non-biological kids.


*Belle Du Seigneur*


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## ARMOZA FOCUSES ON ASIA AND LATIN AMERICA



Avi Armoza, CEO

Avi Armoza, president of Armoza Formats, comments: 'Still Standing has reached 1,000 global episodes worldwide, with new season in Spain, Hungary and China, where it is doubling channel's average share. Following its successful in **Band** (Brazil), we are discussing with a number of broadcasters in Latin America the possibility of producing the show together in a shared studio. *The Green Project* has been picked up in Uruguay, as well'.

The game show *Upgrade* is now airing in more than 10 territories (new deals in Czech Republic and Russia), and the original trivia *The Common Denominator* was launched on **Channel 4** (UK) and is nearly doubling the average share of the slot. 'We Believe in You' recently scored a double licensing deal in both **M1** (Hungary) and **Kanal D** (Turkey), while

*Comedians at Work* has returned for a third season on Germany's **RTL**, and saw its first season in Russia and its seventh in Israel', he says.

New titles for MIPTV include the game show *Catch*, which features a giant 'touch screen' floor; *The Gran Plan* sees three grandmas solving the life problems of younger participants; *Special Delivery* is an exciting game show; *Family Time* is a powerful docu-reality format; *Allenby* is a phych-drama that performed exceptionally well in Israel (84% above the channel's prime time slot average); and the factual realities *Nobody's Perfect* and *Driving Me Crazy*.

'Formats must offer solutions to real human needs, this is what makes them globally accessible. We know the importance of basing ourselves on strong concepts that are scalable into a wide range of budgets. As a company we have to be accessible, quick and responsive', completes Armoza.

## PAY ATTENTION TO NORDIC WORLD

Launched in 2011, **NordicWorld** (Norway) is a sales co-operation between the key Nordic broadcasters and the region's independent producers. 'We launch between 10-15 new formats a year, which enables us to concentrate fully on each of the titles, while also promoting the producers behind them', explains Anne Christin Siljan, director of Sales and Acquisitions.

'The creative energy in our region is high and the success of the Scandi-Noir wave of scripted dramas (*The Killing*), boosted it even more. For MIPTV we bring a fresh new line up and we also have a number of shows that have started their travel around the world'.

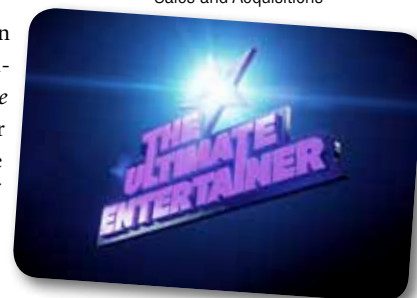
*The Ultimate Entertainer* is a live prime time show where famous artist compete in different musical styles; in Norway it bets *Strictly come dancing*. The game show *The Wall* is a fun and physical touch screen game optioned in a many key territories and platforms. And *Babes on a bus*, is a feel good dating reality sold to France, Germany, Holland, Denmark, Norway and Slovakia.

This year the company will target key players in Latin America, which is becoming 'increasingly important in the format business', says Siljan, who completes: 'Both in Latin America and Asia we are still searching for new connections, to keep strengthening and building our existing relationships'.

Jan Salling, COO and Sales Director of Nordic World, has recently signed an exclusive distribution deal with the independent Swedish television production company **OTW Television**, formerly represented by **Sparks Network**.



Anne Christin Siljan, director of Sales and Acquisitions



The Ultimate Entertainer

## MANNAM MEDIA: UNA OPCIÓN EN DISTRIBUCIÓN

Mannam Media, distribuidora de Sebastián Choy, atraviesa un gran momento: al producto coreano de los principales canales **KBS**, **SBS**, **EBS**, **C&J**, entre otros que distribuye en Latinoamérica, se suman **MMA Classics** con 700

horas de artes marciales, 20 películas animadas de **NTV** de Japón y 100 horas de películas chinas.

Entre los títulos que destaca están las series *School 2013* e *Iris* de **KBS**, la cual tuvo un costo de USD 1 millón por episodio y se vendió a **Globosat** en Brasil, que la está doblando al portugués. También los documentales de vida salvaje de **EBS**, y el game show *Running Man* de **SBS** que es un suceso en Corea.

Además del negocio lineal, la compañía está con varios proyectos en carpeta no sólo en Latinoamérica, sino también en Europa que pronto anunciará. 'El principal objetivo en MIPTV es adquirir contenido coreano con derechos para Europa', explica Choy.



Sebastian Choy, presidente



Running Man, formato de SBS



# TV ARGENTINA





## TALPA: CELEBRITY FORMATS



Maarten Meijjs, managing director

**Talpa International** (Netherlands) launches at MIPTV a brand-new catalogue of its core product: entertainment shows from reality to talent formats, as well as an increasing number of scripted titles.

Heading the catalogue are the celebrity formats: the reality show *Sabotage*

('75), the ultimate luxury holiday for 10 celebrities, and the entertainment show *Stars Ski Jump* ('90), a thrilling show with top celebrities competing in the most daring Olympic sport of all: ski jumping.

*The Next Pop Talent* ('80) is an exiting vocal

competition where contestants must battle the clock to survive. *Beat the Best* ('75) is a variety talent competition where only the best performers compete to take the show's hot seat and remain there to win a huge cash prize. *The Winner Is...* ('80) is a singing game show that delivers a combination of qualifying auditions, vocal duels, instant



Divorce



Sabotage, new celebrity format

cash, dramatic decisions.

