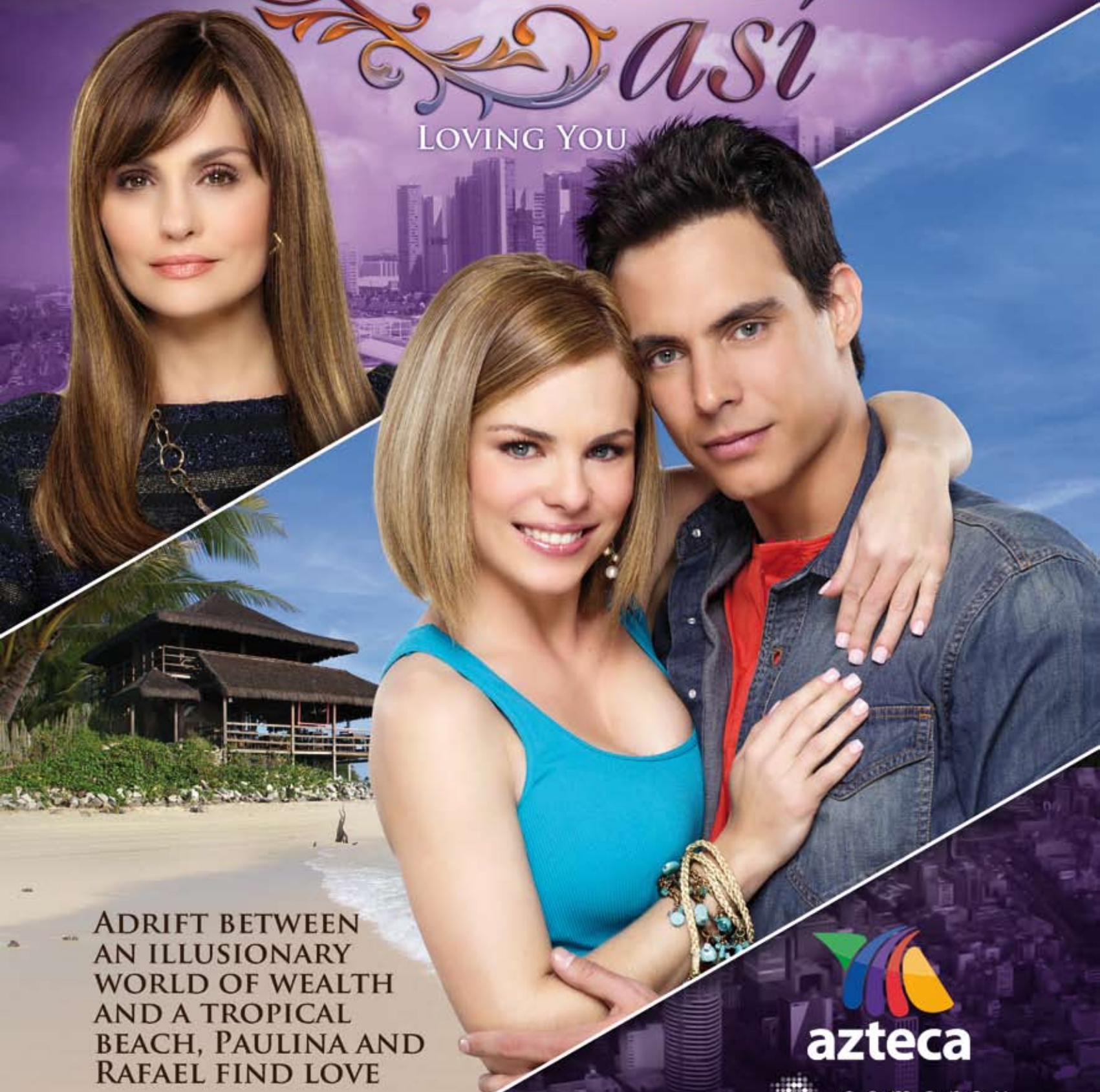


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THE DRIVERS OF THE INDUSTRY ARE HERE

This MIPTV issue of PRENSARIO, is a good map of what is happening in the international content market. First, the emergent markets are taking main roles facing the crisis the central territories. Here we offer more than 15 interviews to top broadcasters and content inputs of Asia, Middle East, Latin America and Africa.

Second, the marketing is moving fast from the TV model to the multimedia environments, with the new media as the new big thing. We provide more than 15 interviews to players new media of all regions: DTT, VOD, IPTV, etc.

And above all, the content market is making more and more focus on co-production projects and win-win alliances as the high end of the business, taking part



the biggest companies from all regions. The dilemma of rising production costs vs. flat incomes challenges all the industry. This seems to be the main answer, and in the main articles and reports we speak about this.

Please read (if you can) our central report. There you really have keys about how to solve the puzzle of the current market, as its title stresses. We are very pleased about the MIPTV issue we are providing you...

MIPTV 2011: MAIN SCHEDULED EVENTS

EVENT	DAY	TIME	PLACE
THE FORMAT BOOT CAMP: HOW TO PROJECT YOUR FORMAT?	FRIDAY 30TH	12PM	AUD. A, LEVEL 3
THE INDIES TAKES THE STAGE	SATURDAY 31ST	10AM	AUD. A, LEVEL 3
COCKTAIL BRAZILIAN TV PRODUCERS/TELEFILM CANADA	SATURDAY 31ST	7PM	HOTEL CRISTAL
FREMANTLEMEDIA PRESS BREAKFAST	SUNDAY 1ST	8.30AM	THE FREMANTLEMEDIA VILLAGE
LAUNCH WITH MORGAN SPURLOK	SUNDAY 1ST	12.30PM	THE MAJESTIC HOTEL
BANIJAY COCKTAIL	SUNDAY 1ST	6.30PM	THE BANIJAY TENT
SEVENONE INTERNATIONAL COCKTAIL PARTY	SUNDAY 1ST	5PM	BOOTH H4.12
A+E COCKTAIL PARTY	SUNDAY 1ST	5.30PM	BOOTH G3-18
BEYOND DISTRIBUTION COCKTAIL PARTY	SUNDAY 1ST	5PM	BOOTH R27.13
AN HOUR WITH CCTV9-MEET THE DECISION MAKERS	MONDAY 2ND	9.30AM	AUD. K
BBC COCKTAIL PARTY	MONDAY 2ND	5.30PM	3.14 LA PLAGE
EONE - FEMME FATALES (SCREENING)	MONDAY 2ND	6PM	CLUB C21-GRAND BEACH LA PLAGE
FRANCE TELEVISION & CCTV	TUESDAY 3RD	11.30AM	THE MAJESTIC HOTEL

THE BASICS

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.

Nicolas Smirnoff

Prensario International

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PROSIEBENSAT, GERMANY: 'THE HOLLYWOOD PRODUCT IS A SAFE TRIP FOR US'

PROSIEBENSAT 1 MEDIA AG is one of the biggest media company in Europe, operating 28 TV channels in 9 countries. In Germany, it manages 4 stations: PROSIEBEN, SAT.1, KABEL EINS and SIXX. RUEDIGER BOESS, SVP Group Programming Acquisitions, explains to PRENSARIO the moment of the channels and the top shows on air, highlighting the predominance of the American series in the channels grids.

According to AGF/GfK Fernsehforschung, ProSiebenSat.1 Group stations achieved a combined market share of 28.1% in January 2012, reflecting an increase of 1.1 percentage points over January of last year. Individually, SAT.1 drew a monthly audience share of 9.9%, ProSieben 11.6%, kabel eins 5.8% and sixx 0.8%.

ProSieben is the second channel of the German TV market, focused on younger males and broadcasting series, feature films and TV movies. 'We have launched *Terranova* (Fox) and new episodes from *Vampire Diaries*, apart from having a special night, Tuesday, with sitcoms like *Two and a Half Men*, *How I met your mother* and *New Girl*. We are the only ones offering sitcoms on prime time', explains Boess.

About SAT.1, the female-oriented channel, he remarks: 'We also have American series being broadcast here, with three of the highest-rated

in Germany: *Navy CSI*, *Criminal Minds* and *The Mentalist*. Hollywood product is a safe trip for us'. Kabel broadcast the classic shows of the '70, '80 and '90s with a

target audience beginning on 29 years old.

Consulted about the independent programming, Boess comments: 'There is not much offer on the independent side, so it has become difficult to find good series or movies. Moreover, sometimes it's impossible to see a pilot and then a purchase is too risky for us. We believe the business model of the Studios is fine, and the series keep being very popular in Germany'.

Boess also supervises the major deals with the Scandinavian TV channels (Kanal 5 and Kanal 9 in Sweden; TV Norge, FEM, The Voice TV and Max in Norway; Kanal 5, Kanal 4, The Voice TV and 6'eren in Denmark; The Voice TV and Kanal 5 in Finland), Hungarian (TV2, FEM3 and Pro4) and Romanian (Prima TV and Kiss TvV) channels of the group.

NEW MEDIA AND FREE TV

The executive highlights that a big duty for next two years is to 'watch carefully' the evolution of the online/digital platforms. 'The movies and series work well on free TV because Germans do not go to watch movies in the cinemas (only 1.6 on average, while in Sweden this is 6.5) and because the cable is not as strong, as it is in other markets. So our premiers still bring good results'.

'But we have to analyze and be aware of this new context, because VOD and other platforms are growing steadily and offering the Studio titles before us. About the movies, the situation is a bit more complicated: we pay a lot of money for them and, at the end of the day, they are not premiers'.

'Our main challenge is to find out what will happen with Netflix, which is entering the market, or Google TV, for example; and how they will change the movie consumption in Germany', completes.



With 30% of market share, *The Voice* is one of the main entertainment format in the German TV

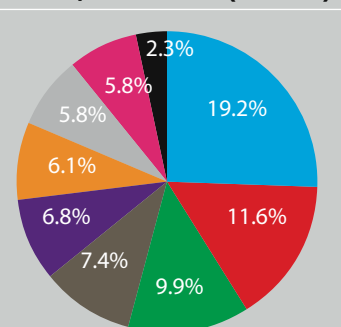
ENTERTAINMENT & FICTION

In Germany the big entertainment shows are heavily watched. German versions of *Idols* and *Got Talent* are a success on RTL Group, the main competitor of ProSiebenSat.1. 'SAT.1 is broadcasting *The Voice* (Talpa), which was launched last December reaching more than 30% market share', he says.

ProSieben premiered the seventh season of *Germany Next Top Model*, another big brand of the group with 24.3% of market share. 'The entertainment programs, especially the casting shows, are very popular in our country, but sometimes is difficult to find the right channels and time slots to program them', adds Boess.

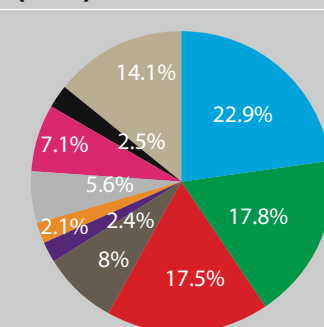
On behalf of fiction, apart from the American series, the executive explains that foreign productions do not work in Germany. 'In the international markets, we always look for a fiction formats to be adapted in Germany', finalizes Boess.

GERMANY: AUDIENCE MARKET SHARE, BY CHANNELS (JANUARY).



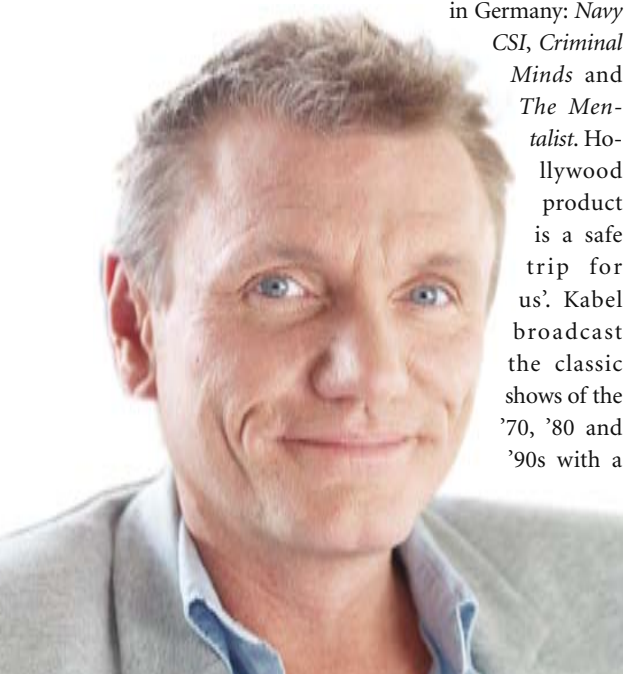
Source: AGF/GfK Fernsehforschung/TV Scope/i-Punkt

ADVERTISING MARKET SHARE (2011).



Source: Nielsen Media Research

Legend: RTL, ProSieben, Sat.1, VOX, ARD, ZDF, RTL II, kabel eins, Super RTL, Others



Ruediger Boess, SVP Group Programming Acquisitions

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TELEVISA, EN LA ERA DE LOS FORMATOS Y LOS ACUERDOS DE COPRODUCCIÓN

‘Lo más importante para decir hoy sobre Televisa hacia el mercado internacional, son las alianzas que hemos hecho por ejemplo con Sony pensando en Europa y Asia, y con Lionsgate para el mercado anglo de USA. Tenemos un gran equipo de ventas y la lata para el 60% de nuestros ingresos, pero lo que viene son las ventas de formatos y los acuerdos de coproducción. Lo mejor en este campo es sinergizarnos con expertos, en alianzas win-win a largo plazo.’

José Pepe Bastón, presidente de televisión y contenidos en el grupo Televisa (México) explica: ‘Sony tiene en Europa y Asia la mayor red de productores independientes del mundo. Lionsgate tiene muy bien montada la cadena de producción para éxitos en USA de habla inglesa. Nosotros somos especialistas en formatos de ficción, que es lo emergente en formatos en ambos mercados, que hasta ahora se concentraban mucho en entretenimiento’.

‘En México actualmente hay dos grandes rasgos de mercado. Por un lado, hay un importante crecimiento de la TV paga en cuanto a ingresos. El rubro tiene 38% de penetración, así que aún tiene mucho por desarrollarse de aquí en más. En el área, estamos muy bien cubiertos por Televisa Networks. Pero por otro

lado, hay una consistencia de la TV abierta, que mantiene su liderazgo con 70% de market share.

Nosotros buscamos mantenernos en equilibrio alentando ambos procesos. A nivel de producción estamos generando

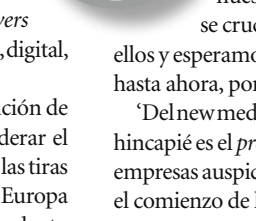
1300 horas de telenovelas al año, pero sumando todo —entretenimiento, noticias, los canales de música y películas— estamos ofreciendo 50 mil horas de programación’.

‘La evolución del new media hay que tomarla con cuidado. Por un lado está sí el boom de Internet y lo mobile, con todo lo que implica. Pero por otro lado está el negocio real... hoy lo digital no llega al 5% de nuestros ingresos. Entonces tenemos que capacitar a nuestra gente, estar al día en los nuevos desarrollos, pero no soltarle el ojo al ganado. Actualmente de mi día a día, la mayor parte del tiempo la dedico a la generación de nuevos negocios, pensando en el largo plazo. Pero la prioridad son las alianzas de formatos, como las que mencioné más arriba. Lo clave a futuro son las relaciones que se establecen entre players líderes, más allá de los medios—TV, cable, digital, etc.— que luego se utilicen’.

‘Como líderes históricos en la distribución de telenovelas, no podemos dejar de considerar el éxito que han estado teniendo en ficción, las tiras coreanas desde Asia, y las de Turquía en Europa del Este. Pero confiamos mucho en el producto latinoamericano. En la región estamos desarrollando distintos tipos de telenovelas, series, para abarcar mejor los requerimientos de los clientes. La telenovela como género tiene futuro siempre, porque es de los pocos que permite mantener a la audiencia cautiva por un lapso importante de tiempo. De hecho los acuerdos con Sony y Lionsgate, muestran el nuevo interés que existe en los mercados más desarrollados por el género. A las series latinas siempre las vemos como un complemento a la telenovela, nunca un reemplazo’.

‘En la estrategia internacional, queremos hacer foco en algunos países en particular: Francia, Alemania, Italia, Rusia, y los Estados Unidos. Hoy son los más solventes a nivel económico, y también en potencial para nuestros productos. Cada vez más se necesitará de ahora en adelante, sumar calidad de negocio aparte del volumen, generar acuerdos que hagan diferencia’.

‘Con las productoras que tenemos acuerdos de distribución, como las argentinas Pol-ka, Ideas del Sur y RGB, la relación es óptima, y creo

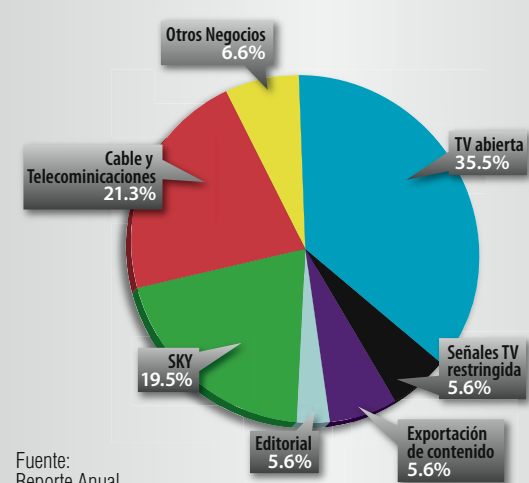


Teresa fue el programa de mayor audiencia de la TV mexicana en 2011, de acuerdo al informe anual del Grupo Televisa

que es otro ejemplo de alianzas win-win. El producto argentino es muy bueno, pero nosotros le brindamos una gran exposición que le permite llegar mucho más lejos en los mercados internacionales. Hemos encontrado un buen esquema para complementar sus ventas con las de nuestros productos directos, que no se crucen. Estamos muy contentos con ellos y esperamos que la relación continúe como hasta ahora, por mucho tiempo’.

‘Del new media, una veta que vemos para hacer hincapié es el *production advertising*, es decir que empresas auspiciantes tomen un rol activo desde el comienzo de la producción de los contenidos. Esto no es nuevo, existe desde los albores del negocio, pero en estos tiempos donde producir con mayor calidad a menor costo es el gran dilema, parece una respuesta directa. En resumen, buscar esquemas alternativos de producción es uno de los grandes desafíos de la industria de contenidos de aquí en más’.

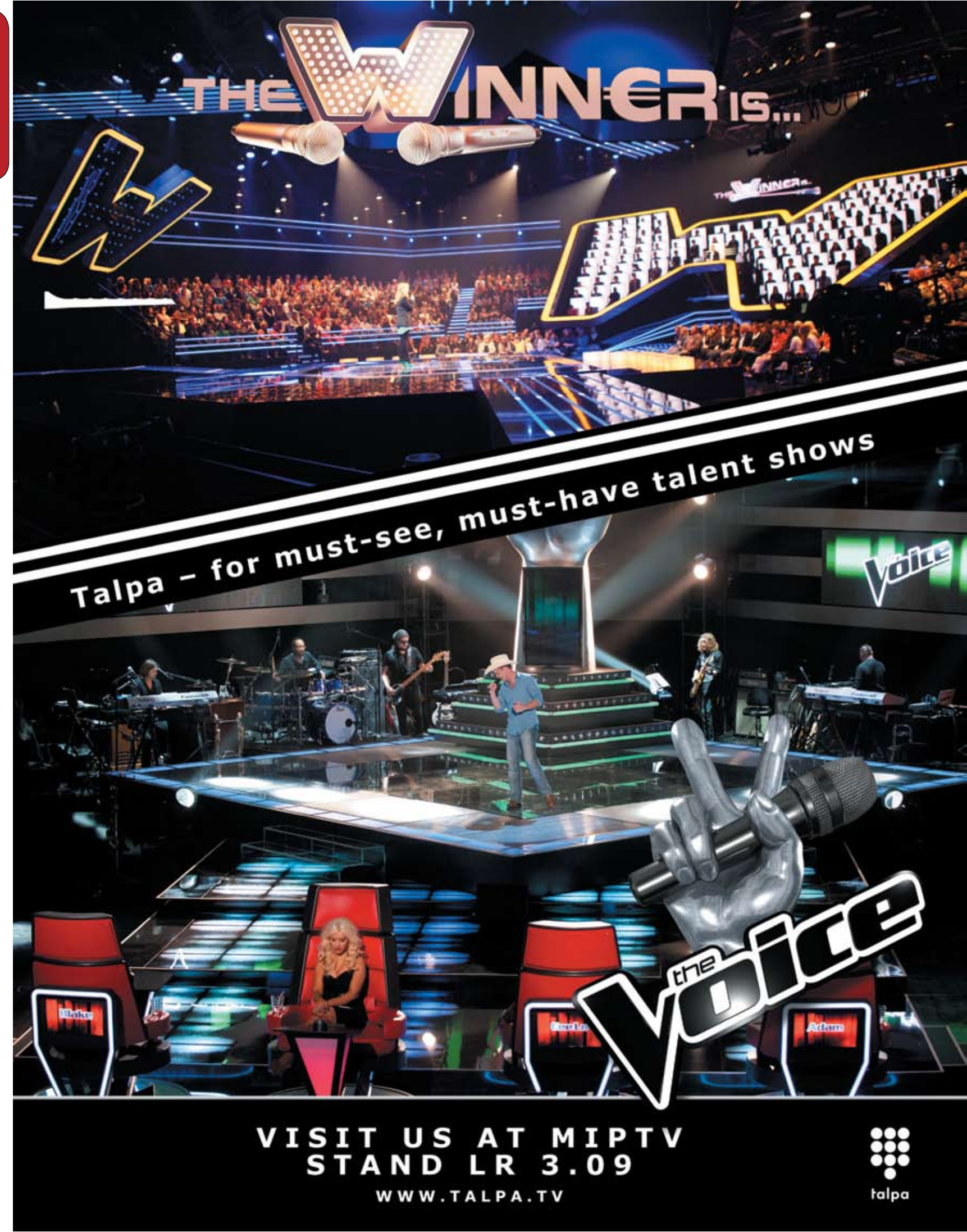
GRUPO TELEVISIÓN: VENTAS NETAS POR SEGMENTO DE NEGOCIOS (2011)



Fuente: Reporte Anual



José Bastón, presidente de televisión y contenidos



Talpa – for must-see, must-have talent shows

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KANAL D, LEADER INSIDE AND OUTSIDE THE TURKISH MARKET

'In a very competitive market like Turkey, **Kanal D** managed to differentiate from other players substantially and has been in the leading position for a long time. Naturally, Turkish audience always expects to see the best on our channel, so our main challenge is not to disappoint our audience every season.'

Alpay Güler, Executive Group Vice President of Digital Media, International Sales, M&A of Kanal D, says: 'The major concentration of the management and content team is to deliver the best and to improve further every season. In regards to international distribution, our main challenge is opening new markets. Currently, we are exporting more than 7.000 hours of local drama every year to more than 70 countries.'

'Turkish broadcasting environment has always been very competitive since the beginning of the private television industry in early 90s. At that time, the government has liberalized the market extensively and now there are more than 300 national and satellite channels in Turkish language. It is really a fierce competition', remarks **Güler**.

'Now, the dynamics are settled and at national level 4-5 channels capture the largest audience. Being the mass entertainment channel, we were able to get the largest share for a long time, and apparently, this was possible with



high quality production which really captures the feelings of the audience and all members of the Turkish family'. According to the last figures from **AGB Nielsen**, **Kanal D** reached 14.2% of market share (all day), increasing to 19.8% on prime time.

THE PILLARS

'**Kanal D's** success it is a composition of many things: quality, people, ownership, talent, creativity, management, dedication, while targeting the whole family. The performance of prime time is driven by Turkish local dramas. All major players have minimum 7-8 dramas a week on average. In addition to these, some international formats work well in some channels, like our local version of *Minute to Win It*. However, in summary, fiction is the key and it is local'.