On the scripted side, *Doctor Doctor* ('30) is **Talpa's** brand-new comedy sketch format with all different types of jokes brought to life by an ensemble cast; and *Divorce* ('60) is a breakout *dramedy* series about three guys with nothing in common.

Lastly, there is more space for *The Voice* ('75), the talent show of 2011-2012 season, and *The Voice Kids* ('75) that features the same blind auditions and battles, but with talented-kids.

## GLOBAL AGENCY: BUTTERFLY'S DREAM

BOOTH #LR3.08

**Global Agency**, Turkey's top distributor in 2012, keeps betting strongly this year with its brand-new miniseries *Butterfly's Dream* (5x'40). **Izzet Pinto**, CEO, explains: 'Is the most expensive mini series ever produced in Turkey with the story of two poets who fall in love with the same girl'. The distributor also highlights two new titles: the

couching format *Council of the Wise* (weekly), the cooking shows *Rivals in Law* (weekly) and *Blind Taste* (daily), and the urban game show *Don't Say It, Bring It!* (daily).



Butterfly's Dream

## CINERGIA: DUBBING SERVICE IN FRENCH



Gema López and Liliam Hernández

**Universal Cinergia Dubbing** (USA) keeps growing as an option of dubbing and postproduction services. It has launched its French language service last year, and continues to promote this at MIPTV. **Gema Lopez** and **Liliam Hernandez** are in Cannes to increase its presence in the European territories.

'We have great expectations looking forward to meeting the local broadcasters and distributors. 2012 ended with a big margin of production, and we plan to have bigger and more important deals in 2013. We have outperformed all our objectives and we are proud with the work we have done with to big titles doubted into French: *La Reina del Sur* from **Telemundo**, and *La Primera Dama*, which has positioned us in the agenda of the main Latin distributors that want to increase their presence in the European markets'.

**Hernandez** says that the dubbing is a 'basic need' to grow internationally. 'And we have been at the vanguard in this service', remarks with **Lopez**, who completes: 'The objective is to be the best French dubbing house in Miami and then, be the number one in the USA'.

PRENSARIO INTERNATIONAL

## ARGENTINA AUDIOVISUAL: ARGENTINEAN CINEMA

The well-known Argentinean film director **Carlos Sorin** visited on March 15th the Argentinean Embassy in France as part of the continued promotion actions for the audiovisual industry of that Embassy. The director inaugurated the season "Nuestras miradas" and presented his movie *Días de Pesca* in a full auditorium.

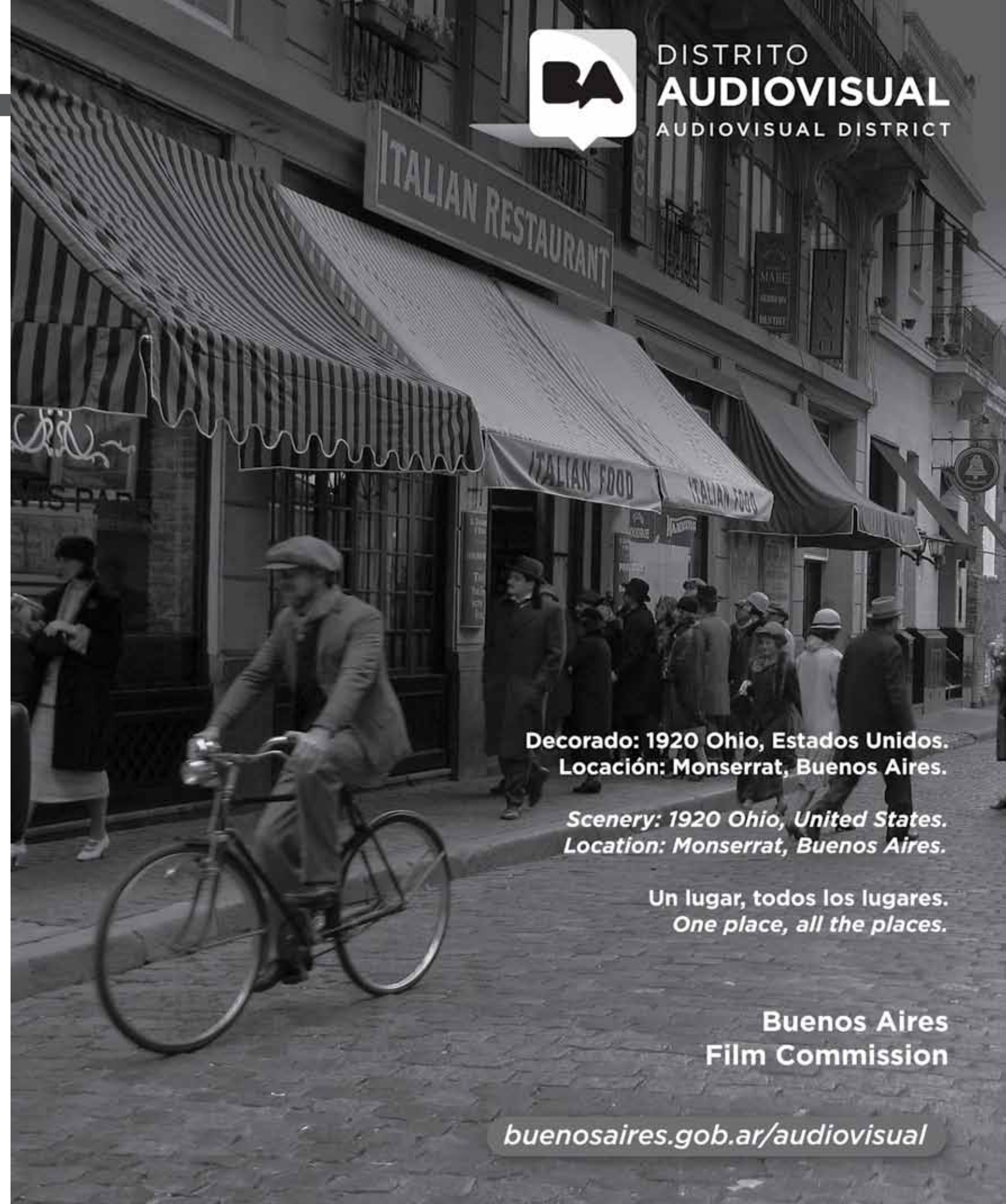
During 2013, the Embassy in Paris will offer national movies recently premiered in Argentina for the local community in France, to have access to important productions, new directors, etc. 'This is also an space for French distributors to be updated on the most recent news about our industry and pick up first those titles for the local market', explains **Edgardo Malaroda**, from the Economic, Commercial and Decentralized Cooperation section of the Embassy.



Minister Carlos Manteiga, chief of the Cultural Section of the Argentinean embassy in France, Lic. Yanina Foti, from the Embassy, and Argentinean film director



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## MIRAMAX: BACK AND STRONGER THAN EVER



Joe Patrick, Worldwide Television, and Marna Grantham, SVP, North & South America



**Miramax** (USA), the leading worldwide film and television studio, is attending again MIPTV, delivering not only its own acclaimed library of more than 700 motion pictures, including modern classics such as **Frank Miller's Sin City**, *Sin City: A Dame to Kill For*, *Pulp Fiction*, *Kill Bill Vol. 1 & 2*, *Chicago*, *Spy Kids* and *Scary Movie*, but also represents other first-class catalogues.

First, the slate of **Revolution Studios** including *Black Hawk Down*, *Anger Management*, *Daddy Day Care* and *America's Sweethearts*; second, the one from **Samuel Goldwyn** with *Guys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty* and *The Bishop's Wife*.



Sin City

**Miramax** sells directly and licenses its titles globally through strategic partnerships with **Lionsgate**, **Netflix**, **Facebook**, **Hulu** and **StudioCanal**, among others. Collectively, this incredible library has received 284 Academy Award nominations and 68 Oscars, including four Best Picture Awards.

**Marna Grantham**, SVP for North and South America, says: 'Our goal is to be highly visible in the Latin American market, forging new relationships with broadcasters across all territories to better understand their needs. We believe that many exciting opportunities exist in these markets as we work to reach established channels and emerging platforms with Miramax's volume of quality products.'

## VIACOM: BRASIL, CHILE, EL SALVADOR Y PANAMÁ



Adeline Delgado, VP ventas de programación para VIMN

**Viacom International Media Networks TheAmericas** (VIMN) anunció acuerdos por programas de **Nickelodeon** en **Baieirantes** de Brasil, **UCVTV** de Chile, **Canal 12** de El Salvador y **TVN-2** de Panamá.

**Adeline Delgado**, VP de ventas, explica: 'Trabajamos muy de cerca con nuestros socios en la región para entender mejor sus necesidades. Nuestra programación incluye series live action, animación y shows para preescolares.'

En Brasil rubricó un acuerdo de cuatro años de bloques de programación animada para chicos y adolescentes y programación en vivo, con series como *Tortugas Ninja* y *Supah Ninjas* (primera temporada), entre otros, mientras que en Chile cerró un acuerdo por dos años por un bloque de programación de animación con los programas de **Nick Jr.** que incluyen *Dora la Exploradora*, *Team Umizoomis* y *Blubble Guppies*.

En El Salvador acordó la transmisión por 3 años de un bloque que incluye *Dora la Exploradora*, *Bob Esponja*, mientras en Panamá se concretó un deal para un bloque de tres años que incluye *Big Time Rush*, *Fanboy y Chumchum*, *Kung Fu Panda*, *Pingüinos de Madagascar* y *Tuff Puppy*.



Tortugas Ninja, vendido a Bandeirantes

## VVI: HD ACTION SERIES & TELENOVELAS



Manuel Perez, CFO, and Cristobal Ponte, Exclusive Independent Representative for Europe, Africa & Middle East, during last Discop West Asia

**Venevision International** (Venezuela/USA), presents at MIPTV its diverse programming proposal headlined by the action series *Lucia's Secret* (75x'45), shot in HD by **Venevision** at multiple locations throughout Caracas (Venezuela) and Miami (USA) with the collaboration of **Univision Studios** and Colombian company **Be-TV**.

'NATPE Miami was an encouraging indi-

cator of the positive disposition that prevails among our Latin American customers in general, and everything seems to indicate that, although the European region faces a rather complex economical state of affairs, there is a clear and concise belief that there's a sound and solid future ahead, and we are confident that this attitude will be reflected in sales of our broad international catalogue', stated **Cesar Diaz**, VP of Sales of VVI.