About the pillars, **Güler** enumerates: 'Firstly, long term perspective, dedication, stability. Under any circumstances, we never diverge from our strategy and we never fluctuate with the waves of any macro or micro storms. We always deliver higher quality production every season, thanks to the dedication of **Dogan Media Group** and **Kanal D** management'.

'Secondly, the right people, creativity and keeping the pulse of Turkish family. Kanal D manages to evaluate right what the audience needs, targeting to be another member of family. It is not only the quality of production, but stories chosen and tailored carefully in cooperation with the producers if outsourced'.

'Lastly, a balance between rationality and feelings. This is a point our CEO, **Irfan Sahin**, always underlines. TV business is art. You cannot be totally rational, but you cannot be totally irrational as well. Kanal D management always cared about this balance'.

SALES

Being Turkey a huge market, why is the



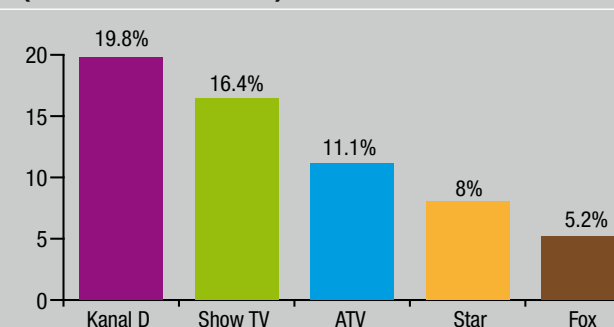
Kazanmak İçin Bir Dakika, the Turkish version of *Minute to Win It* (Sony). Apart from local drama series, the adaptation of international formats works well, too

international side so important for **Kanal D**? **Güler** answered: '5-6 years ago, international market was not so critical. With the expansion of local market and competition, the quality requirements for success increased a lot and this drove the costs significantly up. Accordingly, the output of Turkish TV market found great interest from surrounding countries and now from every different part of the world. Now, it is a natural part of the business line'.

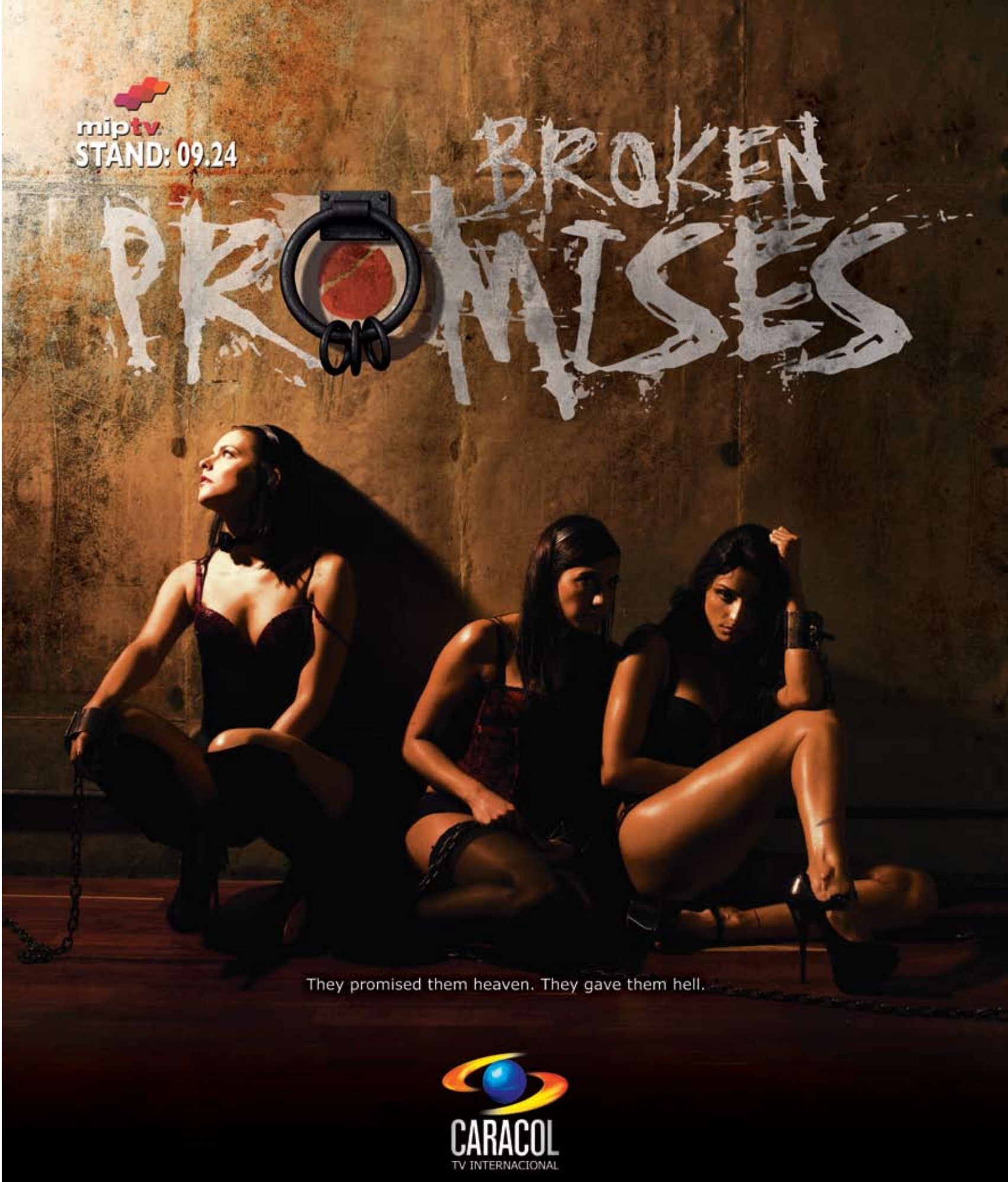
Eastern Europe, Middle East and North Africa, Euroasia are the core markets where the Turkish dramas are on prime time. 'Our dramas length is 90 minutes per episode on average. This is perceived too long for many countries. However, nowadays, we are seeing that some broadcasters are accepting the schedule and they even perform better'.

'We are targeting to introduce our dramas in Asia, Latin America and even in Western Europe. Our production priority will continue to be the local market, anyway. But in the new markets, we are open to sell formats of these dramas which might make better sense in order to accommodate specific market conditions. We are open to help broadcasters tailoring some of our original content as well', completes **Güler**.

TURKEY: MARKET SHARE, PER CHANNELS – PRIME TIME (JAN. - 19TH DEC. 2011).



Source: AGB Nielsen



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ANTENA 3, LA VANGUARDIA DE LOS TDTs

Como se sabe, España es el país pionero a nivel mundial en desarrollo de canales TDT, por el apagón analógico que se llevó a cabo a rajatabla en marzo 2010. Con la gran crisis económica que en simultáneo se cernió sobre Europa y sobre España en particular, se generó un cocktail inédito del que trimestre a trimestre surgen muy interesantes conclusiones.

Hagamos un poco de historia: dentro de los canales españoles, **Antena 3** generó un cambio de paradigmas. Los primeros TDTs que se lanzaron buscaron centrarse en nichos de mercado, en base a la teoría clásica que las televisoras alternativas debían buscar audiencias alternativas. Pero los resultados no han sido buenos, ya que los canales de este tipo por definición tienen ratings de nicho y les resulta casi imposible sobrevivir dentro de la jungla publicitaria en que se tornó el mercado español, con la gran cantidad de canales digitales que se lanzaron.

Entonces, el broadcaster convirtió a sus canales TDT en más generalistas, con cierta variedad de géneros y dirigidos a un público amplio. Y lanzó la llamada 'pauta única', es decir que las tandas comerciales tanto del canal abierto como de los TDT estén sincronizadas, para poderse medir y vender en conjunto. Con estas dos estrategias sumadas, pronto logró con los TDT un —inédito hasta entonces— 1,5% de la audiencia, lo que sumado al 15% del canal abierto, hizo que la empresa subiera su porción de mercado un 10%. Esto cambió el rumbo del mercado, en aquel momento.

Vamos al presente: ¿cómo sigue la historia en 2012? Comenta **Bernd Reichart**, director de canales digitales de **Antena 3**: 'Sigue muy bien. Con nuestros canales digitales sumados ya alcanza-

Bernd Reichart, director de canales digitales

PRENSARIO INTERNATIONAL

mos los 6 puntos de rating en el total de individuos (+4) y 7 puntos en el target comercial (17-54). Tenemos **Neox** (13-35) **Nova** (Mujeres) y el más reciente **Nitro** (hombres). Los tres apuntan a un público amplio pero están targetizados a la vez, para tener un posicionamiento claro.

Prueba de que la estrategia ha sido correcta, vale decir que ahora **Telecinco** (el otro principal broadcaster privado) ha mudado sus canales TDT a ser más generalistas y los tiene agrupados en pautas únicas, tres por un lado y dos por el otro. Todos los canales TDT sumados acaparan hoy casi el 10% de la torta publicitaria española, que ronda los USD 2000 millones.

'El negocio multicanal es mejor porque los canales hacen sinergia de costos y desarrollos. Hoy es muy difícil prosperar siendo un canal TDT de nicho. Hemos visto excelentes canales, muy bien concebidos, cerrar sus puertas en este tiempo. Sin embargo, ahora una novedad es que varios grandes canales de TV paga se están mudando al TDT, como **MTV/Viacom**, **Disney**, y ahora se lanzan **Paramount** y **Discovery**, buscando la exposición de la TV abierta. Con la fuerza de sus marcas, esperan tomar mercado publicitario... veremos.'

'Lo que más nos debe conformar en estos tiempos es que, pese a tanta crisis, los canales TDT se han ganado un lugar en el mercado. Al comienzo el tema clave era el acceso, ahora ya no. Los canales TDT en abierto ya llegan a todos los hogares: no hay ninguna desventaja competitiva en cuanto a penetración de la señal. Son ya, a todos los efectos, canales en abiertos de cobertura nacional.'

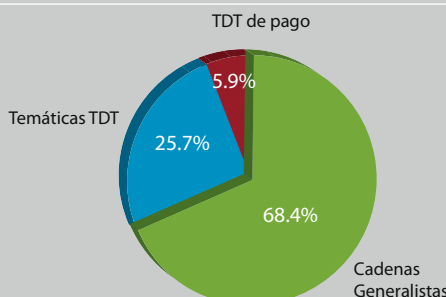
'Incluso, los TDT más fuertes ya compiten en rating frente a canales abiertos como **Cuatro** o **La Sexta**. En el target 'jóvenes', por ejem-

plo, **Neox** ya ha conseguido ser la tercera opción en España detrás de **Antena 3** y **Telecinco**, por delante de **TVE**, **La Sexta** y **Cuatro**; en los slots de la noche en particular, estamos obteniendo muy buenas cifras de audiencia. Seguiremos con todo, entonces.'

Javier Iriarte Moreno, programming deputy manager de **Antena 3**, agrega enriqueciendo la perspectiva: 'Para los compradores de contenidos, estos nuevos tiempos de canales abiertos + digitales, implican una serie importante de cambios. No es igual a la vieja oposición entre TV abierta y paga, donde la relación era bastante complementaria; ahora todos los canales apuntan al mismo escenario.'

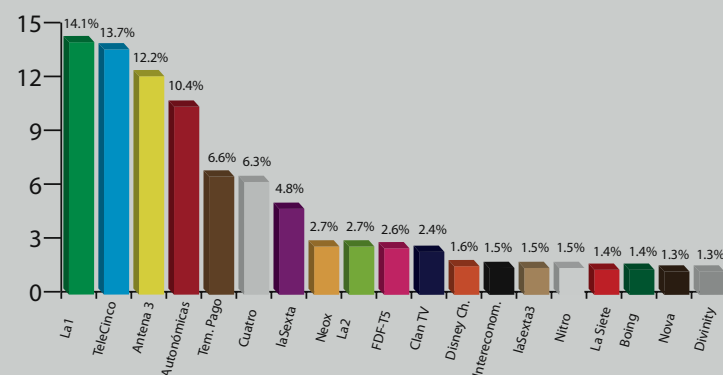
'Antes comprábamos para un solo canal, ahora compramos para varios. Antes se pensaba en la parrilla de un canal, ahora también hay que mirar el mapa conjunto de canales, que encuadren entre sí para una estrategia global. Que 1 + 1 sea más que 2... es un desafío mucho mayor, con varios procesos simultáneos.'

ESPAÑA: MARKET SHARE DE AUDIENCIAS CADENAS GENERALISTAS VS. TDT (FEBRERO)



Fuente: Comunicación Barlovento en base a datos de Kantar Media

ESPAÑA: MARKET SHARE DE AUDIENCIA, POR CANALES (FEB. 2012)



Fuente: Barlovento Comunicación sobre datos de Kantar Media

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ENTERTAINMENT PROGRAMS GROWS AT DRAGON TV

PRENSARIO publishes a new interview with Ms. YANG WENHONG, VP of SHANGHAI MEDIA GROUP (SMG) and channel director of DRAGON TV, one of the most important players in the Chinese TV market. This time she speaks about the in house developed entertainment formats and the local adaptation of international big shows like *Got Talent*.

Launched in 1998, Dragon TV is a provincial satellite TV channel that belongs to Shanghai Media Group (SMG) in China, currently covering 99.5% of China's major cities and reaches a total viewership of 879 million, ranking No. 1 in provincial satellite TV stations in Mainland China, according to China Mainland Market Research (CMMR). It is also accessed into Japan, Australia, USA, France, Canada, Mexico, Central America, South America, Singapore and Malaysia.

'We have experienced a steady and remarkable augmentation in TV ratings of entertainment shows after 9pm, with more than 65% contribution by provincial satellite channels. This year, the percentage of entertainment

programs on the provincial satellite channels programming schedule has climbed to 9.5% percent from last year 8.6%', highlights Yang Wenhong, channel director of Dragon TV, and she adds: 'Entertainment programs can best exemplify the market trends and help define a single distinct character at the same time'.



SMG

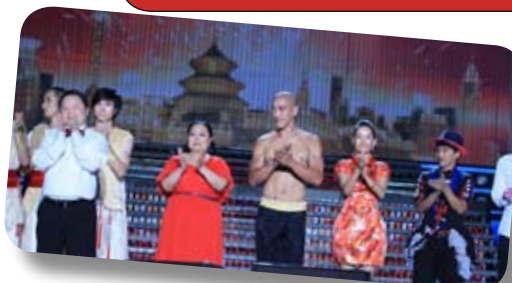
'In recent years, the most popular entertainment programs in China are dating shows, variety shows, talent shows, game shows, etc. like the dating show *If You Are the One* (Jiangsu TV), *Let's Date* (Hunan TV) and *One out of 100* (Dragon TV), all highlight the youth culture and market trends in China, while each has its own merits. The success of these dating shows lies in their individual innovation that can efficiently reach the target audience'.

Talk shows or feature programs also play an 'important role' in the programming schedule, says the executive. 'Some of them hold discussions about social issues, and some invite people concerned to tell their own stories and help them solve problems. Other types may provide knowledge or suggestions. These contents or topics are in nature deeply connected with real daily life'.

Whether national or overseas, the Chinese audience acclaims TV programs that 'are able to satisfy their needs and strike a responsive chord in their values', says Wenhong and adds: '*One out of 100*, an in house entertainment show, provides a real dating place to help young boys and girls build up new relationships, know each other through real-life interaction as well as learn how to express love feelings and pursue happiness'.

Dragon TV has also developed *The No.1 Studio* format, where the audience is able to understand the truth and enjoy a full exposure the different opinions from all the persons concerned. Most of the topics are from social hot spots, including controversial news stories, cultural issues etc., connecting the audience in front of television with the real world. The program applies all-media measures to get together TV, Internet and mobile phone users for interaction, establishing a fair, sharable and comprehensive opinion platform.

Let's Shake It, appealed to many young and well-educated people, hit the peak after the fifth series. The show invites stars to take trainings of international standard dances and perform on stage, to illustrate their pursuit of dreams no different than ordinary people. 'The percentage of audience in the final show, aged below 45, was



One out of 100 and The No.1 Studio, two of the most successful formats broadcast on Dragon TV, were developed in house



China's Got Talent second season got a 43.8% audience share in Shanghai, while a 6.39% in 29 major cities. The increased 80% comparing to the premier show of the first series

more than 46%; audience whose educational level are above high school climbed to 70%, 30% of whom possess university degrees', highlights Wenhong.

CHINA'S GOT TALENT

Foreign TV formats such as *China's Got Talent* implants a 'practical and realistic' value in accordance with the current diversified and changeable Chinese society. 'Its audience size increases in more than 25 major cities in China. The premiere show of the second series (May, 2011) got a 43.8% audience share in Shanghai, while a 6.39% in 29 major cities which increased 80% comparing to the premier show of the first series (July, 2010).

The second series, appealed to much more young people, hit the peak after the fifth show and onwards remained as a top ratings show in China. 'The final show reached 5.48 rating points and a 15.24% of market share in China's 29 major cities, both higher than the first series. The percentage of audience in the final show, aged from 15 to 24, was more than 3.5 times the first show; audience aged from 25 to 34 also doubled', highlights Wenhong.

'The format entered in third season last November and will have the fourth season this year', comments Wenhong and completes: 'Audience interest reflects the pioneering TV program production, which is also one of our aspirations. Finest post-production and execution, together with team forging, help guarantee attractiveness'.

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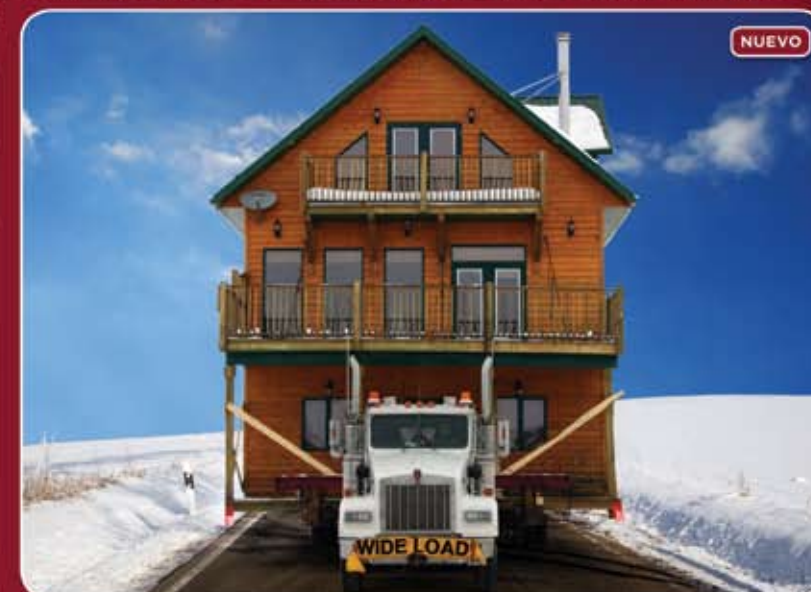
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Ms. Yang Wenhong, VP of Shanghai Media Group, General Manager of Entertainment Team Media Group Co., Ltd., and Channel Director of Dragon TV



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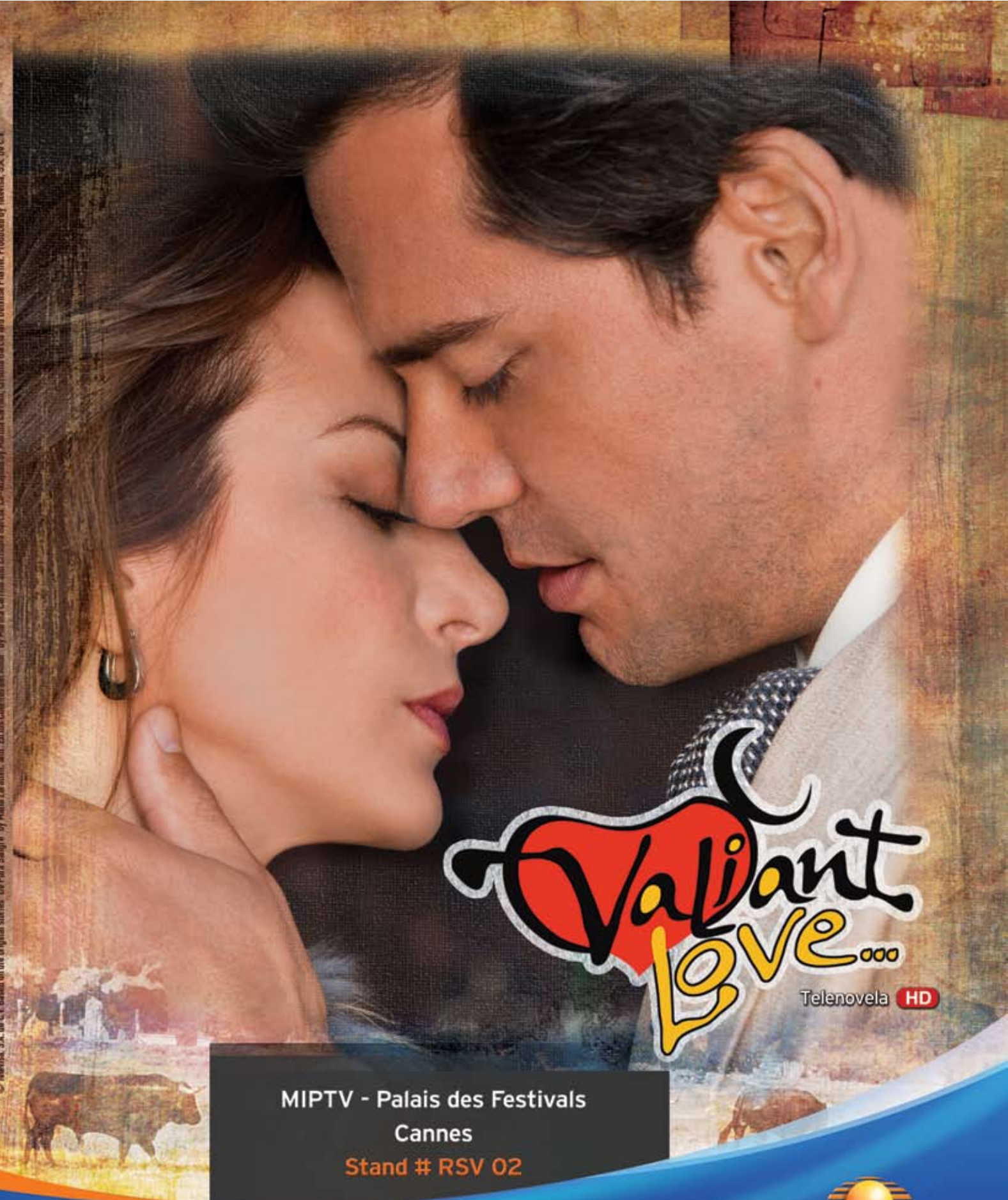
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BeyondContent

MIPTV 2012: How to solve the big puzzle of the current content industry

2012 appears as a multifaceted year for the content industry. On one hand are the financial crisis, which does not abandon the core markets, and the dilemma of rising costs against flat incomes, that traps broadcasters and big producer companies. On the other hand, are the thrust of emerging economies –Russia, Asia, Latin America– and the new multimedia environment, with new channels –free TV, pay TV, DTT, VOD, IPTV, etc.– being launched almost constantly in all regions.

This is the big bowl, a big puzzle to deal with... What is it proper to do in 2012, to make a strong bet on growth, or to be cautious? The trouble with these current pros and cons is that they seem to coexist together quite well, they do not seem to crash or weaken each other, which makes very difficult to set patterns. In the past, you could easily recognize the good or the bad times. Good times were to go forward, while bad times where to hold on... now it is necessary to do both at the same time.

MIPTV is the first big world date of the year to canalize this duality. The best we can do in this report is to expose revealing statements that



FremantleMedia introduced Mattel's Max Steel last Napté Miami, with a cocktail: Andrew Berman, Kids & Family Entertainment, FME; Ed Horaz and Mike Riley, Mattel; Sheila Hall, FME; Joy Ross, Cartoon Network Latin America; David Ellender, CEO, FME; and Pablo Espinosa, Mattel

CONTENT BUSINESS TURNS MORE AND MORE IN 360 MODELS; INSIDE SPONSORSHIP PRODUCTIONS ARE A GOOD ALTERNATIVE AGAINST RISING PRODUCTION COSTS

we have collected during the last months and conventions, which find answers to this puzzle that today the market shows.

HERE WE GO...

• **David Ellender, CEO, FremantleMedia (UK):** 'In a global picture, today our main challenge is *the second screen*, to produce shows such as *X Factor* for TV and at the same time for

mobile or Internet, interacting with people on real time. We have to develop better applications, about. On the other hand, we are making more emphasis on emerging regions, such as Latin America. There are fresh ideas everywhere, and we want to make them international.'

• **Ben Pyne, president, Global Distribution, Disney Media Networks:** 'The most innovative thing we are doing is *ABC TV on demand*,

launched in Europe to see our movies and TV series through any platform: set-top boxes in pay TV, Internet, etc.'

• **Pierluigi Gazzolo, COO, Viacom Networks:** 'We have now MTV/Nick, Paramount Pictures and BET. And we don't speak any more about TV channels, we speak about content franchisees through all media, with strong focus on original production and co-production projects.'

• **Richard Langridge, KRU Studios Malaysia (formerly in Astro and Endemol Asia)** summarizes what is going on in Asia: 'We see a new-strong confidence in the Southeast Asian TV market, especially with new developments taking place as the new productions hubs: **Mediapolis** Singapore



The Philippines' leading channels, GMA and ABS-CBN: Marichelle R. Fabunan-Buitizon, assistant to acquisitions manager, Roxanne Barcelona, VP, José Mari Abacan, VP program management (all from GMA), Macie Imperial, head of program acquisitions, Robert Labayen, VP, creative communications, Leng Raymundo, VP program acquisitions, distribution and DTT channels (all from ABS-CBN), and Concepción Agnes, program manager (GMA)

ASIA IS GAINING RELEVANCE IN ALL ASPECTS OF THE CONTENT BUSINESS. SOUTH EAST COUNTRIES ARE BECOMING IMPORTANT PRODUCTION HUBS, WORLDWIDE.

and **Pinewood Iskandar Studios** Malaysia. Both countries are decided to push the local productions into the international scenario.'

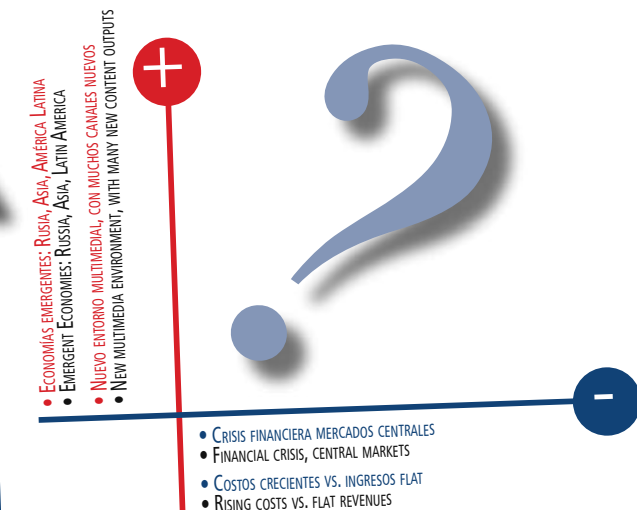
• Talking about genres, fiction is up worldwide. German **ProSieben's Red Arrow** launched a new

partnership with **Fuse**, U.S. top scripted producer (*The Killing* and *Burn Notice*) to get access to leading **Fox Television Studios** and to add new product for Red Arrow's distribution arm, **SevenOne International**.

• **José Bastón, president TV and contents, Televisa (Mexico)** says: 'Internationally, our priority today is the

EL MERCADO DE CONTENIDOS, 2012: PILARES CRUZADOS

CONTENT MARKET, 2012: CROSSED PILLARS



como *X Factor*, para TV y en simultáneo para mobile o Internet, con la gente interactuando en tiempo real. Tenemos que desarrollar cada vez mejores aplicaciones al respecto. Por otro lado, estamos haciendo mayor hincapié en las regiones emergentes, como América Latina. Hay ideas frescas en todos lados, y queremos ayudar a darles cuerpo internacional.'

• **Ben Pyne, presidente Global Distribution, Disney Media Networks:** 'Lo más innovador que estamos haciendo es *ABC TV on demand*, lanzado en Europa para ver nuestras películas y series a través de cualquier plataforma: set-top boxes, TV paga, Internet, etc.'

• **Pierluigi Gazzolo, COO, Viacom Networks:** 'Ahora tenemos MTV/Nick, Paramount Pictures y BET. Ya no hablamos más de canales de TV, ahora hablamos de franquicias de contenidos a través de todos los medios, con un fuerte foco en producción original y proyectos de coproducción.'

• **Richard Langridge, KRU Studios** Malasia

(anteriormente en **Astro** y **Endemol Asia**) resume lo que está ocurriendo en Asia: 'Vemos una nueva y fuerte confianza en el mercado televisivo del sudeste asiático, especialmente con los nuevos centros de producción **Mediapolis** en Singapur

y **Pinewood Iskandar Studios** en Malasia. Ambos países han decidido impulsar las producciones locales al escenario internacional.'

• Hablando de géneros, la ficción está en alza en todo el mundo. **Red Arrow**, productora parte del grupo alemán **ProSiebenSat.1**, cerró un acuerdo con **Fuse**, importante productor de formatos guionados de EE.UU. (*The Killing* y *Burn Notice*), para acceder a **Fox Television Studios** y agregar

INFORME CENTRAL

MIPTV 2012: CÓMO RESOLVER EL GRAN PUZZLE DE LA ACTUAL INDUSTRIA DE CONTENIDOS

El 2012 se muestra como un año multifacético para la industria de contenidos. De un lado, están la crisis financiera que no abandona a los mercados centrales y la encrucijada de costos crecientes vs. ingresos *flat*, que atrapa a los broadcasters y las grandes productoras. Del otro, están el

empuje de las economías emergentes —Rusia, Asia, América Latina— y el nuevo entorno multimedial, con canales nuevos —abierto, pagos, TDT, VOD, IPTV, etc.— lanzándose en forma casi permanente en todas las regiones.

Con esta gran ensaladera, con este gran *puzzle*,

hay que lidiar... ¿Vale apostar fuerte a crecer o conviene ser cauto en el 2012? El problema es que estas realidades a favor y en contra coexisten en forma bastante armoniosa entre sí, no parecieran chocar o debilitarse mutuamente. Entonces, es muy difícil fijar patrones de conducta. Antes, los tiempos se podían clasificar bastante rápido entre 'buenos' y 'malos'. En los buenos se avanzaba y en los malos se aguantaba... ahora hay que hacer ambas cosas al mismo tiempo.

El MIPTV es la primera gran cita mundial para ir encausando este devenir dual. Lo mejor que se puede hacer en este informe central, es exponer testimonios reveladores que hemos ido reuniendo en los últimos meses y eventos, con respuestas que se vienen encontrando a este *puzzle* que hoy constituye el mercado.

AQUÍ VAMOS...

• **David Ellender, FremantleMedia (UK), CEO:** 'A nivel global, nuestro gran reto hoy es la 'Segunda Pantalla', producir nuestros shows



Brazil: Goyo García, acquisitions from Band, Daniela Beyruti, director of SBT, Elisa Ayub, international sales, and Helio Vargas, programming director from Band, León Abravanel Jr., director of production, and Richard Vaun, advisor to the board, both of SBT

TODO EL MUNDO QUIERE ESTAR EN BRASIL, ES EL GRAN MERCADO PARA LOS TIEMPOS QUE VIENEN



Televisa y Viacom coproducen dos nuevas series: José Pepe Bastón y Fernando Pérez Gavilán de Televisa (extremos), con Cyma Zarghami y Tatiana Rodríguez de Nickelodeon, Sofia Ioannou y Pierluigi Gazzolo de Viacom

LOS ACUERDOS DE FORMATOS Y CO-PRODUCCIONES, SE AFIANZAN COMO 'EL' NEGOCIO HIGH-END EN EL MERCADO ACTUAL DE CONTENIDOS

agreements we made with **Sony** (focused on Europe and Asia) and **Lionsgate** (focused on Anglo USA) for the development of formats and co-productions. Business is going to that direction, despite we are selling canned programs very well. They bring their network of local producers and relationships with broadcasters, and we bring the best of fiction formats. They are win-win partnerships to make a difference in these so demanding markets—see the separate interview.

- At the same time, **Ricus Jansegers**, SVP international programming, **ProSiebenSat.1** (Germany) says: 'A big trend now in Europe are daily formats for the prime time, from Monday to Friday. The trend started with realities, cooking shows, but now the formats must be only fresh, any genre or mixing genres, as *Mr. and Mrs.*, for instance'.

- Programming twists? **History Channel**, with its 'real life character' realities as *Storage Wars*, beat last summer the free U.S. networks dramas in the U.S. market, shocking the analysts. **Pro TV** (Romania) has just replaced Hollywood major films at 8,30pm by a teen own produced series, generating huge ratings. Finnish broadcaster **YLE**, is changing its **TV2** channel: it will be youth-oriented, with more U.S. products than European ones.

- In Asia, there are new TV channels in The Philippines (from **TV5**, the third broadcaster), in Indonesia (**Kompas TV** launched in

September), Myanmar (**Myawady** is launching six new channels) and Malaysia; there are new media developments in Vietnam and China, and new merges in Indonesia (**SCTV** bought **Indosiar**) and The Philippines (**IBC 13** and **TV5** for prime time), among others. **Harsiwi Achmad**, director of programming and production of the broadcaster **SCTV**, Indonesia: 'Apart from **Indosiar**, we are launching a new generalist TV channel, **MAC**, in 2012'.

- About the 360° expansion, **Hasbro** (licensing leader) and **YouTube** (online leader) had booths last Mipcom for the first time, looking for developers of original content for their environments, and to make win-win alliances. **CTC Media** from Russia said: 'We manage three models of new media: VOD (*VideoMore*) *SmartTV* (set-top box) and mobile (Apple and Android). *SmartTV* has already surpassed the subscribers of the IPTV market: 3,4 millions against 3,7 millions'.

- After the launch of **Netflix** in late 2011 in



TVP, Poland: Maria Nadolna, general manager, Magdalena Chajewska, programme buyer Films, TVP1, Krzysztof Jaworski, sales, Agata Ziomek, sales, and Urszula Strzelczyk-Piasecka, head of domestic and international acquisitions

CENTRAL AND EASTERN EUROPE HAS ALREADY EVERYTHING TO GAIN WORLDWIDE MARKETS, WITH BOTH THEIR OWN FORMATS AND FINISHED PRODUCTS

Latin America, many on demand systems are appearing in the region, as **Net Movies** in Brazil, **Fox Hits** in the basic TV cable, **Moviecity Play** and **ESPN3**. Various new developments are expected for this year.

- At Mipcom, one of the most non-traditional booths was held by **Construir.TV**, an Argentine new DDT channel hosted by **Fundación UOCRA**, a non-profit association promoted by the local union of construction workers. The National governments, both in Latin America and Asia, are participating more and more in media developments.

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Jason Ropell, Sean Carey y Andy Yeatman, adquisiciones de Netflix América Latina, con Alex Marín, SVP sales de Sony Latin America

EL LANZAMIENTO DE NETFLIX DISPARÓ LA SALIDA DE VARIOS SISTEMAS VOD Y SVOD EN AMÉRICA LATINA. DENTRO DEL NEW MEDIA, ES UNA DE LAS VÍAS CON MAYOR POTENCIAL DE AQUÍ EN MÁS.



Ricardo Scalomandre, TV Globo Brasil, Carlos Bardasano, EVP del Grupo Cisneros, Epigmenio Ibarra, director de Argos México, y Emilio Romano, nuevo presidente de Telemundo

LAS ALIANZAS WIN-WIN DE PRODUCCIÓN PROLIFERAN ENTRE LOS PLAYERS LÍDERES DE AMÉRICA LATINA. EL MERCADO U.S.: HIS-PANIC REDOBLA SUS FORTALEZAS ANTE LA CRISIS DEL MERCADO ANGLO AMERICANO.

nuevos productos para el brazo distribuidor de Red Arrow, **SevenOne International**.

- **José Bastón**, presidente de TV y contenidos de **Televisa** (México): 'A nivel internacional, nuestra prioridad hoy son las alianzas con **Sony**

(con foco en Europa y Asia) y con **Lionsgate** (con foco en USA anglo), para desarrollo de formatos y co-producciones. Vendemos muy bien lata, pero hacia allí va el negocio... Ellos aportan su red de productoras locales y relaciones con

broadcasters, nosotros los mejores contenidos de ficción. Son alianzas win-win para dar un salto en estos mercados tan exigentes' —ver reportaje aparte.

- Por otro lado, **Ricus Jansegers**, SVP inter

separate interview, this issue.

THE TWO POSSIBLE FUTURES

So, where is the current dual context going?

THE TWO POSSIBLE FUTURES

VISION (+)

- ECONOMICAL SITUATION TURNS STABLE
- CENTRAL MARKETS GO FORWARD WITH THE EMERGENT COUNTRIES
- THE NEW TV CHANNELS, WITH MONEY, BECOME REAL CONTENT ALTERNATIVES

VISION (-)

- THE FINANCIAL CRACK GOES CHRONIC
- STRUGGLING RELATIONSHIP COSTS VS. REVENUES GENERATES MORE MARKET CONCENTRATION, WITH MERGERS
- DIVERSITY OF TV CHANNELS TURNS TO BE AN ILLUSION

business is worth 226 thousand million euros, and 80% of such volume is produced only by 17 countries: USA, UK, Canada, But

LOS DOS FUTUROS POSIBLES

Visión (+)

- SITUACIÓN ECONÓMICA ESTABILIZADA
- LOS MERCADOS CENTRALES SE POTENCIAN JUNTO A LOS EMERGENTES
- LOS NUEVOS CANALES, CON RECURSOS, PASAN A SER REALES ALTERNATIVAS

Visión (-)

- LA INESTABILIDAD ECONÓMICA SE VUELVE CRÓNICA
- LA ECUCIÓN COSTOS VS. INGRESOS SE VUELVE CRÍTICA Y GENERA MÁS CONCENTRACIÓN DE MERCADO, CON FUSIONES
- LA DIVERSIDAD DE CANALES PASA A SER ILUSORIA

mercado de programación, especialmente (Alemania), comenta la gran tendencia a la



Two alternatives appear the most logical ones: one for the better, and the other for the worse. On the former, it is expected that economic situation of the core countries becomes stable, so they may again become emerging markets. On the good move, and new channels worldwide gets more resources to become real new windows compared to current channels. The industry would enter in a very good time.

cially solid European markets are today a crucial factor in the international production situation. Here, fiction is handling the new thing.

about costs-incomes, gets would be business for fewer and fewer players and we would have new big mergers (as in Spain, turning an edition of the diversity channels, but new media adds to the map.

Another option could be a mixture of the two previous alternatives, generating a new big

Bernd Reichart, managing director of DTT Channels, Antena 3 (Spain), completes about the media evolution: 'In our country we keep

mundial de eventos), describe su estrategia seeing that best choice for DTT channels is to en base a la evolución del mercado mundial: 'Nos concentramos en menos regiones pero las de mayor potencial de desarrollo. El negocio mundial de contenido de euros, y el 80% sólo 17 países, con las economías están fluyendo. En Asia, por ejemplo, crece al doble año población mundial, pasado a ser central en nuestros esfuerzos.

Bernd Reichart, managing director of the DTT Channels, Antena 3 (Spain), completa sobre la evolución del mercado mundial: 'Nos concentramos en menos regiones pero las de mayor potencial de desarrollo. El negocio mundial de contenido de euros, y el 80% sólo 17 países, con las economías están fluyendo. En Asia, por ejemplo, crece al doble año población mundial, pasado a ser central en nuestros esfuerzos.

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Acuerdo en la última Natpe Miami: Jaime Sánchez Cristo, presidente de Vista Productions, Fernando Gaitán, VP de Producción, y Gabriel Reyes, presidente, ambos de RCN Colombia, con Fernando Barbosa y Leonardo Aranguibel de Disney Media Networks Latin America

COLOMBIA SE SIGUE POTENCIANDO COMO POLO PRODUCTOR DENTRO DE AMÉRICA LATINA. TANTO MAJORS COMO INDEPENDIENTES, ENCUENTRAN CALIDAD DE PRODUCCIÓN A COSTOS RAZONABLES



Acuerdo entre CCTV de China con Venecia Internacional: Peter Tinoco y Manuel Pérez, VVI; Li Jian, China International TV Corporation (CITVC), Miguel Dvorak y Cesar Diaz, VVI

Marc Diano, Chiatte... Fox Italy; Marco Gíngoli, Sony Italy

adays there is no other option than grow/take care at the same time. Though, betting on growth is essential, because those who don't keep growing, get stuck and current market does not forgive bland positions. This is for sure.

to measure and sell them all together. TDTs multineas las pautas del canal abierto y los TDTs are airing, grabbing 1% of the total of the para medirlas y venderlas en bloque. Los TDTs ya acaparan cerca del 10% de la torta publicitaria total española'—ver reportaje aparte.

Achmad, director de programación y producción del broadcaster SCTV, Indonesia, dice: 'Además de Indosiar, estamos por lanzar un nuevo canal de TV generalista, MAC, en 2012. ¿A dónde va a desembocar el contexto dual actual, entonces? Dos alternativas se ven como las más lógicas, una hacia mejor y otra hacia peor. (líder en licensing) y YouTube (líder en online). Lo esperable es que la situación económica de los tuvieron stands en el último Mipcom por países centrales se estabilice, estos se empiecen a sumar a los emergentes y los nuevos canales original para sus entornos, y para hacer alianzas que van surgiendo tengan mayores recursos para win-win. CTC Media de Rusia dijo: 'Nosotros ser verdaderamente nuevas ventanas frente a los manejando tres modelos de new media: VOD (VideoMore) Smart TV (set-top box) y mobile (Apple y Android). Smart TV ha superado los suscriptores del mercado de IPTV, 3,4 millones contra 3,7 millones.

La opción mala sería que la situación económica se mantenga inestable crónicamente y la ecuación crítica de costos vs. ingresos se siga agravando. Allí habría negocio para cada vez menos jugadores y se acentuarían las fusiones mand están apareciendo en la región, como Net Movies en Brasil, Fox Hits en el paquete básico manejado por cada vez menos grupos, volviendo de cable, Moviecity Play e ESPN3. Se esperan varios nuevos proyectos durante 2012.

En Mipcom, uno de los stands menos tradicionales fue el de Construir.TV, un canal argentino de DTT creado por la Fundación ersaladera con los elementos mencionados UOCCA, una asociación sin fines de lucro entreverados... actualmente no queda otra que promovida por la unión local de trabajadores crecer/cuidarse a la vez. Pero apostar a crecer de la construcción. Los gobiernos nacionales, es clave porque hoy en día el que no avanza, se tanto en Latinoamérica como en Asia, están estanca, y el mercado actual no perdona posturas participando cada vez mas en proyectos en insulas. Eso si es seguro.

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Nicolas Smirnoff y Fabricio Ferrara

Patrick Jucaud, Basic Lead (organizadora

THE WIN-WIN ALLIANCES BETWEEN BIG PLAYERS OF DIFFERENT REGIONS, IS ONE OF THE KEYS OF THE NEW GLOBAL CONTENT MARKET LATAM

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- THE FINANCIAL CRACK GOES CHRONIC
- STRUGGLING RELATIONSHIP COSTS VS. REVENUES GENERATES MORE MARKET CONCENTRATION, WITH MERGERS
- DIVERSITY OF TV CHANNELS TURNS TO BE AN ILLUSION

Two alternatives appear as the most logical ones: one for the better, and the other for the worse. On the former, it is expected that economic situation in the core countries becomes stable, so they may join the emerging markets on the good move, and new channels worldwide gets more resources to become real new windows compared to current channels. Then, industry would enter in a very good time.

Bad option would be that economic situation keeps unstable and critic equation about costs-incomes, gets worse. So, there would be business for fewer and fewer players and we would have new big mergers (as in Spain), turning an illusion the diversity of channels that new media adds to the map.

Another option could be a mixture of the two previous alternatives, generating a new big



Acuerdo entre CCTV de China con Venevisión Internacional: Peter Tinoco y Manuel Pérez, VVI; Li Jian, China International TV Corporation (CITVC), Miguel Dvorak y Cesar Díaz, VVI

THE WIN-WIN ALLIANCES BETWEEN BIG PLAYERS OF DIFFERENT REGIONS, IS ONE OF THE KEYS OF THE NEW GLOBAL CONTENT MARKET LATAM

puzzle... nowadays there is no other option than grow/take care at the same time. Though, betting on growth is essential, because those who don't keep moving, get stuck, and current market does not forgive bland positions. This is for sure.

Nicolás Smirnoff and Fabricio Ferrara

LOS DOS FUTUROS POSIBLES

Visión (+)

- SITUACIÓN ECONÓMICA ESTABILIZADA
- LOS MERCADOS CENTRALES SE POTENCIAN JUNTO A LOS EMERGENTES
- LOS NUEVOS CANALES, CON RECURSOS, PASAN A SER REALES ALTERNATIVAS

Visión (-)

- LA INESTABILIDAD ECONÓMICA SE VUELVE CRÓNICA
- LA ECUACIÓN COSTOS VS. INGRESOS SE VUELVE CRÍTICA Y GENERA MÁS CONCENTRACIÓN DE MERCADO, CON FUSIONES
- LA DIVERSIDAD DE CANALES PASA A SER ILUSORIA

mundial de eventos) describe su estrategia en base a la evolución del mercado mundial: 'Nos concentramos en menos regiones pero las de mayor potencial de desarrollo. El negocio mundial de contenidos hoyes de 228 mil millones de euros, y el 80% de ese volumen lo generan sólo 17 países, con USA y UK al frente. Pero sus economías están flat... Medio Oriente, África y Asia cercana son sólo el 1,5% del negocio, pero crecen al doble año a año. Y tienen el 70% de la población mundial. Por eso Discop Istanbul ha pasado a ser central en nuestros esfuerzos'.

• Bernd Reichart, managing director de los canales TDT de Antena 3 (España) completa sobre la evolución medial: 'En nuestro país se sigue demostrando que la mejor opción para los TDTs es ser generalistas, es decir para un público amplio. Los canales de nicho, aún muy buenos, seguido cierran. Y también hemos impuesto la estrategia de la 'pauta única', es decir tornar si-

multáneas las pautas del canal abierto y los TDTs para medirlas y venderlas en bloque. Los TDTs ya acaparan cerca del 10% de la torta publicitaria total española' —ver reportaje aparte.

LOS DOS FUTUROS POSIBLES

¿A dónde va a desembocar el contexto dual actual, entonces? Dos alternativas se ven como las más lógicas, una hacia mejor y otra hacia peor. Lo esperable es que la situación económica de los países centrales se estabilice, estos se empiecen a sumar a los emergentes y los nuevos canales que van surgiendo tengan mayores recursos para ser verdaderamente nuevas ventanas frente a los canales actuales. La industria entraría en un muy buen momento, ojalá.

La opción mala sería que la situación económica se mantenga inestable crónicamente y la ecuación crítica de costos vs. ingresos se siga agravando. Allí habría negocio para cada vez menos jugadores y se acentuarían las fusiones (como en España) y el mercado pasaría a ser manejado por cada vez menos grupos, volviendo ilusoria la diversidad de canales que el new media agrega al mapa.