**Manuel Perez**, CFO, attended Discop West Asia with **Cristobal Ponte**, Exclusive Independent Representative for Europe, Africa & Middle East, last March and also came with very positive feedback from those regions.

Other titles from the distributors are the reality series *My Life In Sayulita* (13x'45), the news sport magazine *Inside Football* (25x'30), the film *Cyberbeddon* ('90), the comedy



Lucia's Secret

*Home Videos & Bloopers* (+ 200 hours), the series *Extreme Sports* (+ 100 hours) and the martial arts action series *A Legend of Shaolin Kungfu* (42x'60).

Also, the acclaimed telenovelas produced by the **Cisneros Group's** production companies (**Venevision** and **Venevision Productions**) *Rosario* (120x'45), starring Guy Ecker; *The Talisman* (101x'45) with Blanca Soto; *My Ex Wants Me* (159x'45); and *The Love Curse* (144x'45); among other dramatic series with successful international track records.

## SIERRA ENGINE: CROSSBONES

**Sierra Engine Television** (USA), the newly created distribution company of **Chris Philip**, highlights its brand new series *Crossbones* (10x'60) starring **John Malkovich** ordered by **NBC** in the US to be premier on fall this year. Also, *The After* (13x'60) a real time apocalyptic series; *Rescue 3*, commissioned by **Tribune Broadcasting**; *Siberia* (13x'60), *Ghostbreakers*, the hit Mexican series *Nino Santo* (6x'60), *Holmes On Homes*, *Glenn Martin DDS* (40x'30), *Kick and Halloween* 1,4, and 5.



Crossbones

## EDEBE: COCORICO

*Cocorico* (26x'13) is the new animation series that Spanish **Edebe Audiovisual Licensing** is representing in MIPTV: it is a stop-motion series from the studio **OQO Filmes** targeted to a wide range of 3-9 years old kids. The company also highlights *Four And A Half Friends* (26x'26) and *Jonas, The Imaginary Adventures* (104x'5).



Cocorico

## EYEWORKS: CELEBRITY FORMATS

**Eyeworks** (Netherlands) highlights at MIPTV the format *Celebrity Splash* ('90-'120) where celebrities compete in a hilarious diving competition, the realities *Obese* ('60) and *Is Modern Medicine Killing You?* (10x'30). Also, the documentaries *My Drug Addiction* (6x'60) and *Sorry For Any Inconvenience* (6x'30).

BOOTH #H4.32

## YAIR DORI, DIFFERENT AND HIGH-END



Carolina Vespa, Yair Dori and Nora Seoane

**Yair Dori Corp** (Argentina), the company of **Yair Dori**, provides to the international content market a different approach: high-end productions, recognized by the Bioethics Committee of **Unesco** but with a strong commercial push at the same time, with a different way of story telling. At MIPTV, it introduces *Divan Stories*, a psychology series with 26 episodes, and *Signals*,

a multiplatform teen series.

**Carolina Vespa**, head of Production & Contents, and **Nora Seoane**, head of sales, say: 'Our company is evolving faster than we expected. *Couch Stories* is being broadcast in **Telefe** (Argentina), as from April, and in **Channel 10** Uruguay (co-producer of the project) and **IBA Israel**, the public channel of the country. *Signals* will have 120 episodes in the first season and it is planned a second one later. We have offices in Argentina, Brazil, Uruguay, London and Israel.'

**Vespa**: 'We produce social responsibility contents with innovative appeal and way of telling the stories. *Couch Stories* goes deep in the human being with a strengthening message, while *Signals* provides an independent story development for Internet and mobile, full



Couch Stories, recognized by the Bioethics Committee of Unesco

interactive and complementary to TV... this is a real multiplatform teen series. Two free TV channels in Italy are requiring the TV series.'

**Yair Dori Corp** has three other projects in development: two TV series for young children (one for 0-6 years and the other for 6-12, which are part of the same venture) and a suspense police TV series for adults. 'They all will also have a different approach on those genres. We want to generate a upper break in the fiction market', finalizes **Vespa**.

## TELEFILM: SUPPORTING THE CANADIAN INDUSTRY



Carole Brabant, executive director

**Telefilm Canada** supports audiovisual companies inside and outside the country, and administers the programs **Canada Media Fund** (CMF). **Carole Brabant**, executive director, explains: 'Along

with CMF we have partnered again with **Reed MIDEM** to guarantee appropriate visibility for our industry at MIPTV, where 45 companies

are exhibiting under the Canada Pavilion.'

*Canadian Coproduction Case Studies* session at **MIPDoc** presents an **IMAX 3D** coproduction feature *Flight of the Butterflies*, produced with Mexico and UK; a *Matchmaking* gathers 10 international hosts exclusive to Canadian participants; a networking reception at the Canada Pavilion; a **MIPCube's** Snack & Screen on innovative Canadian productions; a talented young producer (Ryan Nadel) in *New Producers to Watch*, and a Canadian series (*Degrassi*) being selected as one of the 50th best programs over the last 50 years.

'International partnering is a priority and we continue to develop business on emerging

markets such as China and Latin America: target co-production countries are Brazil (*Rouge Bresil* coproduced with Brazil and France), Argentina, UK, France, Germany, Ireland, Singapore, Australia, Denmark, Belgium.'

'Over the last decade, our main coproduction partners remained UK and France, with respectively 30% and 37% of the total volume of coproduction projects. However, Canadian producers are actively developing new opportunities: the total number of projects with Latin America raised from 4% to 9% over the last decade and the total number of projects with Asia has now reached 20%', completes **Brabant**.



## CARACOL AND... SONY, CADENATRES, FRANCE Ô



Lisette Osorio, international sales director

**Caracol TV International** (Colombia) exhibits at MIPTV the flagship series of 2012 *Pablo Escobar, the drug lord* (74x'60), recently sold to **France Ô** that air 3 episodes in the premier week and 2 episodes back to back every Saturday the following weeks.

The distributor is strong in co-productions: the love story *The Hypochondriac* (120x'60) and *Five widows on a loose* (120x'60), both co-produced with **Sony Pictures**, as well as *The White Line* about the complex route of cocaine trafficking, co-produced with **Cadenatres** (Mexico).

Following with the biggest drug dealer of all times, **Caracol** highlights the documentary *Pablo Escobar: Stories Of An Era* (2x'60), as well as the series *To the rhythm of love*, *Rafael Orozco* (80x'60), full of Vallenato music, and the comedies *Where the heck is Umaña?* (140x'60) and *Made in Cartagena* (60x'60). Also, *Blessed Child* (60x'60), an unitary series about people's faith.

On the format side, the game show *Sounds Like a Million* (80x'60) in which contestants may win juicy prizes according to their musical abilities, and the revolutionary

dance talent competition format originally developed by **Caracol**: *The Dance Floor*, a mega production with more than 200 people working on the stage and more than 180 original shows.



*The Hypochondriac*

## ARTEAR: SERIES WITH TWIST



Julieta Gonzalez, sales executive

**Artear International** (Argentina) highlights for Discop West Asia two series with a twist for late prime time, as well as a complete catalogue of telenovelas and documentaries.

In *Compulsive Times* (14x'60) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments, while *Naked family* (13x'60) shows a very particular family composed by a father and a mother that belonged to the porn industry (an actress and a director) and now face the reality of their miserable marriage.

Another top product from the distributor is *The Social Leader* (40x'60), which tells the story of a political staffer, a man that keeps his dreams alive in a very peculiar way: through the political and social work within an extremely poor neighborhood. It reached an average rating of 17.7 and a 44% of the market share, and last May it won the Golden Martin Fierro, the main award of Argentinean TV.

Other options are the series *Left on the Shelf* (35x'60), which is an award-winning drama series (it also received the Golden Martin Fierro in 2011) and *Be Kind to Me* (36x'60), and the telenovela *Gypsy Blood* (250x'60).

Lastly, the documentary line up is headed by *Fantastic Biographies* (8x'30), with the bio of fiction characters; *Methods* (13x'30) approaches different branches of art and culture, the creative process behind a work of art; and *Tasting Notes* (57x'30), dedicated to the spectacular world of wine.



*Compulsive Times*, suitable for late prime time

## BRB: FILLY DEBUTS AT MIPTV

**BRB Internacional** (Spain) exhibits at MIPTV the trailer of *Filly* (26x'30), a cartoon series based on the famous brand created by **Dracco**. The property, #1 in toys and licensing aimed at girls in Germany, has sold

more than 60 million collectable figurines all over the world. It has **Simba Dickie Group** as its master toy distributor and licensee and possesses a powerful 360° marketing plan.

## MONDO TV: MORE PARTNERSHIPS FOR NEW MARKETS

**Mondo TV** (Italy) attends MIPTV after a highly successful Discop West Asia in Istanbul, where its sales manager, **Micheline Azoury** attended the show. The company has closed some strategic distribution deals with **Turner International**, **Vodka Capital** (Spain) and

**Home Plate Entertainment** (USA) for the Middle East region.

'In Istanbul, we received many clients from the former Yugoslavian countries, Turkey and small distributors from the MENA region. Most of them do not attend the MIP's, so for us it was very important to be there', remarks **Azoury**. The distributor highlights in Cannes the series from its own catalogue *Gormiti* (52x'26) and *Dinofroz* (26x'26). Only for Middle East, it brings *Wild Grinders* (104x'13, Home Plate Entertainment) and *Jelly Jam* (78x'11, Vodka Capital).

Turner slot is 'performing really well',

says **Azoury**, who completes: 'We are adding more titles from independent distributors, as **Cake** (UK) to represent them in Middle East, a region where we are doing particularly well. We've closed sales on Algeria, in Farsi speaking channels and Morocco, and we have gone deeper in Kuwait. We are aiming to develop new businesses in Afghanistan and Pakistan'.



Micheline Azoury, sales manager



*Gormiti*

We are proud to represent them

DIRECTOR  
Jorge Nisco



SCRIPTWRITER  
Ricardo Rodriguez



SCRIPTWRITER  
Ramiro San Honorio



Talent  
is the key



Marcelo Cabrera  
SCRIPTWRITER



Oscar Tabernise  
SCRIPTWRITER



Leo Bechini  
SCRIPTWRITER



## GET ENTERTAINMENT WITH DORI MEDIA



Nadav Palti, President & CEO, Dori Media Group

**Dori Media Distribution** (Switzerland) brings to Cannes a varied catalogue of entertainment formats, a genre the company is specializing. Also, it highlights its drama, police and teen series.

Heading the catalogue is the reality show *Family Restart* that gives families who have become estranged a chance to reconnect. The show pairs parents and their adult children with a family coach in order to mend their broken relationship. Often, the separation between the parents and

their children is the result of poor life choices.