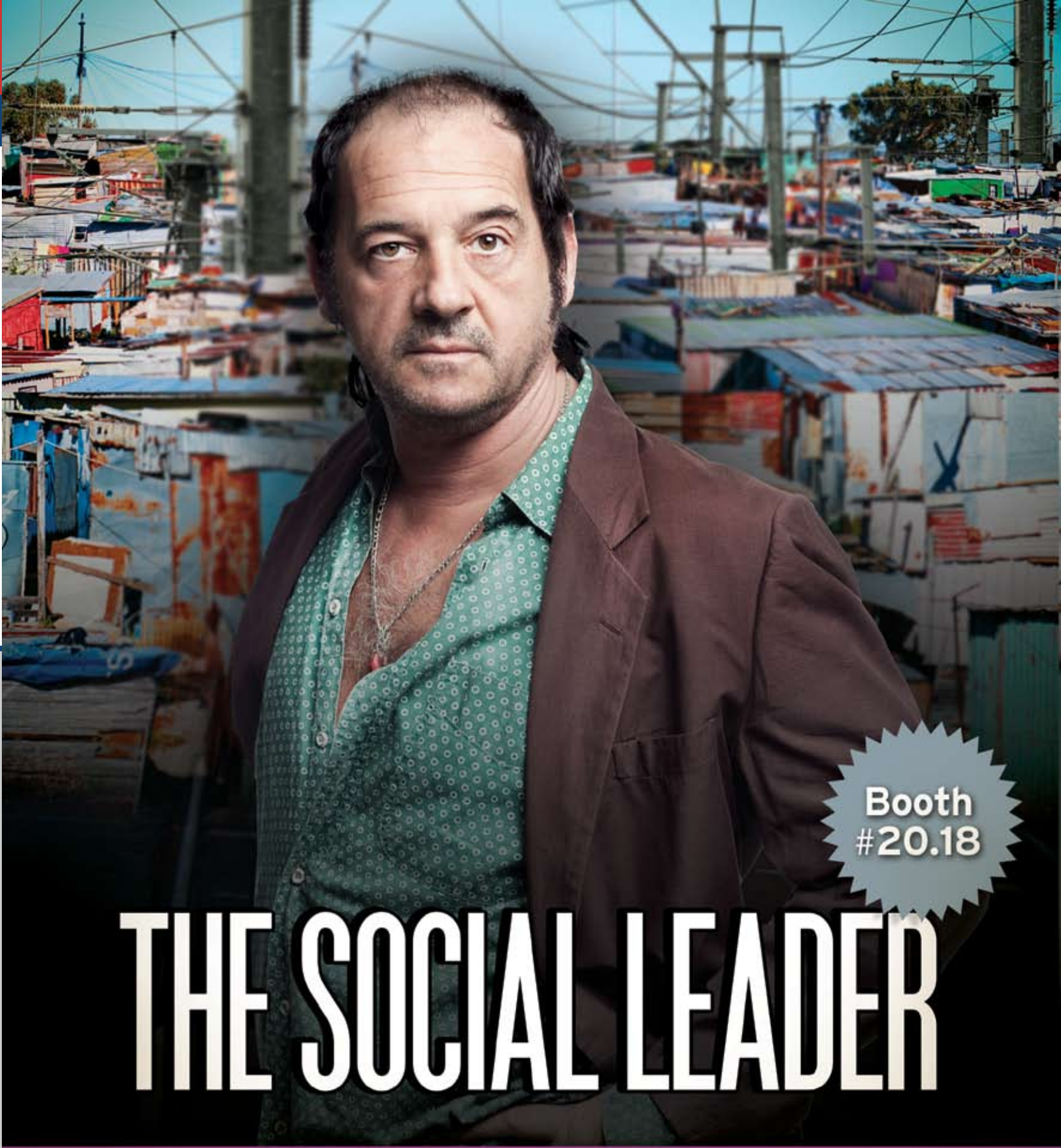
También se podría dar una mixtura de estas opciones, pasando a generarse un nuevo puzzle/ensaladera con los elementos mencionados entreverados... actualmente no queda otra que crecer/cuidarse a la vez. Pero apostar a crecer es clave porque hoy en día el que no avanza, se estanca, y el mercado actual no perdona posturas insulsas. Eso sí es seguro.

Nicolás Smirnoff y Fabricio Ferrara



Acuerdo en la última Natpe Miami: Jaime Sánchez Cristo, presidente de Vista Productions, Fernando Gaitán, VP de Producción, y Gabriel Reyes, presidente, ambos de RCN Colombia, con Fernando Barbosa y Leonardo Aranguibel de Disney Media Networks Latin America

COLOMBIA SE SIGUE POTENCIANDO COMO POLO PRODUCTOR DENTRO DE AMÉRICA LATINA. TANTO MAJORS COMO INDEPENDIENTES, ENCUENTRAN CALIDAD DE PRODUCCIÓN A COSTOS RAZONABLES



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BY SARAH LABIDURIE - EURODATA TV WORLDWIDE

NEW RECORDS IN THE FRENCH TELEVISION MARKET



Television is setting new records across the world. These performances are driven by the development of digital equipment and by innovative content, which break down boundaries between countries, genres and platforms. The mix of live TV and interactivity offers viewers a more social and engaging experience as television channels extend their content online. Internet and social networks are reinforcing the power of TV.

Daily television viewing times are up across most major markets during 2011. French television broke new records with a daily viewing time of 3 hours and 47 minutes per individual, i.e. an increase of 15 minutes compared to 2010.

These very high results could be explained by multiples factors. First, the explosion in digital devices, which brings an increasingly offer, creates new uses and thus helps to push up viewing times across the world. In 2005, 0.2% of French households were equipped to receive digital television. During the second quarter of 2011, this figure has risen to nearly 89%. New forms of digital technology are also showing healthy growth. In the first quarter of 2011, 31.4% of mobile phone users were equipped with Smartphones, and 4.6% of households had connected TVs in the second quarter, levels of equipment which leave a considerable margin for growth.

This expansion creates a growing appetite for content, which can be consumed on other devices, and this is the case across all major international markets. Moreover, the time shifted viewing is measured since January the 3rd, which implied a growth of the daily viewing time per individuals, and the switch-off to digital

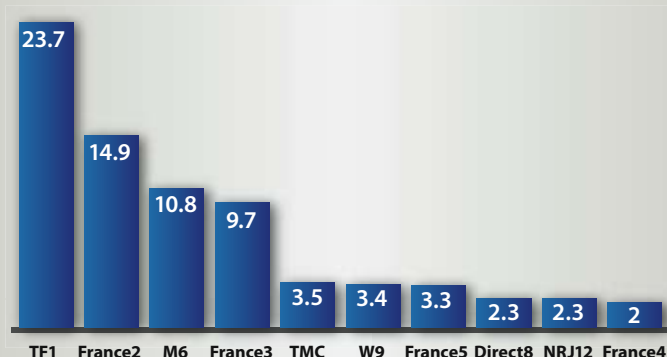
television has been complete in 2011 and has provided access to new channels.

Beyond technology, burning issues and sport events brought audience together: Fukushima, the Arab Spring and the Strauss-Kahn scandal, etc. Faced with the instantaneous news offered by Twitter, TV can respond with both exclusivity and live coverage. Regarding sports, despite the absence of the Olympic Games, and the football World Cup, regional competitions as well as the Rugby World Cup managed to boost channels' ratings.

Lastly, contents remain the most important driver of success. From September to December 2011, the French channels have launched more than 90 new shows (only fiction, entertainment and factual programs), mostly aired on prime time. The majority of these are factual programs and more specifically magazines. Fiction is still popular, but while in most countries local productions account for both the majority of broadcast hours and the biggest audiences, in France, it is U.S. series that gathered the largest audience.

In fact, the top five best performing programs featured no less than three U.S. series, a phenomenon that is quite specific to France. The best performing program was the annual

MARKET SHARE, BY CHANNELS - TOTAL



Source: Eurodata TV Worldwide / Relevant partners



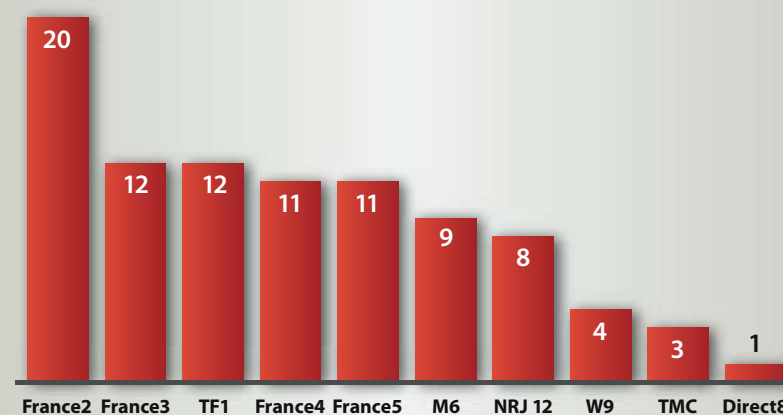
The best performing program was the annual charity concert *Dans l'oeil des enfoirés* with more than 12 million viewers on TF1

charity concert *Dans l'oeil des enfoirés* with more than 12 million viewers, for a share of 49.7%. As usual, all the best performing programs were aired on the leading French channel, TF1.

Even if there are only established series in the French top five, French channels nonetheless launched many entertainment programs (especially reality shows and comedy shows) and series this year, in an attempt to reinvent themselves.

TF1, the leading channel with a share of 23.7% in 2011, broadcast essentially entertainment programs and series (mostly US and French series). Its flagship shows are the entertainment formats *The Price is Right*, *Family Feud*, *Masterchef*, *Survivor*, *Dancing with the Stars* and the series *Criminal Minds*, *The Mentalist* and *CSI*.

NEW SHOWS PER CHANNELS (SEP.-DEC. 2011) (MORE THAN 90 NEW SHOWS LAUNCHED SINCE SEPTEMBER 2011)



Source: Eurodata TV Worldwide / Relevant partners

This season, it launched five new US series and five entertainment shows. For example, the comedy show *Après le 20h c'est Canteloup* gathered 7.2 million viewers every night which is a score in line with the channel results, while the variety show *Vendredi, tout est permis avec Arthur* reached 5.9% market share.

This year would be the year of international formats adaptations at TF1 that launched the adaptations of *Strictly Come Dancing* and *I Get That a Lot* aired weekly on Saturdays prime time, and *Money Drop* aired daily on access prime time.

TMC, owned by TF1, is the leading DTT channel with a share of 3.5% in 2011. This season, the channel launched two hits: *Downton Abbey*, the English series gathered 830,000 viewers for a share of 4.2% (+ 1.1 point compared to its slot average) and *Zone Paranormale*, a magazine dedicated to the universe of mystery and paranormal. The program reached a share of 4.2%.

France 2, the first public channel, reached a 14.9% share in 2011 and is the channel that launched the greatest volume of new programs, with documentaries, society magazines and game shows. With the aim at attracting younger viewers, the channel also brought in new reality formats such as *Hello*, *Goodbye* and *Sing-off*. However, these new shows have failed to gather a larger audience.

The documentary series *Apocalypse Hitler* seems to be the success of this fall with 6.5 million viewers for a share of 22.8%. And the mini-series *Deux flûtes sur les docks* and the magazine *Histoires en séries* managed to enhance the channel's results (with respectively 3.9 and 3.7 million viewers).

The second public channel with a 9.7% share, France 3 is characterized by its regional orientation, and is mostly dedicated to cultural and educative programs. The channel gathered an audience that was a little older than the other

public channels. The flagship shows are *Plus belle la vie*, *Des racines et des ailes* or *Louis la Brocante*, are still popular and performed well, whereas the new programs launched this fall (mostly documentary series and magazines but also some game shows) didn't manage to impose themselves on the grid and most of them were disappointing in term of audiences, such as the game show *Make Me a Champion* or the talk show *Vendredi sur un plateau*.

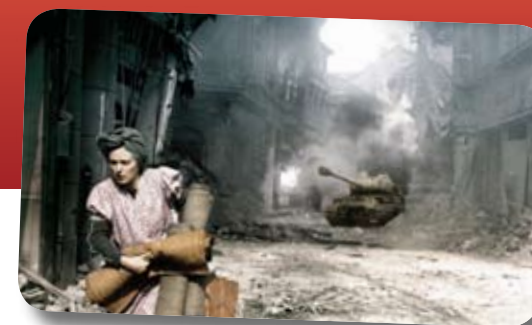
There has been some innovation at France 3, however, in the shape of a new interactive platform for its flagship show program *Plus belle la vie*. Indeed, it is now possible to interact with the series, from mobile applications or from the website.

France 4 is mostly dedicated to entertainment, and its key target is younger than the other channels of the public group. This season, the channel launched many new late night magazines such as *Une semaine d'enfer* or *Ça va mieux en le disant* that failed to convince the audience and have been axed from the schedule. The comedy show *Ces enfants qui nous font rire* performed well with a share equivalent to twice the channel share.

France 5's grid is mostly composed of educative programs, cultural magazines and documentaries. This fall, the documentary of *David Attenborough First Life* has been a success, with 340,000 viewers for a share of 5.2%.

M6 targets a young audience and reached a 10.8% share in 2011, staying in a third place for the first time behind TF1 and France 2. It unveiled a selection of new adaptations with *Ramsay's Kitchen Nightmares*, *X Factor* and the adaptation of the Dutch reality show *Bonje met de Buren*, which gathered 2.6 million viewers for a share of 20.6% (+ 8.3 points compared to the slot).

Regarding W9, the generalist and musical channel decided to expand its entertainment offer with the talent quest *La meilleure Danse* aired in



France 2: *Apocalypse Hitler* was a huge success this fall with 6.5 million viewers for a share of 22.8%

prime time, and the reality soap *Les Ch'tis à Ibiza* aired daily in access, which gathered a share of 4.3% (+ 1.5 point compared to its slot).

NRJ 12's targets 11-35 years old with reality shows, series (both US and French), and society magazines. It was globally successful with its new programs with only one failing to take off, the youth series *Good Luck Charlie*. The biggest success is *Star Academy*, 10 ans d'émotions with a 5.5% share and 1.5 million viewers. It represents 3.6 points compared to the channel average. It was such a success that the channel decided to re-launch a new version of the show in 2012.

Direct 8 has evolved its grid since its launch in 2005, with an increasing generalist programming, mostly composed of series, films, TV movies, sports and society and information magazines. The channel launched only one new program this fall, the comedy show *Les maîtres du rire*, which gathered 500,000 viewers for a share of 2.5%.

SUMMARY

Globally, the French channels have met with mixed results in new attempts to innovate and keep younger audiences hooked. To combat the gloomy economic climate the viewer is also looking more and more towards comedy. Programs looking at the economy and society have been cropping up everywhere this year, but only those offering an original take on them while allowing the viewer to feel connected are keeping the viewer coming back.

More local and aware of the economic and social climate, the viewers need to feel connected and close to their environment. They are connected to their everyday life via reality shows and docu-soap, but also via Facebook and Twitter that have become essential companions of TV shows. Some new formats go even further, putting interactivity at the heart of the concept. If as yet few homes are equipped with connected televisions, it seems that viewers are already connected.

TOP 5 BEST PERFORMING PROGRAMS (2011)

Rank	Channel	Day	Date	Time	Program	Genre	Rat%	000'	Shr%
1	TF1	Fri	11/03/11	20:53	Dans l'oeil des enfoirés	Variety Show	21.5	12.531	49.7
2	TF1	Sun	18/09/11	18:53	TF1 20 heures	News	21.3	12.495	44.4
3	TF1	Wed	31/08/11	20:49	The mentalist	Series	17.7	10.361	40.2
4	TF1	Tue	14/06/11	21:41	House M.D.	Series	16.3	9.520	36.8
5	TF1	Wed	30/03/11	20:51	Criminal Minds	Series	16.1	9.414	33.0

Source: Eurodata TV Worldwide / Relevant partners

bTV, BULGARIA: 'WE BELIEVE IN THE BENEFITS OF A MULTICHANNEL STRATEGY'



Vicky Politova, Chairman of the Board of directors and general director, bTV Media Group

VICKY POLITOVA has built a tremendous career at bTV, since the launch of the company in 2000. After CME Group acquires the company in 2010, she was appointed as COO of bTV Media Group, and since May 2011 has been Chairman of the Board of Directors and general director of the leading Bulgaria TV group, which operates six TV networks: bTV, bTV COMEDY, bTV CINEMA, bTV ACTION, bTV LADY and RING.BG.

bTV Media Group leads the Bulgarian market, in both audience and advertising revenues. 'Our flagship channel bTV achieved the best viewership results in the past 8 years. The audience share for 2011 was nearly 40% (All4+), increasing almost

2% compared to 2010, while our main competitor, Nova (from MTG) reported a 13.3% share. The combined share of all our channels is nearly 45%, compared to 21% share for the MTG channels', explains Vicky Politova, Chairman of the Board of directors and general director.

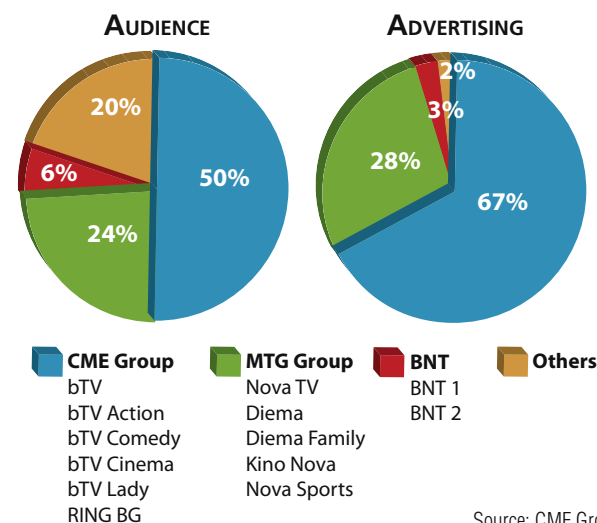
According to a survey made by Market Links in 2011, bTV is the 'most innovative, modern, dynamic, socially responsible, bold and ambitious brand on the market', says Politova. 'bTV is the favorite channel of 53% of the viewers aged 18-54 vs. only 10% for the main competitor', she remarks.

Competition has 'grown significantly', but the company long-term programming strategy 'neutralized the ambitious efforts' of the competitors (with similar moves) and 'increased the gap' between it and the rest of the channels.

'Our primary goal is expanding our niche channels portfolio and developing new digital projects. Our six channels offer a well balanced mix of genres, satisfying different target audiences. The most recent channel launched in January is the female-oriented bTV Lady'.

'We believe in the benefits of a successfully developed multichannel strategy, and are convinced that it will help us meet the challenges of the transition to DTT. We are further expanding our Internet presence in 2012, under a "one content multiple distribution strategy" trying to establish a direct distribution arm for our content'.

AUDIENCE AND ADVERTISING MARKET SHARE, PER GROUPS (2011)



PROGRAMMING STRATEGY

'We are maintaining a focus on original local fiction like House Arrest, which not only generate rating points, but also give us the necessary flexibility of taking more runs during longer broadcast windows. The lack of exclusivity on foreign content and the constantly overlapping windows, with limited runs over small license periods, does not allow us to reach a desired distinguished presence



In its second season, Bulgaria's Got Talent is one of the top shows of the local TV

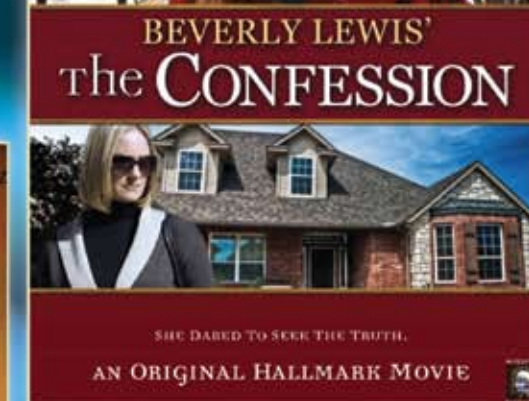
and efficiency for our channels to the extent that local production does. Weekly local fiction series not only added more viewers, but were able to attract a younger, more active audience, thus improving our sales pitch', highlights Politova.

'We will upgrade our grids with more comedy programs, complemented with a selection of upcoming TV premiers of Hollywood blockbusters and top rated acquired series, especially the Turkish, which were a hit in 2011. News and current affairs have always been a top priority: our shows have always been the main pillar and we have been an unquestionable information leader in Bulgaria for over 10 years in a row. We launched a dedicated online news platform in early 2012'.

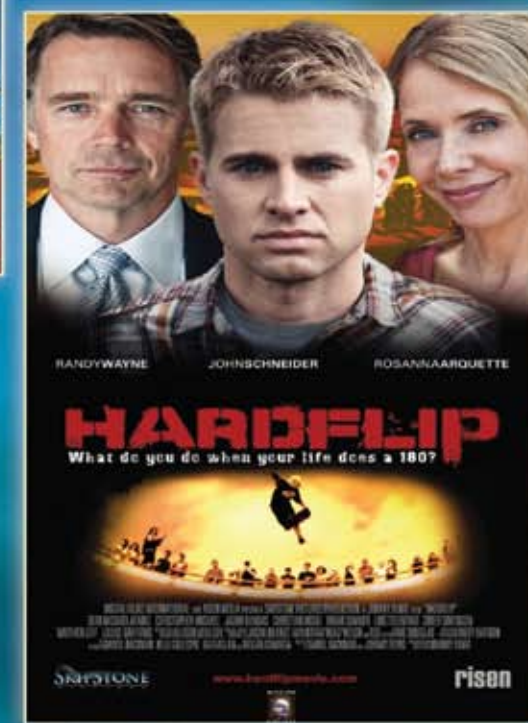
About entertainment, bTV primetime we will have a second season of Bulgaria's Got Talent. 'Innovative reality and entertainment programs will also remain in our focal point in 2012', she remarks.

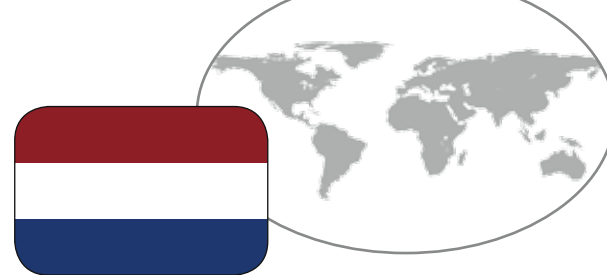
'By maintaining high levels of investment in strong content and with innovative scheduling techniques, we were recognized and supported by our clients, who on their turn were tempted to maintain good levels of investment with us. On the other hand, the successful investment in content also allowed us to earn higher subscription revenue from our cable channel offering to the networks'.

'We will improve and promote the VOD platform, Voyo, on which viewers can catch up on all of their favorite local shows from bTV immediately after broadcast, as well as watch hundreds of movies and series and catch live streamed events. It is a revolutionary way to satisfy viewers' demands for entertainment at their convenience and offers people an alternative to piracy', completes.



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DICK DE RIJK: 'GAME SHOWS ARE MOST SUITABLE TO TRAVEL AROUND THE WORLD'



Dick de Rijk

PRENSARIO interviews DICK DE RIJK, the creator of one of the most important format that has travelled all around the world: *DEAL OR NOT DEAL*, adapted in over 150 countries. But DE RIJK has not stopped there, even with that successful title in his career. He continued working for the content business after having signed a strategic deal in 2009 with ProSiebenSat.1 (Germany) to develop formats and distributed worldwide by the group distribution arm, SEVENONE INTERNATIONAL.

After working as a creative executive in the advertising and gaming industries, de Rijk partnered in 1999 with Joop van den Ende, creating some instant TV-successes in Holland. A year later he formed a creative team with John de Mol focusing on "global TV-formats", resulting in a series of shows that travelled around the world.

In 2004, signed an exclusive first-look partnership with Endemol International, which resulted in numerous worldwide format successes. In 2007, three of the company top-5 format properties were created by Dick de Rijk, including *Deal Or No Deal*, *Show Me The Money* (William Shatner) and *Set For Life* (Jimmy Kimmel).

The alliance with ProSiebenSat.1 has brought new opportunities. He has developed *You*

Deserve It, first picked up by ABC in the US market and some 15 other territories. At MIPTV, de Rijk will pre-introduce a brand new game show *Ten Ladies Luck*.

THE CREATIVE PROCESS

'Any creative job is a sort of 24/7 thing going on in your head. Even when you sleep. You develop a kind of extra sense to be inspired by anything happening around you. In my case, the ideas come from unexpected angles. Most new shows we see on air are derived from stuff we have seen before. I try to create "strategic" formats, and a key characteristic of it is the novelty value. The success of *Deal or not deal* meant a crash course for me in international television, allowing me to know better the size and professionalism that Americans work with.'

'The culture, routing and skills of creativity in advertising appear to be a perfect base for creating TV formats. You learn to switch quickly in creative thinking and to change gears as deadlines approach. Advertising is a perfect education for TV format developers. If I were to recruit people for a creative team, I would look for them there, in the advertising business.'

'I never develop anything for a certain network or even for a specific territory, except the USA or UK —as they are the distribution engines in the television world. I work from the power of an idea, not from a local need. That's what I have been doing in partnership with Endemol for 8 years, and that's what I am doing now with the ProSiebenSat.1.'

'I love to work on game shows for two reasons. First, it requires a way of thinking with mechanisms and twists, which are also very useful for the creation of other genres, such as reality, or even plots for drama. Not vice versa. Every music is sound, but not every sound is music.'

'Second, 50% of all entertainment TV format sale worldwide is achieved with game shows of all nature. All other genres have to split the other half. Game shows are most suitable to travel around the world. The legal industrial origins are often clear. Less danger for rip-offs. Therefore they can sometimes have a protected life forever. Like *The Price Is Right* or *Wheel Of*

Fortune and Jeopardy. Top syndicated shows are sometimes older than I am.'

A helpful character or skill to make good formats? 'Mmm ... ask me my favourite music album or movie, I don't know. I say something and a second later I regret it. Steven Spielberg suffers from insecurity. He said once: 'Insecurity is like big ears, it doesn't change because you win Oscars'. Insecurity is a great help. Lots of new ideas are born because of it. Insecurity helps you to continuously be critical and often find the extra second idea, the third layer, the surprising twist that makes a format all of a sudden a top format.'

'Successful game shows have to be fascinating, easy to follow, easy to be part of, and explainable to an 80-year old person in 2 minutes. A promising game show needs a constant rising of the ratings until the very end. No fluctuations. It's a law. You need a fast and strong start. You have to capture the attention instantly and then you need some other ingredients to make your show as compelling as a football match, which is unpredictable and exciting till the very end, you don't want to miss a second', completes de Rijk.

MIPTV: TEN LADIES LUCK



Through SevenOne, de Rijk presents in Cannes the new format *Ten Ladies Luck*, where ten beautiful ladies on stage hide a percentage behind their sexy jackets. 'Who has what, behind the red zipper? We don't know. The only thing we know: together they are worth 100%. The show is stuffed with thrills and sensational reveals. But also: with great fun.'



See us at MIPTV, Stand 14.02

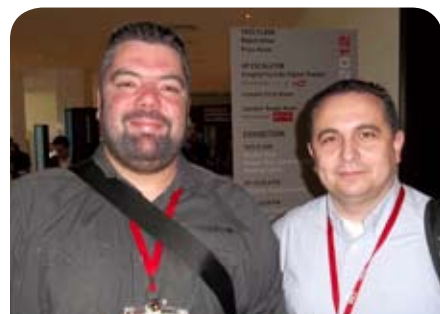


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RTP PORTUGAL, ACCORDING TO THE NEW MARKET RULES



Nuno Vaz, head of contents, and Hugo Andrade, programming director

Radio e Televisao de Portugal (RTP) is the public TV station and the third biggest broadcaster of the country, having reached between January to December of 2011 21.6% of the market share, after **TVI** with 25.7% and **SIC** with 22.8%, the two private networks.

The big news for the company this year is that the public group has to sale one of the channels, in part because of the economic crisis that is affecting Europe in general, and Portugal in particular. The decision was not taken yet, but the market expects to be the number one broadcaster of the group, **RTP1**, that will be sold and become a private channel.

Hugo Andrade, programming director, and **Nuno Vaz**, head of contents, explain to Prensario: 'We still don't know which channel

will be, but the true is that we will have only one channel to program and the programming strategy to follow will be the same: news/information programs; fiction series; and entertainment programs'.

'Its not easy to imagine having only one channel, so we are still in process of reflecting about how we are going to adapt our strategy. What it is completely sure is that the news will be a pillar of it, with more than 7 hours a day and one of the main brands of the channel', says **Andrade**.

'We will also have 1.500 hours of fiction (external production) and entertainment formats, as *The Voice (Talpa)*, which is one of the most watched shows of the station. We do not broadcast telenovelas, as it is a genre well produced by the competitors', adds **Vaz**.

'More than 60% of the production is in house', he continues and highlights: 'We have 3 hours of the talk show *Praça da Alegria* broadcast in the morning, and other 2 hours with the talk show *Portugal no Coração* in the afternoon'. **Andrade** adds: 'We produces and broadcast all of the genres, even more than the competitors: documentaries, infotainment, reality shows, kids programming, etc.'.

NEW MEDIA

Both executives remark that Portugal is a very *tech* country. 'We are 10 millions of inhabitants with 12 million of cell phones. All the TV shows including SMS and Internet registration were a success. The casting for *The Voice* was online with a system that recognizes your voice'.

'We are sure that the key is to have TV programs associated to web strategy. In that sense we do not only have available most



The Voice, adaptation of Talpa's format



Praça da Alegria, a three-hours talk show emitted during the morning

of our contents online, but also generate exclusively contents for the shows, specially some humor pills for our website and some fiction miniseries', add **Vaz** and **Andrade**.

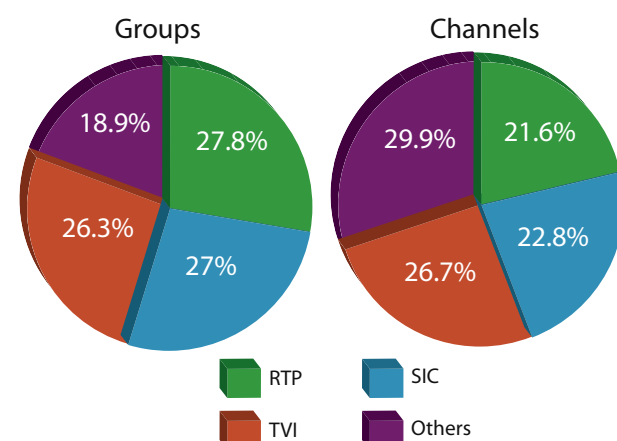
THE ACADEMIA PROJECT

Another interesting thing is the "Academia", a TV school where eight professors from **RTP** will teach to more than 100 talents to be formed in the television industry. 'It's a unique project for young people from 20 to 30 years old that would like to learn, to develop ideas for TV and for any other platform', explains **Vaz**, who is pretty enthusiastic on this project.

'The idea is that they learn to think different from our generation. They must develop *transmedia* and *crossmedia* projects about music, current affairs, magazines, etc. In the future we'll need new types and ways of producing contents at low costs'.

'We'll try this system in Portugal first, but we are already thinking in exporting the model to other countries, like the Portuguese-speaking territories Mozambique and Angola. Africa is now an emerging market in the TV industry so we'd like to be there first', finalize **Vaz** and **Andrade**.

PORTUGAL: MARKET SHARE, PER GROUPS AND PER CHANNELS (2011)



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FREMANTLEMEDIA: 'THE DEMAND FOR FORMATS IS A TRULY GLOBAL PHENOMENON'



Trish Kinane, president, Worldwide Entertainment, FremantleMedia

'Today's format industry is a very sophisticated business, and it's grown massively over the past ten years. 2011 was the biggest year, as almost 100 formats travelled to two or more territories and around 340 local adaptations were produced worldwide.'

Trish Kinane, president, Worldwide Entertainment of **FremantleMedia** (UK), remarks to PRENSARIO: 'The demand for formats is a truly global phenomenon. The business is



Total Blackout Denmark, from Fuji TV. The format has been re-commissioned in Greece for a second season, too.



The new show at MIPTV **Recipe To Riches** was launched on Food Network Canada, and its nearly double the size of the prime time average of the channel

thriving and there is an increasing quality on the offer. Game shows are on the top because they had very clear structures and were able to translate well around the world. From our catalogue, *The Price Is Right* is the longest running game show in history, and *Family Feud* has been adapted in more than 50 countries; Take me out has travelled to more than 20 countries, too.'

'We have seen that physical game shows, like the ones from **Fuji TV**, Japan, *Hole In The Wall* and *Total Blackout* —recently re-commissioned in Greece for a second hit series and has been picked up by **Syfy** in the US— have moved the game show genre on again', she adds.

The company has a "Creative Exchange Alliance" with the leading Japanese broadcaster. 'Japanese programming has a unique creativity, a very strong sense of energy, action and originality, and the shows are very different, distinct and fresh. Other shows are *Body Bowling*, and *Boxing Glove*, to be launched at MIPTV.'

FremantleMedia has visited **ABC** in Japan, who has a very rich catalogue of variety and reality shows. 'Magnum Media's *Don't Stop Me Now* has been sold to multiple territories after MIPCOM 2011. We aim to work with the best partners, on acquiring top formats, and also incredibly focussed on our own creative internal development, division led by **Rob Clark**, director of Global Entertainment Development.'

Trends? She answered: 'Interactivity. Digital elements, such as online gaming via **Facebook** and mobile as well as **iPad**, **iPhone** and **iPod Touch** applications have helped keep iconic game shows such as *The Price is Right* to consumers. *Family Feud* & *Friends* on iOS has around a million daily active users. We take brands that have been around for several years and make them more accessible for the current generation.'

FremantleMedia is in a 'leadership position in both creatively and operationally', considers **Kinane**. 'We had the highest number of travelling formats last year and we also produced the most new local adaptations.

We care about quality. The longevity and returnability of our formats is also something to note. We are also focussed on creative development for the future.'

In terms of how formats are being broadcast, every territory is different. 'The beauty of a great title is its flexibility. *Family Feud Slovakia* has had such amazing success in its daily slot that they are now running a weekly special in prime time there as well.

MIPTV: HERITAGE GAME SHOWS

'We have a very strong slate with *heritage* game shows at MIPTV, including *Play Your Card Right*, *Let's Make A Deal* or *Man O Man*. For example, *Blockbusters*, an iconic cult hit that was first aired in the UK in 1984, is being refreshed by **Sky Challenge TV** in the UK this year. In times of economic uncertainty in particular, shows like these are a perfect choice.'

Among the new titles, appears the interactive cookery show *Recipe To Riches* launched on **Food Network** in Canada last October, becoming the highest rated show on prime time with +89% market share (+2 years) and it was also a strong performer for young adults aged 18-34, attaining shares nearly double the size of Food Network's prime time average. 'It was recently re-commissioned for a second season which is set to launch later this year', comments **Kinane**.

'*Take Me Out*'s companion show, *The Gossip* it's been having huge success in the UK with legions of fans tuning in to find out more about what really went on for our couples on their dates, and it's definitely one to look out for this market. *1001 Things You Should Know* is a new quiz game show developed by our UK entertainment company **THAMES** that tests contestants on "common knowledge".

Lastly, *Little Goliaths*, a new family game show where adults test their skills against talented youngsters in a range of challenges from sports or arm wrestling, golf, etc. 'It has been aired recently on **Globo** Brazil, as the N° 1 show in its time slot with a 25% share of households, and is great fun for viewers of

CONTENTS WITHOUT FRONTIERS MIP 2012

BOOTH: **RSV 14**-Riviera Sea View



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CME GROUP: VOYO, TO ATTRACT INTERNET CONNECTED DEVICES



Robert Berza, head of CME's New Media Division



Slovakia and Slovenia.

'We have managed to grow revenues by 33% in Internet ad markets that only saw growth of 10% last year. This was driven by the Czech Republic, Romania and Slovenia, where we have the strongest portfolios. CME achieved the number one position in Romania in terms of real users driven by news, which saw a 60% year-on-year growth and a Romanian sports portal that saw 31% growth. In Slovenia, CME is

in the second position in terms of visitors and we are challenging for the third position in the Czech Republic in terms of ranking and audience'.

'We completed the roll out of **Voyo** last year as a transactional and

advertising supported platform, but in Q4 2011 we introduced a subscription model in three of our markets with the remaining markets introducing to be introduced by the end of Q1 2012', explains to PRENSARIO **Robert Berza**, head of CME New Media Division.

'We have a number of popular online products and award-winning portals, driven by news products. We operate the leading news portals in Romania and Slovenia, leading sports portal in Romania and we have the fastest growing news portal in Croatia. Also, a dozens of niche thematic websites like women or men lifestyle, financial, cooking, gadgets etc.', he adds.

In February, **bTV**, leading broadcaster in

Bulgaria, launched a new independent news site, btvnews.bg. 'Until last year, the news and current affairs could be accessed through the **bTV** website and was still attracting 800,000 real users and 12 million page views every day. Setting up a dedicated portal was the next natural step in our Internet strategy. In 2011 our total website traffic grew to 11.9 million monthly unique visitors. In fact in December we were seeing around 2 million unique viewers every day'.

'One of our major strategies is to increase our distribution means for **Voyo**, by focusing on Internet connected devices. We are planning to release multiple new applications across our markets. This includes deals with partners like **Samsung** and new applications for tablets and mobile phones. So far we have released over 10 new applications for **iPhones** and **Android**, and have achieved around 300,000 total downloads'.

The **Voyo** application on **Samsung SmartTVs** is expected to be launched during Q2 2012 and roll-out across CME territories. 'It will utilize a subscription based VOD service that carries local productions, including CME's top rated TV series as well as hundreds of local and foreign feature films. **Voyo** also offers an embedded transactional VOD element devoted to movie content from major Hollywood and independent studios', comments **Berza**.

PROGRAMMING

Original content is another key driver. '**Voyo** is primarily driven by our exclusive strong local content, produced by **Media Pro Entertainment**, but also with sports and news programming producing by our own'.

'We are increasing both, the number of titles from this area and also the production value of each title, convinced that we have a great competitive advantage on the market. Nevertheless, we are carefully selecting content providers, including local and international ones. And we are not at all neglecting the big names: last year we introduced **Warner Bros.** TVOD titles across our markets. We'll certainly be looking to expand our library over 2012', completes.

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Samsung/Voyo VOD

TVN, POLAND: 'LOCAL PRODUCTION IS THE BIGGEST ADVANTAGE OVER THEMATIC CHANNELS'



Bogdan Czaja, Programming Vice-Director

tvn

itvn

tvn CNBC

meteo tvn

Style tvn

tvn turbo

tvn 7

tvn 24

TVN is one of the leading media groups in Poland, managing a complete boutique of thematic channels, both terrestrial and cable/satellite. The main channel is TVN, which was launched in October 1997 and it had 14.9% of average market share in total audience in 2011, while 16.1% in the commercial 16-49 target group.

Other networks of the group includes TVN7 (2.2% in the commercial demo), which has recently received terrestrial coverage as part of DTT package; the news channel TVN24 (2.2%), female-oriented TVN Style (0.5%) and male-skewed TVN Turbo (0.7%). The Group line-up also includes business channel TVN CNBC, weather channel TVN Meteo and TVN International (ITVN), targeted at Polish communities abroad.

Bogdan Czaja, Programming Vice-Director, explains to PRENSARIO: 'The most watched shows on TVN are the local adaptations of top international formats, like *Got Talent* and *X-Factor*. Both shows exceed 30% share in prime-time. Also ranking among the best-rated shows is the local version of *Kitchen Nightmares*'.

The executive also highlights the local drama *Przepis na życie* (*Recipe For Life*), revolving around thirty-something woman who tries to get her life back after losing her job and husband at the same time, and the daily series *Ukryta prawda*, a scripted reality series running at 5 pm access-

prime time slot, which was launched to very good results last February.

The broadcaster is working on a new telenovela and scripted reality series, as *Ukryta prawda*. New shows launch this Spring, include local adaptation of Warner's *Stricest Parents* and a revamped live version of long running comedy *Szymon Majewski Show*. New scripted series are also in the pipeline, with legal drama *Prawo Agaty* launched last month.

The strength of TVN has always been local production rather than acquired films and series. 'This strategy proved to be even more rewarding recently, with the abundance of film channels making acquired films and series ever less attractive for general entertainment channels. In terms of acquisitions it means that we are mostly buying formats (often producing in-house) and hardly ever ready-made shows'.

'However, acquired ready-made programs are still an important part of thematic channels schedule. TVN Style and TVN Turbo are also moving further into local production: some important developments of recent months are local adaptations of *Trinny and Susannah* and *Perfect Housewife* on the first one'.

'As thematic channels eat up ever bigger part of TV audience and, subsequently, ever bigger share of the ad pie, established broadcasters move into local production, which they perceive as their biggest advantage over thematics that usually build their schedules around foreign-made content'.

'Scripted series have always been an important part of channels schedule and once they have been considered as 'sure-fire hit' options. With more and more series being produced, there have been some notable flops in recent months and the broadcasters are becoming more conscious in picking scripts, whether lo-



International formats are a big trend in Poland: *Got Talent* exceed 30% of market share on prime time

cally developed or adapted from foreign series'.

Scripted reality series become an 'interesting option' instead, with some really successful docu-crime and docu-drama series both on TVN and Polsat. 'Big prime-time entertainment shows are also important part of the programming grid, but with the high cost of these shows, channels tend to go for proven international hit formats to be on the safe side'.

NEW MEDIA

'New media is not just a promotion window, but an integral part of our business model. TVN.pl and TVN Player—the former re-launched, the latter started last year—allow viewers to access most of our shows if they can't (or won't) watch them the traditional way. The website has quickly made its way into 'Top 20 among all Polish sites, while TVN Player—mobile and computer devices, cable and TV sets, and soon to be launched on PS3—gained over one million subscribers in the first few months since its launch'.

'We also invest strong in traditional TV. At the end of the day, any exploitation of content outside television only makes sense if it's based on successful TV show. We have recently re-shuffled access prime-time grid on main TVN channel, having been pushed a little by our competition in the last few seasons'.

'On the business front we have invested in independent broadcaster *Stavka*, which operates a DTT terrestrial channel TTV. We are also keen on making TVN7 bigger. The channel currently has some 2.5% market share, but with terrestrial coverage soon to reach 100% and investment in locally produced shows, definitely has some room to grow', completes Czaja.



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A+E NETWORKS: 'FACTUAL ENTERTAINMENT IS EXPERIENCING INCREDIBLE GROWTH GLOBALLY'



Christian Murphy, SVP, International Programming & Marketing



CHRISTIAN MURPHY, SVP International Programming & Marketing at A+E Networks, highlights to Prensario the leadership of the company channels in the Asia-Pacific region and the main objectives for 2012, remarking the increase of worldwide distribution & sales agreements.

'A+E Networks is off to a strong start in 2012. Two significant milestones so far this year include History becoming the #1 factual entertainment channel in India after only a few months on air, and the launch of A+E Network in Australia on FOXTEL on February 16, our fourth channel in the territory', explains Christian Murphy, SVP International Programming & Marketing of the company.

'We have a number of important business objectives for the upcoming year including the launch of History biggest ever global programming event, *Mankind The Story of All of Us* (working title); the rapid growth of History ratings in international markets; the continued growth of A+E Networks international content sales/

distribution business; continuing to grow our formats business in international markets; and the first international launch of *Lifetime*'.

A+E is having this time one of the strongest MIPTV/MIPDoc ever, with new titles. 'Our catalogue comprises original series and specials from A+E Network, History, H2 and Lifetime, and we are coming to the market with over 500 new hours and a catalogue of over 10,000 hours.

Among the top shows, *Dance Moms*, *Shipping Wars*, *Chris Bohjalian's Secrets of Eden* and *Pawn Stars*, he says.

At MIPDoc, A+E presents a number of series and specials, including *10 Things You Didn't Know*, *American Hoggers*, *Cajun Pawn Stars*, *The Conversation*, *Storage Wars Texas*, *Swamp People*, *Vietnam Lost Films*, etc. 'We are one of the biggest producers of original programming in the world, producing in excess of 1,000 hours a year our catalogue now comprises over 10,000 hours'.

The company operates channels in 150+ markets around the world through partnerships with local operators. It has joint venture offices in London, Singapore, Miami, Munich, Madrid, Singapore, Tokyo and most recently Mumbai, where its is produced content for the brands **History**, **BIO**, **Crime & Investigation Network**, **A&E Network** and **Military History**.

About the programming trends, Murphy comments: 'The factual entertainment, or unscripted content genre as we refer to it rather than documentary, is experiencing incredible growth globally, and we are very bullish about the category'.

'We have been at the forefront of this trend with unique programming compelling storylines and great characters through series



Mankind The Story of All of Us is having a big launch at MIPTV

like *Ice Road Truckers*, *Ax Men*, *Pawn Stars*, *American Pickers*, *Storage Wars*, *Hoarders*, *Shipping Wars*, *Intervention*, *Dog The Bounty Hunter*. A+E Networks is the leader in this genre and will continue to forge new ground with new programming concepts, many of which our competitors seem to mimic with

BOOTH #G3-18

A+E: MORE FACTUAL ENTERTAINMENT

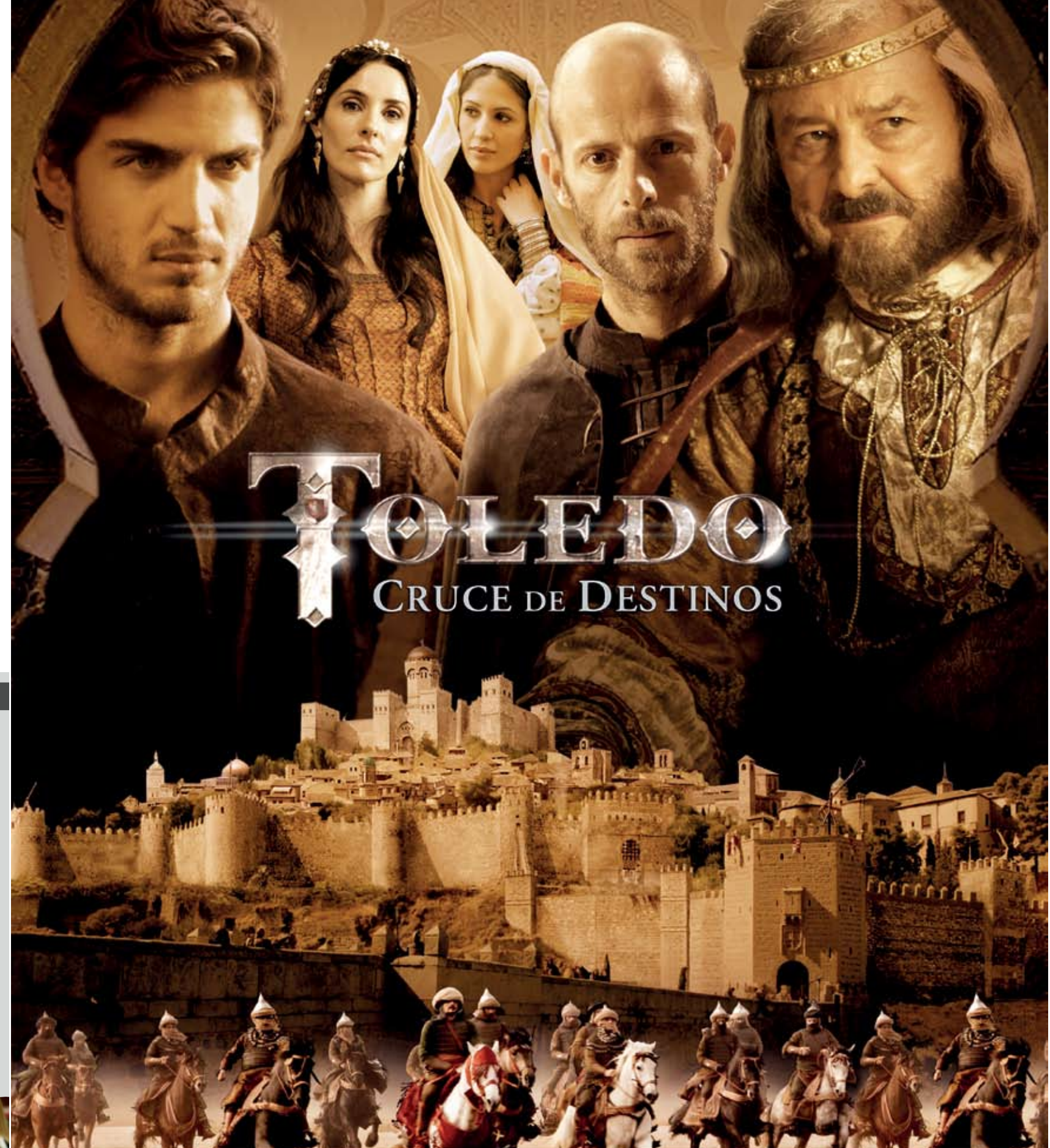
A+E Networks (USA) attends MIPTV where is celebrating a new edition of the traditional cocktail party the first day of the market. It is being held on Sunday at 5.30pm at the company booth.