*The Band* (30 episodes) is a reality-show project that documents the rise of a new boy-girl band set to conquer the hearts of teenagers all across the country; 10 talented young performers will start an intense journey. The first 12 episodes focus on the group and solo auditions with the next 18 episodes document the thrilling adventures of these young performers.

*Can you face it?* is a lighthearted factual entertainment format. *Lo Sabe, No Lo Sabe* is the Spanish adaptation premiered on **Cuatro** (Spain) with an average rating of over 30%. 110 episodes have been aired in **America TV** (Argentina), as well. The format was sold to 30 countries in 6 months and is now in production



*Family Restart*, new reality show in several countries around the world.

On series, the slate is headed by the daily crime drama *New York* (50x'30), whose second season is already in preproduction and is scheduled to go on air this year. Lastly, the teen series *Galís* (110x'30), when a mysterious donation sends three lucky foster home kids to join an elite summer camp, and *S.Y.P.D.*

### CONTENT TV: *COMPLICIT*

BOOTH #RB.44

**Content Television** (UK) launches in Cannes the TV movies *Complicit* ('90) and *Run* ('95), and a slate of new documentaries headed by *The Royals* (6x'60) about the British Royal family, *Mea Maxima Culpa: Silence In The House of God* ('120), about the secret crimes of a priest, and *The Last Gladiators* ('95).

### EONE: THRILLER + COMEDY

BOOTH #RB.43

**Entertainment One** (Canada) is promoting at MIPTV its thriller series *Rogue* (10x'60 or 10x'5, webisodes), and the comedy series *Seed* (13x'30) about a thirty-something bartender with no money.



*Rogue*

## A+E: FORMATS AND ORIGINAL MOVIES



Marielle Zuccarelli

**Marielle Zuccarelli**, managing director, international content distribution, **A+E Networks** (USA) highlights: 'Through our dedicated format unit we closed new deals for *7 Days of Sex* in Europe, while **History UK** has just wrapped production on a local adaptation of the hit series *Pawn Stars*; in Australia, **Shine** is producing a version of *American Pickers* for **FOXTEL** and **A+E**.'

'We have increased our movies offer, and will continue to invest in this genre. We finalised a multi-year output deal with **HBO Latin America** and **A+E Networks Latin America** for **Lifetime** original movies, including *Liz & Dick* and *She Made Them Do It*. We have closed deals throughout Europe for *Duck Dynasty*: season three premiered on **A+E US**, growing 132% over the season two premiere.'

'In Latin America, we see growing interest in reality TV franchises such as *My Ghost Story* and *I Survived*. We made sales in Brazil and Mexico, and saw growth in Chile and Colombia, and look forward to continued in Ecuador, Argentina and Central America', completes **Zuccarelli**.

PRENSARIO INTERNATIONAL

## ATRESMEDIA: MORE SPANISH DRAMA SERIES

**ATRESMEDIA Television** (Spain) presents at MIPTV the new telenovela *Amar es para siempre* —the new season of the hit series *Amar*—, together with the new episodes of *El Secreto de Puente Viejo*. Both have high quality production values and excellent results: they have increased the audience of the slot by 25% vs. 2012.

'We have two series that are coming back with new seasons: the well-known drama *Gran Hotel* and the comedy *Con el culo al aire*. The first one has been sold to many countries like France, UK, Finland and Russia and we are in negotiations to adapt the former one in Europe and Latin America', says **José Antonio Salso**, head of acquisitions & sales.

'*Los Protegidos* will be premiered on **CCTV China**, being the first Spanish series that it is sold to a public channel in that country. We have three new prime time series in production: the period drama *Galerías Velvet*; the musical dramedy *Vivo cantando*; and the drama *Lolita Cabaret*.'

'On the entertainment side, *El hormiguero* and *Tu cara me suena* are two formats that are having fabulous results in Spain and that have been adapted in Europe, Asia and America', completes **Salso**.



*Amar es para siempre*



José Antonio Salso, head of acquisitions & sales

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# Pocket Guide for buyers



*THE AMERICANS* (13x'60) IS A PERIOD DRAMA ABOUT THE ARRANGED MARRIAGE OF TWO KGB SPIES POSING AS AMERICANS IN SUBURBAN WASHINGTON DC IN THE EARLY EIGHTIES. THEY HAVE TWO CHILDREN WHO KNOW NOTHING ABOUT THEIR PARENTS' TRUE IDENTITY... THE DAY BY DAY TROUBLE ROUTINES OF THE FAMILY MEET HIDDEN AND DANGEROUS RELATIONSHIPS. DISTRIBUTION: 20TH CENTURY FOX (USA).

*BOOM TOWN* (6x'30), AVAILABLE AS FINISHED OR FORMAT, IS A NEW GENRE HYBRID THAT MIXES THE CONVENTIONS OF STRUCTURED REALITY WITH THOSE OF A TRADITIONAL SKETCH SHOW. IT IS CUT LESS LIKE A DOCUMENTARY AND MORE LIKE A SKETCH SHOW. DISTRIBUTION: ITV STUDIOS (UK).