The distributor exhibits a complete catalogue headed by the new production *Mankind the Story of All of Us* (12x'60) produced by **Nutopia** for **History**, followed by *Dance Moms* (25x'60 x '60 special) and *Shipping Wars* (9x'30).

Lastly, the movie *Chris Bohjalian's Secrets of Eden* ('120), the series *10 Things you don't Know About* (12x'30) and *Pawn Stars*, a show premiered in 2009 in History that is available as format.



Dance Moms



MIPTV 2012 Stand R.33.20

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AMEDIA, RUSSIA: 'BROADCASTERS ARE NARROWING THEIR AUDIENCE SEGMENTS'



Vadim Andreev, former CEO, Diana Shishkina, International Liaison Director, and Alexander Akopov, president and general director

The **Amedia** group of companies was founded by Alexander Akopov in 2002. In 2005 the American industrialist and financier **Len Blavatnik's** Access Industries bought majority stake and now is one of the leading independent TV producers and distributors of TV movies, series and formats.

'We own one of the largest Russian TV studios of 42,000 m2, which provides end-to-end production services (including sound stages, equipment, costumes and scenery) to in-house and third party producers. We produce annually between 500 and 800 hours of TV content of different genres, dramas, detective stories and thrillers, romantic comedies and sitcoms', explains to PRENSARIO **Alexander Akopov**, president and general manager, and **Diana Shishkina**, International Liaison Director.

'Many of our shows got critical acclaim and numerous professional awards, such as Russian Academy of Television awards (TEFIs), one nomination for international EMMY', exemplifies Shishkina and she adds: 'Our main

clients are **Channel One**, **Rossiya**, **CTC**, **TNT**, **REN** and **TV3** in Russia, and **1+1**, **Inter** and **Novy Kanal** in Ukraine. The top production partners are **Sony Pictures**, **Warner Bros.**, **CBS**, **Paramount**, **NBC Universal**, **Disney** and **Fox**, among others.'

On behalf of the Russian market, **Akopov** explains: 'Eight leading TV channels try to attract more solvent audience in order to increase their income from advertisement, which means narrowing their audience segments. This re-targeting leads to perceptible changes in content. Thus according to research agencies' data, it resulted in increasing of entertainment shows on our channels.'

Amedia's biggest successes in the last year was the mystical thriller *The Closed School*, aired on **CTC** in Russia plus in several other channels in CIS countries. The plot is centered on the life of teachers and students in an elite boarding school: dramatic and macabre events happen here one after another.

The first season was broadcast on **CTC** at the 8pm slot with an average share of 14.26%, while the general share of the channels was 10.98%, and 4.2 rating points. 'The second series was emitted at 9pm, reaching 13.7% of market share (the general measurement of the channel was 10.61%) and the same rating level, 4.2. We have already renewed it for Seasons 3 and 4, which are scheduled for this autumn and winter', says **Akopov**.

Shishkina also highlights another important project broadcast on **Channel One**, the leading Russian TV channel: the romantic comedy *Don't Cry for Me Argentina*, which tells a story about 4 women who attend tango classes in a prestigious dance club.



Broadcast on leading Channel One, *Don't Cry for Me Argentina* is a romantic comedy about four girls that learn to dance tango



The Closed School: the first two seasons were a success in CTC, and now Amedia is producing the third and the fourth to be premiered in autumn and winter



The Documentary *Toukhachevsky. The Marshall's Conspiracy*

'Besides, now we have about 50 projects in development, among them long-running dramas, sitcoms, mini-series, historic novels, TV programs, documentaries (*And Shepilov Joined Them* or *Toukhachevsky. The Marshall's Conspiracy*). Our feeling is that the Russian audience is keen on both types of programs, entertainment and fiction, which are equally in demand on the market', completes the executive.

AMEDIA: NEW PAY TV CHANNEL

To expand its media presence, the production company has launched in June a new TV channel called **Amedia**. It's a 24-hour network based on its TV series, original soaps, TV movies and docudramas, and its available and distributed via Pay TV companies in Russia, CIS and Baltic, explains **Denis Gorshkov**, **Amedia's** Pay TV Director.



Denis Gorshkov



MIPTV 2012
BOOTH
12.02

DORIMEDIA GROUP



THE GEORGIAN PAY TV AND DTT MARKETS GROWTH, ACCORDING TO GMG



Bidzina Baratashvili, General Producer



Global Media Group (GMG) is a Georgian private company founded in July 2010, whose main activity is producing and distributing pay TV channels for Georgia. It begun in January 2011 launching its first two networks and, up to now, it operates a total of six being commercializes in Georgian language for the local market.

GMG Football is fully dedicated to that sport, broadcasting the most important and popular tournaments like: Italian *Serie A*, Spanish *La Liga*, English *Premier League*, French *League 1*, Dutch *Eredivision*, Argentinean and Brazilian National Championship.

GMG Sport 1 is more focused on general sports, with events like the NBA, Euroleague Basketball, Rugby Heineken Cup, and Rugby Six Nations, while **GMG Sport 2** is mostly dedicated to Tennis with championships like the ATP 250, ATP 500 and ATP 1000; also *Wimbledon* and *Roland Garros*.

The company also distributes **GMG Hollywood**, a movie channel that emits Hollywood productions all-time favorites and blockbusters; **GMG Movie**, another network related to the genre, but with a different approach: mostly European and American classic and art movies.

Bidzina Baratashvili, general producer of GMG, explains to PRENSARIO: 'Originating

Sport Channels is a core activity of the GMG platform. Consequently, we are trying to fulfill audience needs and meet their expectations. Along with live games, sport magazines and highlights GMG TV produces original content. There are several weekly studio programs, with interactive phone calls, invited guest, famous athletes, comprehensive coverage of the events and discussions'.

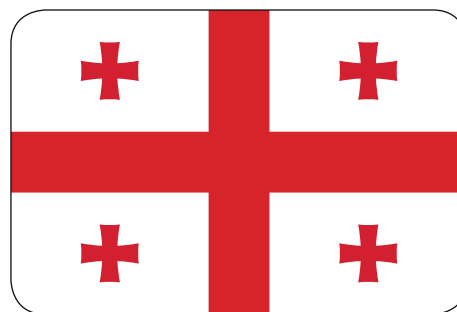
'We run two football programs *Football Night* and *GOL*. Also very original, interactive, charity project called *Imedi Gambling*. This is one hour live program that runs 3 times a week. Host and guest together with viewers are making bets on football games.

In case of success, with earned money we help orphan houses', he adds.

In December 2011 the company has launched **GMG Women's Club** addressed to female audience and focused on their interests; drama series, cooking, fashion, celebrity life, lifestyle, makeover, health etc. 'Since March 2012, we are planning to enhance the channel originating morning shows with anchors and guests discussing different topics; also weekly talkshow on social issues', remarks **Baratashvili**.

'Presently, GMG produces content only for Georgia and distributes them through local Cable TV providers. There are 21 operators who are distributing GMG offer in the Capital city, Tbilisi, including **Silk TV**, **Global TV**, **Channel 7** and **Caucasus TV**. Those operations and some other regional providers distribute our networks to several regional cities within Georgia as well'.

About the acquisition strategy, the executive says that at MIPTV he looks for sport events, world championships, most important world tournaments, which are the primary interest. 'In order to entertain our viewers and offer exciting content we are looking for the variety of content, from American and European films to drama series, Latin telenovelas, programs more specifically addressed to female audience, everything from health and wellbeing to lifestyle,



The NBA is being broadcast through GMG Sports 1, while the European football is on GMG Football, two of the first network launched by GMG

THE GEORGIAN PAY TV MARKET

Georgia covers a territory of 69,700 km² and its population is almost 4.1 million. Potential households are about one million, from which 285'000 are based in Tbilisi. According to research done in 2011 by the Georgian **National Communication Commission**, 57% of Tbilisi households are using Cable TV service.

'Currently GMG TV covers Tbilisi with 95'000 households; about 60% of Tbilisi cable TV platform viewers. There are about 14 free to air Georgian channels in Georgia. Also several regional channels distributed within neighborhood or region area. All of them are analogue terrestrial and only several of them have analogue satellite distribution', says **Baratashvili**.

Since 2012, two DTH platforms announced to be launched. 'Neither those platforms, nor already existed Cable TV operators have their originated channels. They are retransmitting Georgian and International free to air channels and offering to subscribers. A publicly funded DTT (Digital Terrestrial) platform is currently planned for launch in 2014'.



Undercover Boss: USA, UK, Canada, Australia

The global phenomena is now playing around the world as format and is available for completed programme sales in its American, Canada, Australian and UK versions - all featuring emotional journeys of discovery by the incognito boss.

Completed (various) and Format



Diamond Divers

A high-octane, high-drama documentary series which sees grizzled captains, adventure-seeking commercial divers and naive greenhorns work together as a team, risking life and limb for the chance to make a fortune. This modern-day "gold rush" doesn't come without great danger, as divers must comb the ocean floor for diamonds in the most shark-infested waters on the planet.

Completed



Miss Fisher's Murder Mysteries

The Honourable Miss Phryne Fisher - our lady sleuth - sashays through the back streets, jazz clubs and divine mansions of the 1920s, fighting injustice with her pearl-handled pistol and her dagger sharp wit. Miss Fisher's Murder Mysteries is a classic who-dunnit murder-mystery series - and one classy offering!

Completed



Outlaw Empire

Take a ride with the bad guys... the riveting history of the life and exploits of America's iconic outlaw organisations, as revealed by producer of *Son of Anarchy* Kurt Sutter and the criminals themselves. Visually arresting and no holds barred.

Completed



The Cube

Seven simple physical and mental challenges, performed in this extraordinary environment, can win you up to £250,000. The BODY, mysterious master of The Cube shows it can be done - but even the simplest task becomes fraught with difficulty and pressure.

Format and Completed



Playing it Straight

A racey dating show with a big twist. 11 hunks from around the world show off their muscles, dance moves and compete in saucy challenges for the chance to impress the charming and beautiful Cara and become her 'Dream Date'.

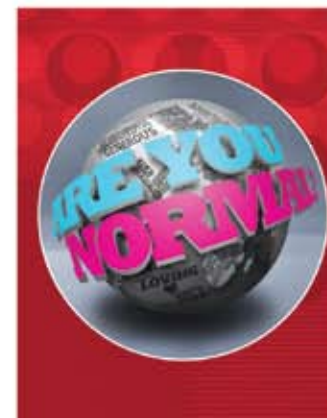
Completed and Format



Accused

Further episodes of this acclaimed drama series scribed by Jimmy McGovern are currently in post-production. Suspense and surprise keeps you longing for more as each episode follows the lead up to a verdict - guilty, innocent or somewhere in between. The series has already won two International Emmy Awards.

Completed



Are You Normal?

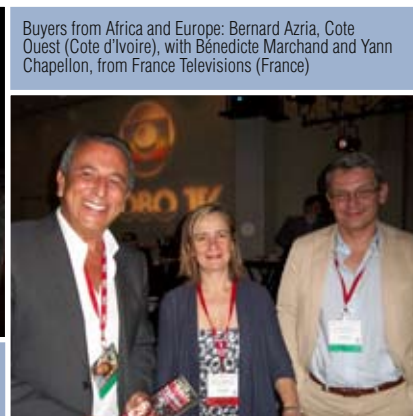
Humans are a wonderful mixture of extraordinary, every-day and downright fascinating... and each day we might well ask ourselves what "normal" is. This game show addresses that fundamental question in a revealing and entertaining fashion. Have you ever peeked at your boyfriend's emails? Compelling stuff...

Format





Acquisitions of TF1, France: Grégoire Delarue and Julie Anthony



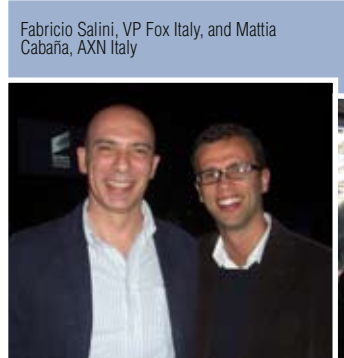
Buyers from Africa and Europe: Bernard Azria, Cote Ouest (Cote d'Ivoire), with Bénédicte Marchand and Yann Chapellon, from France Televisions (France)



M6 France acquisitions: Berengere Terouanne and Marie Jaffrennou



Lukasz Brezezinski, programming director, SPI International Poland, Almudena Campo, general manager, SPI International Spain & Portugal



Fabricio Salini, VP Fox Italy, and Mattia Cabaña, AXN Italy



RAI Italia: Claudia Sasso, RAI 2, Guido Pugnetti, Head of Acquisitions, and Mariana Chiaravalle, acquisition executive, RAI Cinema



Newen France: Charlotte Toledano-Detaille, acquisitions; Alexandra Cruçq, head of development



Melissa Pillow, Marcos Santana, ambos de Telemundo Internacional, con Carolina Godoyol Disario, directora general de ChelloMulticanal España: Canal de Historia, The Biography Channel y Crimen & Investigación



Katia Saleh, international producer, drama, BBC UK;



Mediaset España, Spain: Leonardo Baltanas, Production director, and Esther Sánchez, head of Formats



TeleCinco/Mediaset Spain, acquisitions and programming: Paloma de la Fuente Vázquez, Mónica Iturrigaray, Ángel López Armendáriz, the actors of NBC Universal's *Grimm*, Reggie Lee y Bitsie Tulloch; Raúl López, José Alberto Alarcón Clemente and Ghislain Barois



Spain: Carlos Herrán, VP programming & acquisitions, and Elena Vaquero, acquisitions, from Multicanal, with Telefónica: Ignacio Fernández-Vega Feijóo, director servicios audiovisuales, and Joaquín García Ordeá



Kate Quilton, multiplatform commissioner, Factual, Channel 4, UK; Greg Sanderson, commissioning exe, music and arts, BBC, UK; Anne de Kerckhove, Reed Midem



Chello Central Europe: Sarolta Muranty, acquisitions assistant, Eniko Harsanyi, head of business administrations, and Marta Kertesz, TV channel manager



Viasat UK: Natasha Allen, Anita Kiss, Victoria Watts, acquisitions manager, and Violeta Galinyte, acquisitions executive



Mette Hoffmann, head of Documentaries and fiction at Danish TV, Kristina Korneva, from producer Igmar, and Marc Nelissen, MTVF Produkte, Holland



Buyers from Portugal: Jorge Wemans, director RTP2; Pedro Boucherie Mendes and Vanessa Fino Tierno, SIC; José Antunes Joao, CEO, and Miguel Chambel, both from the telco Zon



TVI Portugal: Margarida Pereira, head of acquisitions; Fátima de Jesus, acquisitions executive; Rita Carrelo, head of local production; Bruno de Lima Santos, content and formats director



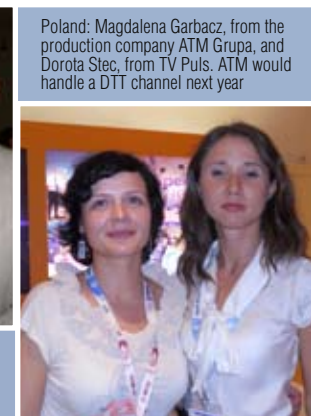
Ricus Jansegers, SVP, International programming, ProSiebenSat.1, Germany for Central & Eastern Europe



Eleni Paschalidou, head of foreign programming, Nathalie Wodfield, program director, and Gina Dimitriadi, head of international acquisitions from Star TV Greece, with Guillermo Borenstein, sales executive, Telefe International, Argentina (middle) and Christina Spyropoulos, from Apollo TV.



ASTRO, new Polish Pay TV channel: Karolina Szymanska, CEO, and Ryszard Krajewski, management Board Proxy



Poland: Magdalena Garbacz, from the production company ATM Grupa, and Dorota Stec, from TV Puls. ATM would handle a DTT channel next year



Pawel Jordan, managing director, TVN Turbo, Poland



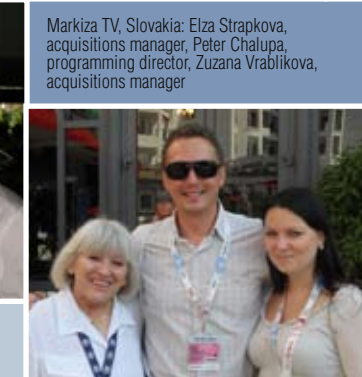
Conrad Heberling, CEO at Channel 9, Austria



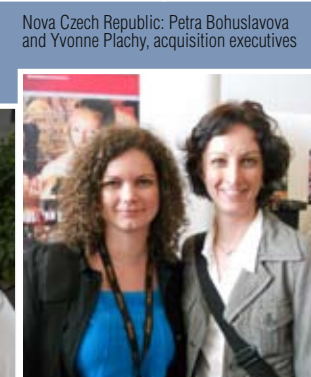
Frank Holderied, head of feature films, TV movies and series at ORF Austria; Irene Heschi, from SevenOne International; Johannes Hiller, programming at SevenOne Media



Peter Marschall, CEO Paprika Latino, and Erika Tothová, head of acquisitions at TV Joj (Slovakia)



Markiza TV, Slovakia: Elza Strapkova, acquisitions manager, Peter Chalupa, programming director, Zuzana Vrablikova, acquisitions manager



Nova Czech Republic: Petra Bohuslavova and Yvonne Plachy, acquisition executives



Antonella Ungureanu, channel director NOVA Cinema, Czech Republic



Maria Manescu, head of acquisitions, Antenna1, Romania



Dita Krivska, acquisitions manager, HBO Czech Republic and Slovakia, and Martin Havlicek, acquisitions and new projects manager, HBO Central Europe



HRT Croatia, acquisitions: Hanka Horvat, Delo Hadziselimovic and Zvezdana Djuranek



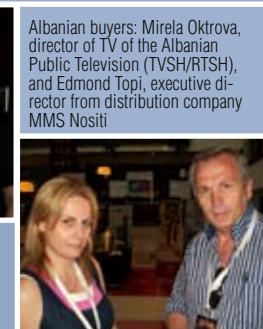
Nova TV, Croatia: George Makris, consultant of the management, Zrinka Jankov, programming schedule and film editor, and Nina Mikola, head of acquisitions



Sorina Big, acquisitions director, Pro TV (Romania), and Cristina Cepi, head of acquisitions, CME Internet Division, Czech Republic.



Albanian buyers: Mirela Oktrova, director of TV of the Albanian Public Television (TVSH/RTSH), and Edmond Topi, executive director from distribution company MMS Nositi



Croatian buyers: Maris Cosmai, head of distribution, and Sanja Bozic-Ljubicic, director of the distributor Mediavision/Mediatranslations (borders), with Dragana Kos, acquisitions manager, and Martina Vuletin, head of specialized channels, RTL Televizija



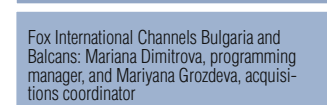
BH Telecom, Bosnia Hercegovina: Dzenan Smajic, expert associate for the Planning and Content Development, and Sejdalija Heljic, business development specialist



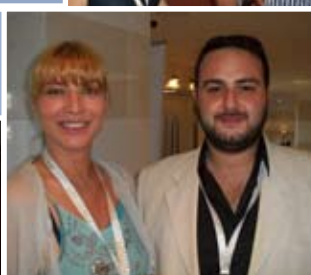
Mari Koivuhovi, acquisition executive, YLE TV, Finland



Johana Salmela, acquisitions YLE Finland, Melissa Pillow, sales Telemundo Europe, Ruxandra Ion, director of MediaPro Pictures, and Ines Turturica, acquisitions ACASA TV, both from Romania



Fox International Channels Bulgaria and Balkans: Mariana Dimitrova, programming manager, and Mariyana Grozdeva, acquisitions coordinator



Blizoo, number 1 Triple Play operator in Bulgaria: Zornitza Grozdanova and Sofia Shtereva, programming managers



Dexin Film, Serbia: Ljupka Trifunovic and Dana Petrovic



Old School TV, production company from Bulgaria: Elenina Kirilova, consultant international clients, and Hristo Hadjitanev, head of research and development



Dragan Petrovic, head at Visionary Thinking, regional distributor and IPTV channels owner in Serbia



Turkey: Can Okan, president of the distributor ITV, with Ahmet Oncan, vice president of the producer Medyavi-zyon. The first distributes the latter's productions

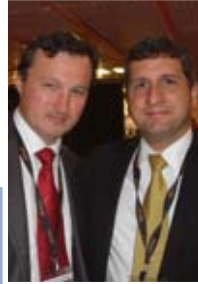


Kanal D, Turkey: Ozlem Ozsumber, head of acquisitions and sales, Amac Us, acquisitions and sales specialist



Russian producer Izum/Red Square: Violetta Petrova, head of acquisitions, Ilya Krivitsky, Chief creative director, Asndrey Kurpatov, CEO, with Axel Böhm, sales SevenOne International

Ildar Davletkhanov, Advisor to CoO at NTV Channel Russia, with Juan Fernández, from World Media Pictures



Sony Russia: Jeff Lerner, SVP, development & current programs, international production, and Sahana Kamath, director, scripted development & production.



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. The Baltic markets are better than last year.

TV2 Hungary: Daniel Zamuczki and Klara Paszternak, program manager



RTL Klub, Hungary: Tibor Forisz, head of acquisitions and scheduling, and Peter Kolosi, director of programming

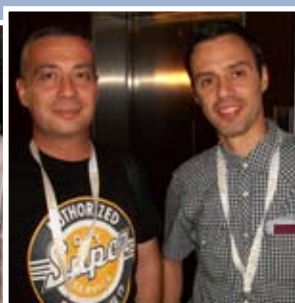


Hungary: Gabor Gisher, channel manager of Cool TV, Prizma TV, Sorozat+ and DoQ (IKO TV) and Edina Balogh, head of acquisitions Sanoma Digital Media

Sitel TV, second channel of Macedonia: Natasha Velkovska, executive producer, Robert Janevski, marketing, and Risto Samardjiev, editor



Alsat, Macedonia: Dejan Zerajic, acquisitions manager, and Lirim Hajredini, COO



A1 Televizija, Macedonia: Tatjana Tabakovska, program coordinator, Zoran Siljanoski, marketing manager, and Elena Stojanoska, acquisitions executive

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



CTC TV, Moldavia: Dan Lozovan, general director, Vladimir Tabacari, program director, and Leonid Culai, acquisitions manager: they buy family titles and telenovelas.



Star Net, IPTV player from Moldova: Alexandru and Dina Machedon



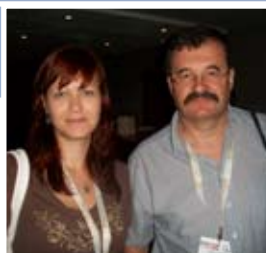
Sergei Kukhto, director of TV Channel, Konstantin Pogotsky, international relations chief specialist, Konstantin Vorobyov, head of acquisitions, and Aleksandr Kapenkin, director of TV1, from Belarusian TV and Radio Co., with two Russian producers and distributors: Sergey Kudryashov, Nove Vremya, and Sergey Senjin, Rufootage.ru

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



MZE, Georgian broadcaster: Anri Getsadze, head of commercial department, and Zaza Tananashvili, general director

Georgian buyers: Giorgi Gachechiladze, general producer from the public broadcaster GPB, with Estate Khabazishvili, main director, and Noe Sulaberidze, general director of the top Georgian production company TBC TV



Malyatko TV, a kids channel from: Khristyna Kmetyk, deputy director, and Volodymyr Kmetk, managing director

Shant TV Armenia: Laert Sogho-yan, executive director, and Arthur Yezekyan, president



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23.02 / 25.01





Magic City



Method to the Madness of Jerry Lewis

Starz Media Worldwide Distribution (USA) is already playing in the major leagues of content business: the company is developing high-end TV series that turn to extremely successful brands: *Spartacus*, sold to more than 150 countries and *Magic City* (8x'60'), in the context of a glamorous Miami in the '50, to more than 70.