*MAGIC CITY - SECOND SEASON* CONTINUES THE GLAMOROUS AND DANGEROUS LIFE OF A MOBSTER KING IN THE MIAMI BEACH OF THE LATE 50S, WITH FRESH TWISTS AND REPOWERED EMOTIONS. DISTRIBUTION: STARZ (USA)

*THE VOICE KIDS* IS A VERY GOOD OPTION TO FOLLOW THE SUCCESS OF *THE VOICE* IN ANY MARKET, FEATURING THE SAME BLIND AUDITIONS AND BATTLES, BUT WITH TALENTED-KIDS THAT ADD EXTRA ENGAGEMENT FOR THE AUDIENCE. DISTRIBUTION: TALPA (HOLLAND).



REPLACING *CROWN OF TEARS* ON CANAL DE LAS ESTRELLAS'S 4PM SLOT, *WILD AT HEART* (150x'60) IS THE NEW TELENUELA FROM TELEvisa ABOUT A HUMBLE WOMAN WHOSE LIFE CHANGE WHEN SHE MEETS THE LOVE OF HER LIFE. DISTRIBUTION: TELEvisa (MEXICO)

*SPECIAL DELIVERY* SEES AN EXCITING AND CRAZY NEW GAME SHOW WHICH STARTS BY SIMPLY ORDERING A PIZZA AND RESULTS IN A TV SHOW THAT IS DELIVERED STRAIGHT TO YOUR DOOR! DISTRIBUTION: ARMOZA FILMS (SPAIN).



WITH THE STORY OF A WOMAN THAT WORKS IN A GOLD MINE, *THE RETURN* (120x'60) IT'S A BRAND NEW TELENUELA THAT DEBUTS ON WEST ASIA & MIDDLE EAST TERRITORIES. IN US, TELEMUNDO PREMIERED IN AT THE BEGINNING OF THE YEAR WITH 1,6 MILLION OF VIEWERS. DISTRIBUTION: TELEMUNDO (USA)

*BUCK WILD* (13x'30) IS AN UNSCRIPTED FACTUAL ENTERTAINMENT SHOW ABOUT WILD PARTIES AND LOVE TRIANGLES. TO TAKE IN MIND. DISTRIBUTION: ALL3 MEDIA (UK).



*THE DANCE FLOOR* IS REVOLUTIONARY DANCE TALENT COMPETITION FORMAT ORIGINALLY DEVELOPED BY CARACOL TV, WHERE 16 EXPERIENCED COLOMBIAN SINGERS LED 16 DANCE GROUPS. IS A MEGA PRODUCTION WITH MORE THAN 200 PEOPLE WORKING ON THE STAGE. DISTRIBUTION: CARACOL TV (COLOMBIA)

THE GAME SHOW *THE WALL* IS A FUN AND PHYSICAL TOUCH SCREEN GAME OPTIONED IN A MANY KEY TERRITORIES AND PLATFORMS. DISTRIBUTION: NORDIC WORLD (NORWAY).



## Fast acquisition recommendations!



REMEMBER WHEN IT IS A CURRENT LEGEND OF THE SPANISH TV, NOW IN ITS 13TH SEASON WITH THE STORY OF A TYPICAL FAMILY WHO GO THROUGH THE MAIN POLITICAL, ECONOMICAL AND CULTURAL EVENTS OF THE COUNTRY. DISTRIBUTION: TVE (SPAIN)

*DON PEDRO: STORY OF A DRUG LORD II* (76x'60) IS THE SECOND SEASON OF A SUCCESSFUL NARCO-SERIES AIRED IN RCN COLOMBIA. IT WAS PRODUCED BY FOXTELECOLOMBIA. DISTRIBUTION: RCN (COLOMBIA).



*THE HAREM* IS A COMEDY THAT TELLS THE INTRIGUES AND TWIST OF A SULTAN OF A MESOPOTAMIAN NATION WHO NEEDS A SON TO CONTINUE HIS KINGDOM, WHILE HIS SISTER AND AN ENEMY KING INTEND TO MAKE HIM FAIL. THE SULTAN HAS ALREADY 45 DAUGHTERS AND A LOT OF WIVES... CRAZY WORLD. DISTRIBUTION: ITV TURKEY.

IN *THE FLESH* (3x'60) IS FRESH NEW DRAMA: LIFE BEGINS AFTER DEATH FOR A DECEASED TEENAGER, WHO IS REINTEGRATED BY GOD INTO THE PRESENT DAY TO CARRY OUT AN IMPORTANT MISIÓN, AND HIS OWN REDEMPTION. DISTRIBUTION: SHINE (USA)



*ULTIMO AÑO* (70x'60) IS A THRILLER TELENUELA PRODUCED BY MTV NETWORKS LATIN AMERICA THAT NARRATES THE LOVE STORY BETWEEN A YOUNG GIRL AND TWO BOYS THAT WILL FIGHT FOR HER LOVE. DISTRIBUTION: COMAREX (MEXICO)

THE TEEN SERIES *GALIS* (60x'30) SHOWS HOW MYSTERIOUS DONATION SENDS THREE LUCKY FOSTER HOME KIDS TO JOIN AN ELITE SUMMER CAMP IN A FARAWAY FOREST. DISTRIBUTION: DORI MEDIA (SWITZELAND)



THE PRIME TIME DRAMA AND ROMANCE SERIES *TASTE OF LOVE* (109x'60) WAS LAUNCHED ON JANUARY 1<sup>ST</sup> IN SLOVAKIA: ITS ABOUT TWO COMPETING WINE-GROWING FAMILIES THAT HATE EACH OTHER. DISTRIBUTION: MEDIAPRO (ROMANIA)