'Both shows share an epic, cinematic look that is establishing the STARZ brand as a leading provider of truly premium programming. While both have great buzz, record viewership in the

STARZ, IN THE MAJOR LEAGUES OF CONTENT BUSINESS

United States — a 20% increase in domestic viewership through the first few weeks of the season — and critical acclaim are also assisting greatly our sales efforts,' agree **Gene George**, EVP of Worldwide Distribution, and **Alisha Serold**, head of international sales.

Apart from producing, the company acquires third-party content to distribute worldwide. 'We have very good and varied family products, animated series, thrillers, romantic comedies. We have more than 90 TV movies and also documentaries. For instance, at MIPDoc we feature two docs *Industrial Light & Magic: Creating the Impossible* and *Method to the Madness of Jerry Lewis* ('112)', they add.

'We have strong relationships with top media groups of the different regions: TF1 and M6 France; Cuatro and Sogecable Spain; ProSiebenSat.1 Germany; Sky England; Mediaset Italy; ProTV Romania, Markiza Slovakia, among many others'.

'MIPTV is exciting conference for us, with especially strong interest in continental Europe (both Western and Eastern Europe), in addition to Latin America. There, we have got extremely good acceptance last Natpe Miami with big and small free TV channels: we made deals in Brazil, Mexico, Chile, but also in Bolivia, Panama, Nicaragua... and we are analyzing opportunities in production, too. We are discussing a big



Starz cocktail during Natpe Miami: Gene George, EVP, Worldwide Distribution, with Olga Kurylenko and Elle Satine, stars from *Magic City*

production project with a Mexican free TV titan'.

Magic City premieres in the U.S. market on STARZ this April 2012. The story takes place in Miami in 1959 during a very glamorous and dangerous period. The cast includes Jeffrey Dean Morgan (*Watchmen*), Olga Kurylenko (*Quantum of Solace*) and Danny Huston (*Clash of the Titans*). 'In this TV series, *Scarface* meets *Casino*. It is something never seen on TV!', highlights **George**.

Other important products at MIPTV are the family feature films *The 12 Wishes of Christmas* ('90) and *Christmas Magic* ('90); the thriller movies *Unstable* ('90) and *Jersey Shore Shark Attack* ('90). In animated series, *Dan vs.* (40x'30) its a very funny and smart option; in TV Movies, *A Christmas Wedding Tail* ('90), *The Dog Who Saved Halloween* and *Stolen Child*.

BOOTH # RSV25

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www.mediaprodistribution.com

A BET with Life

PRIME-TIME SERIES
GENRE: DRAMEDY
MUSICAL
LENGTH: 84 EPISODES X 60'
FORMAT: HD
LANGUAGE: ROMANIAN
RELEASE YEAR: 2011

HD

A Bet With Life is a teen musical comedy-drama TV series that centers upon the love story between two teenagers — Ioana and Andrei — whose destinies are switched at birth. Ioana and Andrei are students in their senior year at the National College of Arts. They are happily in love or at least this is what Ioana thinks until the moment she learns she's nothing but a bet Andrei made with Cristi, his best friend. What nobody knows is that Andrei has truly fallen for her. Disappointed, Ioana takes refuge in music, especially in La-La Band, the modern music club created by the new music teacher at the college. Ioana was raised in a poor family, while Andrei comes from a wealthy family that seems to be perfect. But the truth starts to come up when Andrei's sister is diagnosed with a severe kidney disease and her only chance of survival is a kidney transplant. After running the blood tests, everyone has to face another shocking truth: Andrei is revealed as not being related to his family at all. Andrei's parents realize their child was switched at birth in the tragic fire that occurred at the maternity hospital 17 years ago. And they begin the search of their real child... And this child will be found in the least expected person.



Lara's choice

PRIME-TIME LONG RUNNING SERIES
GENRE: DRAMA, ROMANCE
LENGTH: 182 EPISODES X 60'
FORMAT: HD
LANGUAGE: CROATIAN
RELEASE YEAR: 2011

Lara's choice is a classic love story based on the theme of the loyal woman who has to wait for her love, a sailor, to return from unpredictable adventures on the sea. In Homer's *Odyssey*, Penelope is patiently waiting for a decade and would wait forever, but can modern love wait for so long? Lara is a young girl who is offered the possibility to become an independent career woman, while Jakov is the old fashioned type of man, willing to die for love and honor. They will be separated not only by the sea, but also by Jakov's family past, by his mother who wants to destroy their relationship at any cost and by his father's dark secrets. Will the modern Penelope resist all temptations?



DW: NEW DOCS AND DEALS IN CHINA



Petra Schneider, director of distribution with Andrea Hugemann, distribution for Latin America, and Naser Schruf, Head of Distribution Africa/Middle East

Deutsche Welle/DW Transtel exhibits at MIPTV a renewed catalogue of high-end documentaries, highlighting *Ecopia* (3x'30), which offers an innovative look at the urban landscape, presenting groundbreaking ideas from the areas of ecological architecture and urban development.

Assignment X (7x'30) follows scientists and researchers on a fundamental journey for

knowledge, visiting unknown territories to find answers and explanations, while *Let's Do Business* (6x'30) brings an entertaining look behind the scenes of the financial world: it's not about the numbers, but the stories behind them.

By the River, by the Water (8x'30) crosses climate zones and continents to show how rivers define the surrounding landscape as well as the people who live on their shores, and *Uncovered* (7x'30) is a compelling documentary series about the secrets hiding beneath the surface.

The distributor has just closed a deal with the Chinese multiple video platforms **v.huanqiu.com**, **youku.com** (290 million unique users, estimated), **tudou.com** and **ku6.com**. 'Major broadcasters in China and online players are

Ecopia, new documentary launched at MIPTV



clearly gearing to meet their viewers demand for information, insights and true-life glimpses of how the other half lives,' says **Petra Schneider**, director of Distribution.

Among the titles that have been chosen are the Chinese editions of *Global Ideas*, *Future Now*, and the top productions from DW: *Discover Germany*, *In Good Shape*, *Euromaxx* and the magazines *Drive it* and *Tomorrow Today*.

BOOTH # 19.14

ITV: HIGH-OCTANE BRITISH DRAMA



Maria Kyriacou, managing director, and Tobias de Graaff, Director, Global Television Distribution

ITV STUDIOS Global Entertainment (UK) brings to Cannes a complete and varied catalogue not only highlighting its entertainment formats, but also the drama series, documentaries and movies.

Dancing on the Edge is a drama series available in two formats: as a miniseries with 2 episodes of 90 minutes, and series with 4 episodes of 60 minutes where the Award-winning dramatist Stephen Poliakoff (*The Lost Prince*; *Close My Eyes*) blows open the volatile world of 1930s London, in a story about a black jazz band's rise to success, before violence and prejudice

brings it crashing back to earth.

Falcón (4x'60) is another drama series to take on mind. It happens in the Spanish city of Seville, where a homicide detective, but a troubled cop, struggles with divorce and drug abuse.

On the entertainment field, appears *Airline USA: On the Fly* (13x'30), a hit documentary reality series about Southwest Airlines, which is back and cleared for take off with 13 all-new episodes.

Shakespeare Prefaces is a six hours documentary with a host of stars including Vanessa Redgrave, Ethan Hawke, David Tennant and Joely Richardson, who investigate the life and work of the world's greatest writer, and explore the power and influence he still holds. The series explores both the onstage drama and the backstage gossip of the golden age of British theatre.

Lastly, *Merry In-Laws* is a Hollywood family TV movie about a girl who discovers that her



Falcón



Dancing on the Edge

perspective-in-laws are Mr. and Mrs. Santa. She doesn't realize her cynical father and jealous colleague are plotting against the Claus' in a bid to win Alex back to their skeptical world.

BOOTH: # R38.01

RTVE: ELIZABETH, A SUPER PRODUCTION TO STOP AND SEE



Rodolfo Domínguez, commercial director, Marivi Altemir, deputy director, and Rafael Bardem, head of sales

Following the trend of historical series, the big launch of the Spanish public broadcaster Radiotelevisión Española (RTVE) at this MIPTV is *Elizabeth* (13x'60), one of the highest production ever of the company, narrating the life of the Queen Isabella the Catholic, of Spain. She is the famous queen who supported Christopher Columbus to discover the Americas, but she also had a fascinated story to be told.

Rodolfo Domínguez, commercial director, says: '*Elizabeth* has everything... a strong main character famous in the world, but not well-known about her personal story. A high-end budget production, with an unique time reproduction. A story full of twists and passions... we expect great feedback from all the regions of the world'.

Other products are also very important to check: *Love in difficult times* is one of the most watched long running series of the Spanish



Elizabeth

TV at La1, the leading channel of the market: it is a fiction story that happens during the years of the Spanish Civil War and the Franco dictatorship. *Remember When* is reaching its twelfth season, telling about a family that evolves among the main social, political and cultural events of Spain.

April 14th. *The Republic* is in context of the

1931 Spring, when the people of Madrid have massively risen to celebrate the proclamation of the Second Republic. *Mom Detective* is a mystery/police comedy series for prime time. Lastly, the distributor is pushing *Real Madrid*, an exciting documentary that tells in six episodes the 100 years of one of the main Spanish football team.

BOOTH: #R36.07

TV PINGUIM, FROM BRAZIL WITH ANIMATION

TV Pinguim is the main production company of Brazil focused on animation and kids programming. It attends both MIPTV and Mipcom every year, in Cannes.

Kiko Mistrorigo, director, says: 'We've started our company producing content for the educational environments, but in the nineties we began to produce programs for TV and now we have sold our contents in more than 70 countries worldwide, including USA, Canadá, Argentina,

among others'.

'We produce mainly feature films and series, and we want to provide fresh stories, hooking characters above all. One of our most successful products nowadays is *Fishtronaut*, which is on air in the broadcaster SBT, in Brazil. From now, we are going forward in digital contents'.



Kiko Mistrorigo

BOOTH: #R32.27 / R33.20

ANTENA 3: COMEDIES AND PERIOD DRAMAS



José Antonio Salso, Head of Acquisitions & Sales

At MIPTV, Antena 3 (Spain) has a wide array of scripted series available, both as formats and ready-made, from dramas such as *Grand Hotel* to comedies such as *Museo Cocconut*,

or the custom drama *Hispania* to current affairs as *Con el culo al aire*.

The company is also promoting *Physics or Chemistry* and the series for the mature viewers such as *Old Bridge's Secret*, oriented to a broad family audience. 'We are confident in keeping the Spanish period drama on top during MIPTV. The well-known *Grand Hotel*, the attractive

Toledo and the new seasons of *Bandolera* and *Old Bridge* are good examples of this good time', explains to Prensario José Antonio Salso, Head of Acquisitions & Sales.

The executive believes that MIPTV is an 'excellent opportunity' to show to the market 'the high quality production' of their series. Continues Salso: '*Toledo* is the leading custom drama series on Tuesday night on our channel in Spain. It is a mix of adventures, romance and palace intrigues, while a fragile peace between two religions that could be broken at any time'.

Con el culo al aire is the brand new series broadcast on Wednesday at Antena 3. 'We trust this new comedy will follow the success of previous comedy hits of our channel (like *I hate this place*). The economic crisis beats different families that are forced to move to a campsite:



Con el culo al aire

is an hilarious coral comedy that shows how cunning becomes an art to survive'.

Lastly, *A Normal Family* that strikes again with its third season, to the origin of how it all began. Key facts about how the members of the family acquired their super powers will be revealed in this new season.

NBCUNIVERSAL BETS ON FORMATS

Jonathan Tuovinen has joined NBCUniversal International (USA) and is working on the company growing format business within Latin America. Based in London, he reports to Yvonne Pilkington, SVP of Format Sales and Production.

During 2011, several formats were adapted: *Queer Eye* and *Average Joe*; the first international productions of *Real Housewives* in Greece and Israel with Canada also in production; the continued success of *Top Chef*, which is set to launch in ten countries. Pilkington comments: 'Latin America and Asia Pacific are key strategic markets that will continue to propel our growth. We believe our formats fit perfectly to both region audiences'.

BOOTH: #H4.05

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TELEVISA: TELENOVELAS + CO-PRODUCED TEEN SERIES

Televisa Internacional (Mexico) exhibits at MIPTV a rich catalogue that includes brand new telenovelas, the core business of the company, but also comedy series and teen titles, in co-production.

On the first genre, *Abyss of Passion* (150x'60) is a classic love story that takes place in a picturesque village from Yucatán. *A Shelter for Love* shows a girl who escapes from the town she grew up and went to Mexico City, where she has to survive. A woman and a man have fallen in love in spite of the circumstances around them in *Valiant Love* (150x'60). And *Conniving Renata* (150x'60) is the story of a loving vengeance and also of a triangle filled with perversion, passion and sorrow.

On the comedy side, a new production is *Me, Her...and Eva!* (150x'60) where an unredeemed seductive man who uses women and doesn't believe in love, finds the real feelings with a very unexpected candidate.

The company has closed different strategic co-production deals worldwide, as with **Sony** and **Lionsgate** —see **Jose Bastón** interview, at this issue. Another two deals are with key kids networks of Latin America: *Miss XV* (150x'60) is a teen series to be premiered in April in **Nickelodeon**, and in July in **Canal 5** in Mexico; and *CQ* (80x'30) is a teen comedy co-produced with **Cartoon Network**, which tells about eight high school students. It is the first time CN produces live action in the region: it

will be premiered first on the pay TV network and then in free TV in Mexico.

Lastly, there is the Brazilian version of *Rebel Way* (150x'60), a very successful teen production

based on the Argentinean hit *Rebelde Way*.



Miss XV, teen series co-produced with Nick Latin America

TELEVISA NETWORKS: TIIN, NEW KIDS CHANNEL

Televisa Networks (Mexico) arrives to MIP-TV after implementing a new sales structure for Latin America and for the rest of the world. **Fernando Muñiz**, general director of International Sales, explains to **PRENSARIO** the strategy, highlighting the important meeting the team has had in February in Mexico.

'The concept is that all the regional directors must be involved in more areas, specially the new digital platforms. We are analyzing plans not only inside Televisa Networks, but also for the whole **Grupo Televisa**', he remarks.

Apart from the changes in Latin America, he highlights the work of **Valentina Lauria**, Sales director for Europe and Africa and,

from now on, for Canada, after the restructure.

'At MIPTV we will be promoting our new kids channel **Tiin** to see the response of the clients. We are pretty sure it can work very well in Europe. Also, **TNL** in Portuguese has good opportunities in the African territories, apart from Brazil. Both ventures are new and we have big markets to explore', completes **Muniz** and **Lauria**.



Valentina Lauria and Fernando Muñiz, last MIPCOM

HASBRO: TOP ANIMATED TITLES



Stephen Davis, president

Hasbro Studios (USA) brings to MIPTV its major licenses that have become animated television series, starting with the classic one like *Transformers Prime* (52x'22) or *Transformers: Rescue bots* (52x'22). Also, *My Little Pony, Friendship is Magic* (52x'22), the dog story *Pound Puppies* (39x'22) and *Kaijudo, Rise of the Duel Masters* (52x'22).

BOOTH #R30.33

EDEBE: NEW ANIMATION SERIES, JONAS



Ivan Ajenjo, Sales director

Edebé Audiovisual Licensing (Spain) launches at MIPTV its new non-dialogue animation series *Jonas* (26x'5), produced in flash 2D and targeted to kids from 4 to 10 years old.

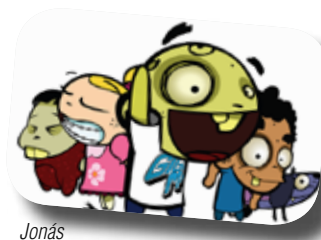
'It's a production of **Machango Studio**, a small studio located in Canary Islands, and **Televisión de Canarias** (TVC), and we are working as worldwide

distributors and licensing agents', explains to **PRENSARIO** **Ivan Ajenjo**, Sales director, who is enthusiastic about the reception at MIPTV.

The story is about an only child in a humble family from a humble neighbourhood. He doesn't have many toys and the ones he has are not very good. However, what he lacks in material things, he makes up for with his imagination. 'We liked the show from the very beginning because of the positive message that it contains. As a branch of an educational publisher, we always try to launch to the market products that incorporate moral values or

promote learning skills. *Jonas* tells children to use their imagination, to be creative and to never stop trying and exploring', adds **Ajenjo**.

The production finished in March, just before the market. 'Machango is planning to make a second season of the series (26 episodes more) starting by end of this year', completes the executive.



Jonas

BOOTH #R32.25 / R.34.13

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CINEFLIX, OWN PRODUCTIONS IN FACTUAL AND LIFESTYLE



Sabrina Ayala, international sales

Cineflix, important international distributor with focus on factual programming, is launching this year **Cineflix Studios**, with the aim to produce on its own and to provide original content to its worldwide customers. Due to this new business unit, is actively buying factual and lifestyle formats.

Sabrina Ayala, in charge of international sales,

says: 'The company has experienced an important evolution during the last years. Our worldwide coverage is significantly more important, from Asia to Latin America. We have big new products every market, with a rich catalogue in HD, and now we are adding own productions. In niches as factual and lifestyle, there are customer needs that we want to cover'.

For MIPTV, the company highlights *Food Factory* (26x'30), produced for **Food Network** (Canada). It's a behind-the-scenes show that search into the weird and wonderful processes that produce everyone's favorite foods.

Produced by **Icon Films** for **Discovery** (UK), *Animal Airport* (13x'30) follows the tales of the many creatures that pass through the doors



Massive Moves



Food Factory

of the Animal Reception Centre at Heathrow Airport, while *The Human Body* in 3D (2x'60) tells the story of our amazing human body, told for the very first time in 3D.

Massive Moves (13x'30) shows how a house is moved from one location to another; *Wild Life at the Zoo* (10x'30) is a documentary about Taronga Zoo in Sydney, Australia, which is home to over 2.600 animals living on 28 hectares; *World War II: The Last Heroes* (6x'60 min, HD) reveals what it was being in the trenches on Omaha Beach.

Lastly, *Bigger Better Faster Stronger* (10x'30) and new seasons from *My House*, *Your Money*, *Weird or What? With William Shatner*, *Cold Blood*, *Cash Cowboys*, *Property Brothers* and *Mayday: Air Disaster*, among others.

ENTONE: FEMME FATALES

Entertainment One (Canada) is distributing a good variety of high quality products to the international market. A shocking example is *Femme Fatales*, a very successful TV series where 'Twilight meets Pulp Fiction', according to its producers **Steve Kriozere** and **David Williams**.

They describe: 'We have already produced two seasons of the TV series, with 14 episodes each. It was bought by important broadcasters, from Sky

Italy to HBO Latin America. We tell stories of women in action, a black widow, a *Nikita*, usually with sex and violence. We have new stories and new actors every chapter. It is a great option to schedule late in the nights'.

BOOTH #RB.43



Steve Kriozere and David Williams, producers of Femme Fatales

RT: EXCLUSIVE INTERVIEW TV SERIES OF WIKILEAKS' JULIAN ASSANGE

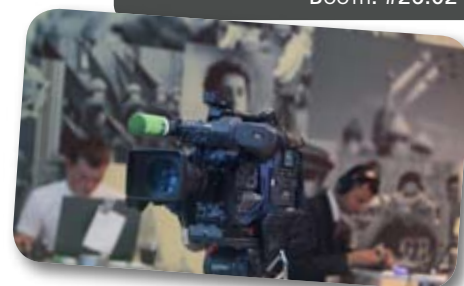
RT (Russia) the Emmy-nominated news TV channel, is bringing to MIPTV an exclusive new interview TV series with the **WikiLeaks** founder **Julian Assange**. Over the course of the ten-part programs, Assange — **Time Magazine** Readers' Person of the Year 2010 — engages today's key political players, thinkers, and revolutionaries who will be shaping the global political agenda of tomorrow.

The announcement of the show in January of this year has attracted international media attention and some controversy. **Margarita Simonyan**, editor-in-chief at RT, explains: 'We don't play by mainstream media rules, and we have always been open to different outlooks.

Julian is absolutely the right person to bring a new opinion to our worldwide audience'.

RT was one of the first TV channels to profile the WikiLeaks project. RT's owner **Alyona Minkovski**, who conducted one of the first in-depth interviews with Assange in April 2010 on *The Alyona Show*, was recently named one of Top 30 under 30 in Media by **Forbes Magazine**.

Since December 2009, RT is also offering a *FreeVideo* platform (freevideo.rt.com) aimed specifically at media professionals. The daily updated selection of exclusive broadcast-quality video content can be downloaded through the portal free of charge and now reaches over 10 thousand subscribers in 185 countries around



BOOTH: #26.02

the world, including CNN, Fox News, ABC News, CCTV (China), CBC (Canada), TVE (Spain) and many others.

Some *FreeVideo* content is available in HD, and **RT America** had begun broadcasting in HD in February 2012 from its Washington DC studio. The rest of RT's channels are on track to complete the switch to HD by the end of this year. **RT** broadcasts globally from Moscow and Washington, DC in English, Arabic and Spanish and is available to more than 480 million subscribers worldwide.

imagina

International Sales

TV SERIES

LUNA MOON

Moon
Length: 13 x 70'
Genre: Mystery

A judge arrives in a remote town, Calenda, with her rebellious teenage daughter. A horrifying series of events lead the judge and the police to start an investigation and try to find a logical explanation, but this is a place where werewolves have always been more than legend. While the series probes into the lives of the town's inhabitants her daughter will start a dangerous romance.

TV SERIES

Vindica. What Goes Around, Comes Around
Length: 13 x 50'
Genre: Drama

TV SERIES

In the Heart of the Ocean
Length: 6 x 70' / 10 x 50'
Genre: Period Drama

TV PROGRAMS

Mountain Challenge
Length: 28 x 50'
Genre: Reality - adventure

TV MOVIES

The Budapest Angel
Length: 100'
Genre: Drama

FEATURE FILMS

What Are Bears For?
Length: 100'
Genre: Comedy

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AUDIOVISUAL
FROM
SPAIN



AB: KABOUL KITCHEN GOES INTERNATIONAL



Joey Fare, producer, Scarlett Production

AB International Distribution (France) launches its new comedy series *Kaboul Kitchen* (24x26') at MIPTV. It was produced by **Scarlett Production** for **Canal +** France, where it had a tremendous premier on February 13th with nearly 1 million viewers and 15% of the market share.

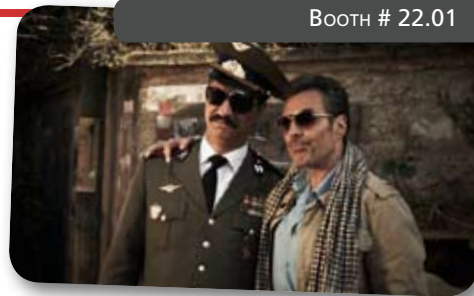
It has got the highest prime time ratings for a comedy series on **Canal +**. The emission is pretty different in comparison with a regular series: the first three episodes were broadcast consecutively; then stopped for a week; and then continue with three more and so on.

Joey Fare from **Scarlett Production** and producer of *Kaboul Kitchen*, explains to PRENSARIO: 'The show was created by **Marc Victor, Allan Mauduit** and **Jean-Patrick Benes**,

after the first of them returned to Paris from Kaboul, where he run L'Atmosphère restaurant. He told his story to both of them —very well known after the success of *Vilaine*— and they transformed his life into a TV show'. It was shot in Morocco, near Casablanca, from March till July 2011. **Scarlett** and **Chic Films** worked with the production company **Agora**.

Kaboul Kitchen is the story of an Occidental and protected haven where alcohol is tolerated, food is bad and expensive and women can be seen half naked in a swimming pool. The protagonist makes a lot of money, but have to spend most of it to keep his restaurant open.