*NAKED FAMILY* (13x'60) SHOWS A VERY PARTICULAR FAMILY COMPOSED BY A FATHER AND A MOTHER THAT BELONGED TO THE PORN INDUSTRY (AN ACTRESS AND A DIRECTOR) AND NOW FACE THE REALITY OF THEIR MISERABLE MARRIAGE. DISTRIBUTION: ARTEAR (ARGENTINA)



FOOD CAN BRING US TOGETHER AS WELL AS TEAR US APART. THIS IS WHAT HAPPENS IN THE FAMILY ENTERTAINMENT SERIES *GOURMET WARS* (16x'50). IT HAS BEEN OPTIONED IN THE CIS COUNTRIES AND ITS ALSO AVAILABLE AS FORMAT. DISTRIBUTION: MEDIASET (ITALY)

*ROSARIO* (120x'45) IS A TOP PROPOSAL FROM VENEVISION INTERNATIONAL: A YOUNG AND BRILLIANT LAW STUDENT AND A PROMINENT VETERAN ATTORNEY FALL DEEPLY IN LOVE AND START PLANNING A FUTURE TOGETHER. DISTRIBUTION: VENEVISION (USA)





# End of Party

Fin de Fiesta



WHERE EUROPE MEETS ASIA • MIAMI HEAT •  
EVERY YEAR AT MIPTV • CEE LIVING LEGENDS!

The content market is passing difficult times, reducing budgets... not in West Asia, and especially not in Istanbul!! Last month *Discop West Asia* gave the participants huge parties every night, glamorous and frenetic, which made many remember the old good times of Europe and America. **Patrick Ducaud** of **Basic Lead** says that there we have the fastest growth content business... the great parties for sure.

**Kanal D**, the Turkish leading broadcaster, offered a fully glamorous party with stars of its series at the Hilton Hotel, with more than 300 attendees and the 'best view' of Istanbul. **ATV** organized its party in the smart *Besiktas* neighborhood, with a music show of a popular local band that provided from rock'n'roll

party started quite late —10,30pm— so its *hangover* name was particularly proper, the following morning the last day of the market... great.



Marcos Santana with the talent of Telemundo, during its gala lunch last Natpe Miami. Two co-productions with Globo and Caracol were announced.



The Kanal D party: Ozlem Ozsumbul, head of sales and acquisitions, and Amac Us, sales and acquisitions specialist of Kanal D (extremes) with Wilma Elles, one of the protagonists of the super production *Time goes By...* the party was glamorous and offered the best view of Istanbul



Global Agency's "Hangover Party" had one surprise every half an hour: drums, dancers, etc. I recommend you to attend Istanbul next year!

and balades to traditional Turkish and Latin American melodies. The place was just below the *Bosforo* bridge, where the European and Asian sides of the city join.

And **Global Agency** shocked everybody with its *Hangover Party*, the top event in people attendance. There were surprises every half an hour: dancers, *bombos*, laser-light shows... the

Natpe Miami, talking mainly about the U.S. Hispanic and Latin America, was not bad either. **Telemundo** (with two flashing events) **Globo** (with a major breakfast) **NBCUniversal** (VIP party) **Venevision** (the traditional welcome party) **Film Media** (a red carpet premiere) **Swen**, **Spiral**, among many others, made the very busy show days a bit sweeter. Miami surprised again the visitors with the weather: in some of the more traditional days of the winter (the end of January) the temperature was about 30 degrees *Celcius*, from the beginning to the end of the show. And the mini-skirts appeared everywhere... All of these pushed more Europeans to continue attending the market, as much as the (important) growth of the business traffic.



Steve Harvey, people Choice's awards 2013 most favourite new talk show host, at MIPTV this year

About this MIPTV in Cannes, **Endemol** is making the different thing introducing **Steve Harvey**, the People's choice awards 2013 most favourite new talk show host. He will have fun on Monday, 5,30pm, at the Carlton Hotel. And on Tuesday, the company provides a late night party, with the **DJ Carlos Jean**, and **Raymundo** as a special guest. They say... *The party is back!*

Every MIPTV, Endemol provides good events and parties... I remember some years ago when they offered the first ice bar ever seen (then others followed the tip) and when giant sofas were settled at the Martinez Hotel, due to *XXL* format launch... if you are good to drive fresh formats, you have to be good to drive fresh parties.



Eastern European buyers in a Telefé party, three years ago: Dragan Jelcic, Pink TV, Serbia; Ranka Horvat, HRT (Croatia); Nina Mikola (Nova TV, Croatia); Michelle Wasserman, no in Endemol Latin America; and Razim Yilmaz, Cartoon Network & TNT, Turkey

Buyers? This time I want to recover an unforgettable picture of an old LA Screenings, in Los Angeles, USA, during a **Telefe** cocktail. There we have some of most traditional acquisition executives from Central & Eastern Europe, living legends that continue attending the markets today. **Ranka Horvat** from **HRT** and **Nina Mikola** from **Nova** are queens of Croatia, **Dragan Jelcic** is a pioneer in Serbia, **Rasim Yilmaz** is a new force in **Turner/ Cartoon Network** Turkey. Great group, great talks every market... I could add to the picture other CEE classics as **Gordan Bobinac** from **Kip Croatia** or **Dragan Petrovic** from **Visionary Thinking** Serbia, who with their sense of humor, might be perfectly well above the TV screen, instead of behind... Salud!