'We have been working with **Canal +** for quite a long time but it's the first TV series we produced with the network. Our first experience with them was a TV movie on the *Rainbow Warrior* case, produced in 2006. We also did *Les Prédateurs* in 2007, on the *Elf* case. And right now, we are shooting a new TV film for them about the assassination of Prefet Erignac in Corsica. Pierre



BOOTH # 22.01

After a huge success in Canal + with 1 million viewers and 15% of market share, *Kaboul Kitchen* is being launched to the international market

Schoeller is the director'.

'We have started a strategy of distribution with **AB** since *Kaboul Kitchen* and another TV show: *Clash*, produced for **France 2**. It recounts the story of six families who know each other and the conflicts between parents and children. We will keep on leading this strategy with them in the future'.

Other production project from **Scarlett** is a TV film for **Arte** about the life of Cardinal Lustiger. **Ilan Duran Cohen** is the director and **Niels Arestrup** will play Pope John Paul II. It will be shot in France, Italy and Poland. 'We are about to produce a cinema comedy starring **Gérard Depardieu** with the story of a young Arab, who wants to become the new star of *petanque*. And we're working on a new season of *Kaboul Kitchen*', completes **Fare**.

KUZEY- GÜNEY, THE NEW BIG PROPOSAL OF KANAL D



Ezgi Ural, sales & acquisitions executive

Kanal D, the leading Turkish broadcaster, is bringing to Cannes a new big attraction within its drama catalogue: the new series *Kuzey- Güney*, which is on air in Turkey and it will have a second season due to its huge success.

It is the story of two brothers: Kuzey, who is very lively and rebellious, and Güney, who is calm and patient. They have different ambitions and paths and something in common: Cemre, the girl they are both in love with. She moves into the neighborhood and a dramatic incident will separate the two brothers for ever.

Ezgi Ural, sales & acquisitions executive at **Kanal D**, explains to PRENSARIO: 'We are confident that it will have a great launch at MIPTV. It is still on air in Turkey and we have

already made deal in the Middle East, where it will be premiered next year'.

After MIPTV, the sales department expects to complete more distribution agreements. 'We will be promoting *Kuzey- Güney* to key territories, especially Central and Eastern Europe and Africa and we expect to sale it into more than 15 markets. We are expecting to extend our coverage and to get into Western Europe with this title', remarks **Ural**.

Kanal D has more than 35 series in its catalogue. Some of the top titles are *Forbidden Love*, *Gumus*, *Leas Cast*, *Rebellious* and *Lady's Farm*: 'We are also offering *Time goes by...* (40x'95), which has a 70% of market share in Turkey and *Fatmagül* (39x'90), another key product in our slate', says **Ural**.

Time goes by... happens in the '60s: a captain sailor returns home to see his family, but he has a secret that will be revealed by her wife about a love affair with a foreign woman. *Fatmagül* is a love, betrayal and passion story that reached



Kuzey- Güney: new drama series to be launched at MIPTV



Fatmagül, one of the main series in Turkey, will have a second season in 2012

60% of market share in Turkey, still on air.

'In a whole, we have sold our titles to more than 70 countries and we think this number will grow significantly in the next years. The Turkish production is improving fast: the main reason because it's expanding quickly through the main markets is because of the high quality production levels and the story lines'.

'**Kanal D** dramas not only impressed our audience, but also the international ones. Our culture is pretty similar to many markets we sold our products to: the Balkans (Croatia, Serbia), Central and Eastern Europe (Bulgaria, Hungary), Middle East and Africa, especially', completes **Ural**.

CABLEREADY, 20 YEARS IN THE INDUSTRY



Tatiana Figueiredo, CableReady

CableReady (USA) is celebrating its 20 years in the content industry with a big party at MipTV and an important portfolio of products, where the company combines its traditional strong market niches with brand new bets.

Tatiana Figueiredo, international sales: 'Twenty years are a big thing, and we'll be celebrating all year with events, products and advantages for our customers and

friends. This is definitely a very special year for CableReady'.

One one side, the company has new episodes of its most successful TV series, as *Inside The Actor's Studio* and *Forensic Files*. On the other, it manages new big products as *Deals from the Dark Side*, *Saw Dogs*, *House of Bats* and *Holly's top ten*, about Entertainment.

'We've become ourselves in a referent in the market about real life character TV series: real people, fascinating stories. We will go on with this and many other things for another 20 years'.

BOOTH # R32.31

MEDIAPRO: CROATIAN, CZECH AND SLOVAK STORIES



Ruxandra Ion, head of productions

At MIPTV 2012, **MediaPro Distribution** (Romania) presents its successful productions for the whole family, including the first Romanian TV series with pop-rock musical moments: *A bet with life* (52x'60), a teen comedy-drama centered upon the love story between two teenagers, whose destinies are switched at birth.

Also, the prime time long running Croatian series *Lara's Choice* (166x'60), a timeless classic love story based on a loyal woman for the prime time; the epic fantasy Czech fairytale about a

king and a queen, *The Devil's bride* ('92); and the amusing Romanian action comedy *The Godmother* ('107).

The distributor is also promoting *Second Chance* (80x'60), a story full of love and intrigue in a classic romantic triangle. It's another prime time series from Slovakia about a young widower, who is looking after his daughter

One of the most important titles is *In the Name of Honour* (140x'60), a romantic drama series that wins of the Golden Bird Prize award as "Best Drama Series" Category at the late 2011 **Seoul International Drama Awards**, in South Korea. The Romanian production surpassed

other seven nominees from the world, for its category.

Ruxandra Ion, general producer of the series and VP of **MediaPro Pictures**, and **Iura Luncasu**, director, received the award. 'It was the first international festival we have submitted our series to, beating productions such as *Passione* (TV Globo, Brazil). Our series has already been watched by viewers from USA, Latin America, Africa, Middle East and CIS... and we hope such prize enables us to gain the Asian public. We are able to delight audiences worldwide'.



Lara's Choice

BOOTH # R31.17

CONSTRUIR TV'S CONCEPT, FOR THE WORLD



Eduardo Miri

The Argentinean DTT network **Construir TV** is pushing strongly its brand in the international TV markets. After having participated in the main trade events during 2011, the company is repeating the strategy in 2012: apart from Natpe Miami, it has attended *RioContentMarket* in Brazil (**Ralph Haiek**, in charge of contents and programming, offered there a keynote about the philosophy and objectives of the channel) and now is present at MIPTV through **Eduardo Miri**, in charge of the international department.

'Our aim is to spread the channel concept to

the world. I am in charge of the strategic alliances, distribution agreements, content acquisitions and sales in the international arena', says **Miri**, who is supported by **Anabelle Aramburú**, based in Spain to have presence in Europe.

'We have seen a big trend in the worldwide content market: the society is demanding more and more programming about social themes. It is an item forgotten by the commercial TVs, and our proposal covers fully this gap', adds **Miri**.

Construir TV is hosted by the Argentinean Syndicate Union of construction workers **UOCRA** and its non-profit organization **Fundación UOCRA**. 'The objective is to reinforce the culture of working, in times where many people worldwide loose their jobs. We want to contribute to a better future for the society,

important investments but we keep the same sales team worldwide that made Power successful'.

'With the genre expansion, we want to cover more need of our very good customers. But we continue making our main focus in the production of event programming, 3-4 miniseries and 10 TV movies per year'.



Power: Andrew Whiteman and José Echegaray, sales for Latin America

BOOTH #R29.23

STAND 13.15



through the values of working', he remarks.

Next month, the channel is attending *Canitec Mexico* —the main Pay TV trade show in Latin America— and *LA Screenings* in Los Angeles; in June, *Natpe Budapest*, and *Mipcom*, in October. 'We are going to focus in free and pay TV platforms, but specially on the IP ones, like the video streaming and new media operators (VOD, etc.) because they are the kind of companies that apply best to our channel', completes **Miri**. PRENSARIO funded out that **Construir TV** will announce soon an important agreement with **Deutsche Welle**, the international public broadcaster from Germany.

BOOTH #RSV14

TELEFE: COMEDY SERIES FOR THE PRIME TIME

Along with the good moment of the broadcaster **Telefe** in the Argentinean market, its distribution arm, **Telefe International**, offers at MIPTV a strong slate including classic telenovelas, romantic comedies, dramatic series, kids contents, plus entertainment and fiction formats.

'Our catalogue is now truly diversified', remarks **Fernando Varela**, international business director. 'We have several top shows, like **Graduates** (120x'60) co-produced with **Underground**. Its a romantic comedy for the prime



The traditional telenovela *Candy Love* and, is one of the new biggest hits of the Argentinean free TV market these days

time; premiered in March 12th, it obtained 24.4 average rating points and 48% of market share, leading the slot', he adds.

Co-produced with **LCA**, the traditional telenovela **Candy Love** (150x'60) is another top daily fiction with an average of 18 rating points and 45% of market share at **Telefe's** late prime time.

The distributor is also launching the second season of the comedy **The Man of Your Dreams** (11x'60), directed by the Oscar winner **Juan Jose Campanella** (*The Secret in their Eyes*). On the kid side, its pushing **Z TV** (150x'60, **Cienpies Contenidos**), a children program that represents a "clandestine" TV network that daily interrupts **Telefe's** broadcast.

Mistreated (13x'60) is a drama series produced by **Torneosy Competencias**, which plot axis is the gender violence suffered by women; the suspense telenovela **The One** (154x'60), whose producers **Pablo Echarri** and **Martin Seefeld** from **El Arbol**, attended Natpe Miami for the first time to promote the title internationally; and the romantic sitcom **When you**



Telefe with producers: Ronnie Amendolara, Martin Seefeld and Pablo Echarri in the extremes (El Arbol); Fernando Varela; Adriana Lorenzon, scriptwriter of *The One*; Michelle Wasserman and Guillermo Borensztein, Telefe

smile (100x'60).

Lastly, the company highlights the entertainment formats **Check in**, **Check out**, **Money Order** and **Weight For Money**, from **Nanuk**, and the big show **Sabado Bus**, as well as the fiction formats: **Son de Diez** and **My Wife's Brother**, and the titles from **CTV Contenidos**: **Small Town**, **Gigolo**, **Crossed Love**, **Love Brigade** and **Endless Love**.

ZODIAK RIGHTS, STRONG IN ANIMATION

BOOTH #LR4.02



Zodiak Rights (UK) launches at MIPTV its new lifestyle series **The Fabulous Baker Brothers** (6x'30) produced for **Channel 4**, where two brothers unlock the trade secrets of baking.

The company also distributes the **Guinness World Records TV** entire catalogue including two new series available in 2012, **Guinness World Records: Access All Areas**

(60), produced by **Storyvault Films** for **ITV1** (UK) and **Totally Insane Guinness World Records** (8x'30), produced by **IMG** for **ITV2** (UK)

Lastly, two animation titles: **Emilie Jolie** ('72), a modern fairy tale filled with magic produced by **Tele Images Productions**; and **Tickety Toc** (52x'11), an entertainment and light touch education series that enables kids to laugh as they learn; it was produced by **The Foundation** and **FunnyFlux Entertainment** for **Nickelodeon**.

GO DANCE WITH STAR MEDIA!



Go Dance! will be adapted in the US market and France

Star Media (Russia/Ukraine) arrives in Cannes with two big announcements about one of its top formats, **Go Dance!** (11x'120): it will be adapted both in the United States and in France, and it is being

negotiated also to other big European territories, including Russia.

In the U.S. market, the company has signed a deal with **MY Tupelo Entertainment** for the North American rights with the backing and support of **Creative Artistes Agency** (CAA); the co-producer will be **Nigel Lythgoe Productions**

tions. **Vlad Ryashin**, CEO, comments: 'This deal is very important for us, the first one in the United States and a proof of our potential worldwide. **Go dance!** is an unique show that we have developed for the Ukrainian market with our partners **Studio Kvartal-95** and **Inter TV Channel**. Now it is in the second season, aired on Saturdays'.

In France, the dance competition format was sold to **Effervescence**, one of the leading local production companies, and the deal cover France, Andorra and Monaco. **Simone Halberstadt Harari**, CEO, says: '**Go Dance!** is a trendy concept that has nation-wide appeal. **Go Dance!** is for us exactly what the audience needs in these uncertain times'.

Apart from **Go Dance!**, **Star Media** pre-

sents in Cannes the series **Island of the Unwanted** (24x'44, also available as scripted format) and the scripted reality show **Let's Meet** ('45). Too, the series **Anna German - Mystery of the White Angel** (10x'52); **Once upon a time in Odessa** (12x'52), **Trouble in Store** (8x'52), **Pick Up** (16x'48), **Hunting the Gauleiter** (8x'52) and **Spies Must Die-3. Deadly Combat** (4x'44). Lastly, one genre where the company is a leader: the docudramas **Soviet Storm - WW2 in the East** (18x'52), **Napoleonic Wars** (13x'52) and **Titanic** (2x'52).

BOOTH #07.10



Vlad Ryashin, CEO

TV SERIES/ First season Completed 13x45min
One for All and All for Life



The Red Band Society



Executive Director TV3 JORRI ROWE Executive Producer TV3 CONKA OREA
Executive Producers SANDRA FERNÁNDEZ JULIO FERNÁNDEZ CARLOS FERNÁNDEZ
Executive Producer PAU FREIXAS Associate Producers ALBERT ESPINOSA ELISA SALINAS
Original Idea and Script ALBERT ESPINOSA Director PAU FREIXAS



The first season (13x45') is completed.
Principal Photography Second Season Begins on: Mid June 2012

Audiovisual from Spain Pavilion
Riviera Palais R 33.20

Executives attending:

IVAN DIAZ Head of the International Division / i.diaz@filmax.com / +34 629 340 070

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Ferran Monegal,
El Periódico





Paul Lamb, VP Business Affairs de Discovery Communications, y Mauricio Tavares, director de programación de Rede TV! Brasil

Honorilton Gonçalves, Paulo Calil y Douglas Tavoraro de Rede Record, con Loic Gosselin, de Média Mundi



Brasil: Enrique Rubini, Fox, con Paula Miranda, Ramona Bakker, Guilherme Bokel y Roberto Buzzoni, todos de TV Globo, con Claudia Macedo, de Globosat



TeleCine, canal Premium del grupo Globosat, Brasil: Carlos Lázaro, CFO, Maria Cordeiro, Financial Officer, y Joao Mesquita, CEO



New media: Pablo Iacovello, director de adquisiciones, y Antonio Barreto, CEO, de DLA, con Fernando Magalhães de Net Brasil



Franz Caduc, Reed Midem; Gustavo Neves, ABPI-TV; Ivan Lee, gerente de marketing, Ana Paixao, gerente de promociones, André Auler, programming manager, los tres de Universal Channel, Brasil



Productoras: Fernando Dias de Grifa Filmes, Brasil; Gregory Schnebelen de FL Concepts, Francia; Alexandre Guerra y Mario Di Poi, Arte Sonora, Brasil



Helena Bernardi y Roberto Rios, de HBO Latin America, con Javiera Balmaceda y Alessandra Castanho de DLA



HBO Latin America: Daniel Álvarez, Eva Villareal, Margarita González Guardia, Alexander Salas, Gustavo Grossmann, y Jesús Rodríguez

Discovery Networks Latin America: Angela Recio Sondon, Claudia Changui y Hortensia Quadreny



Discovery: María Badillo, director of programming & acquisitions, Eileen Piñeiro, director of Content, U.S. Hispanic



A&E Ole Networks: Jacqueline Cantore, Beatriz O'Higgins, Eduardo Ruiz e Isabel Quintero



Fernando Lagier, acquisitions for Latin America, Cecilia Mendoza, general manager, Disney Channels Latin America, and Jorge Edelstein, director and content development for Disney Channel and Disney XD

Jorge Stamadianos, Fox Latin American Channels, con el equipo de LAPTV: Edgar Spielmann, Sandra Morales, Ernesto Muñoz de Cote, Ricardo Rohrbach



MGM Networks Latin America: Jorge Ballesta, Melvin Pérez y Tere Villar

Lisa Olfman, Portfolio Entertainment, Canada; Li Simensky, VP Children Programming, PBS Kids; Adam Stepan, Giros, Brazil; Niret Alva, co-Miditech, MiddleEast



Dorys Vogelmann, V-me, USA Hispánico



Katherine Kaufman, new Network Manager, Sorpresa TV, USA



Manuel Villanueva, TV UNAM Mexico

Angel Gómez, NBC Universal Channels



Telemundo: Alina Falcón, EVP news & alternative programming; Adriana Ibáñez, programming director; Marcos Santana, presidente de Telemundo Internacional; María López Alvarez, SVP alternative programming, Telemundo



Sergio Pizzolante, EVP El Networks Latin America



TV Azteca México, adquisiciones: Pedro Lascurain, Rodrigo Fernández, Susan Rivera y Pedro Bouchot Carmona.



En Pantalla México: José y Rodrigo Ruiz Sotelo

Alejandro Vázquez Vela y Ricardo de León, MVS México



Viacom, adquisiciones: Carole Bardasano, Fernando Gastón y Marisol Amaya



Turner: Pablo Corona, Rick Perez, Marcelo Tamburri y Ariel Guntern

MTV/Nick Latin America con CityTV Colombia: Mark Serrano, Olga Navarro, Adeline Delgado y Juan Manuel Castañeda



Caracol TV, Colombia: Dago García, VP of Production, Carolina Leconte, VP of co-productions, and Felipe de Boshell, advisor to the board



Colombia: Camila Misas y Angela Vergara, de Teleset (bordes) con Ricardo Cruz, adquisiciones de RCN



Patricia Daujotas y Carlos Martínez de Fox Latin American Channels; Samuel y Mariangélica Duque de FoxTelecolombia; Gabriela Gil, Fernando Stamadianos, Javier Szerman de FLAC; Carlos Sandoval de Televisa; Emiliano Saccone, Gonzalo Fiure y Marcela Martín de FLAC

Eduardo Tironi y Eduardo Kuthe, de Endemol Chile (extremos) con Francisco Henríquez, gerente de programación de Mega Chile



Grupo Alvisión: Analida López, Marcela González e Ignacio Barrera



Buyers de Chile: Pablo Morales y Alex Hernandez, de Chilevision, with Mauro Valdés Raczyński, Constanza Arena and Ernesto Lombardi, from TVN



Javier Villanueva, Luis Martínez y Ana Núñez de VTR (Chile), que está desarrollando una innovadora plataforma mobile

PRAGUE, ISTANBUL, CANNES ARE FAMILIAR PLACES FOR CARACOL TV



The First Lady

Caracol TV International (Colombia) has begun an intense 2012 attending not only the traditional trade shows, but also other markets in Central and Eastern Europe: *The World Content Market* in Prague, Czech Republic and *Discop Istanbul* (February). Now, the sales team is in Cannes pushing its new titles.

Roberto Corrente, Sales Executive for Eastern Europe and Asia attended the first one: 'Our strategy in those territories is focusing in both, ready made content and formats. But we'll choose carefully the titles we will make available'. **Berta Orozco**, account executive participated in the second: 'It gave us the chance to maintain direct contact with our clients in

these countries. Middle Eastern and North African are very important for us'.

For MIPTV, the main titles from the Colombian distributor are: *The Labyrinth* (40x'60), a dramatic story about a man who is free after being judged for a murder he did not commit; *The First Lady* (100x'60) is a classic telenovela where a young woman wants to become someone and she doesn't care what she has to do to get it.

Broken Promises (60x'60) is the story of three beautiful girls that are tricked with the promise of getting their dream life; *The Secretary* (120x'60) about a Colombian living in the US who realizes that he has a daughter in Colombia and decide to return to its country.

Infiltrated (37x'60) narrates the creation of an elite group, the G.I.C, by the National Police, who is fighting with the immense growth of



Roberto Corrente and Berta Orozco are betting on new markets homicides, robberies, rapes and black mail. Witchcraft and drugs drive the story of a town teacher that discovers in *The Witch* (29x'60) that her powers as a witch will gain her access to places she never imagined she could be. Lastly, *Yellow Team* (120x'60), where a group of taxi drivers live on the mercy of those unknown that are their passengers.



The Labyrinth

GAUMONT, GOING FORWARD WITH HANNIBAL



Erik Pack, head of worldwide sales and co-productions

The European-based motion picture studio, **Gaumont**, has moved into global television production and distribution forming **Gaumont International Television**.

Its first major production, *Hannibal*, a one hour drama series based on the famous Theatrical character *Hannibal Lecter*, has been taken by the U.S. network NBC and 13 episodes are being produced from this season.

Erik Pack is the head of worldwide sales and co-productions. He says: 'We see globally but specially in the U.S. domestic market, a big opportunity about high quality series for independent players'.

The writer of *Hannibal* is Bryan Fuller, the responsible of *Pushing Daisies*, *Wonderfalls* and *Dead like me*. Martha De Laurentiis (producer of *Hannibal* in cinemas) is the executive producer. Another big project is *Madame Tussaud*, a six-hour miniseries. The writer is Michael Hirst, the same of *The Tudors* and *Elizabeth*.

FILMAX, NEW BIG TV AND THEATRICAL CONTENT



Iván Díaz

Though the difficult situation in Spain, **Filmax** is handling extremely good products for MIPTV. For instance, the brand new TV movie *La Visitadora de Carceles*, based on the real story of Concepción Arenal, a woman that in the XIX Century, worked about jail prisoners and imposed for the first time concepts as 'reinsertion' and tools to give them opportunities for a better life.

Iván Díaz, head of international business, comments: 'It is a very big production, that TVE will broadcast in the *Woman's Day*, in

March 2013. The director is **Laura Mañá**, well-known in cinemas, and the main role is performed by **Blanca Portillo**, from the last **Pedro Almodovar's** movie'.

Another option is *Red Band Society*, the very successful TV series about the friendship of a group of kids in a hospital. The second season is being produced to be on air by the end of 2012. Díaz: 'It is a very positive story, plenty of emotions, perfect for free TV'.

About Theatrical, the company presents *No habrá paz para los malvados*, the considered 'Feature Film of the Year' in Spain, where it got more than 700 mil tickets in cinemas receiving many of the most relevant Goya awards (the top awards of the country): Best Film, Best Director,

etc. It had two Theatrical releases, the second one few weeks ago when the awards were told.

Also, it offers *The Red Band Society Mientras duermes*, a thriller with very good results at the box office. And these days there is the release of *REC Genesis*, the 3rd part of the successful trilogy *REC*.

Díaz: 'As it can be seen, we have a very good portfolio of products. We are making focus on developing both the Theatrical and TV businesses, with high quality but at the same time very commercial products'.

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ARTEAR: 'LOS ESTUDIOS SE RESISTEN A BAJARSE DEL MODELO TRADICIONAL DE NEGOCIO'



Walter Sequeira, gerente de adquisiciones de Artear

y más rendidores en ratings, en la mayoría de los casos'. Según el ejecutivo, las películas del verano en Argentina funcionaron muy por debajo del promedio de 10 puntos. 'Hace 10 años marcaban entre 20 y 25 puntos de rating, hoy con suerte llegan a 13 o 15 puntos y se considera una medición aceptable', subrayó y añadió: 'Los blockbusters son los que menos funcionan, y gran parte de la culpa está en la altísima tasa de repetición con que los programan los canales de cable'.

'Las soluciones que hemos evaluado ante este panorama son: comprar la pasada de cable, pero eso lo haría mucho más caro; o que los estudios analicen a la Argentina como un caso particular y ofrezcan un modelo más flexible para compras. Sin embargo, decidimos hacer un trabajo más fuerte con los independientes, que tienen productos de muy buena calidad y permiten operaciones mas acotadas y rendidoras'.

En producto infantil, trabaja principalmente con **Disney**, además de haber cerrado acuerdos con **Viacom** por *Bob Esponja* y la nueva serie, *Planet Sheen*. 'Aún siendo un producto de cable, estos funcionan bien en TV abierta porque los chicos son muy proclives a ver una y otra vez el producto, mas allá si lo ven por cable o aire'.

Otro tema mencionado por el ejecutivo es la Ley de Radiodifusión que impone un mínimo de emisión de contenido infantil de 3 horas diarias, dentro de las cuales, un muy bajo porcentaje puede ser de producción extranjera. 'Esta situación no sólo es difícil para nosotros como programadores, sino también para los proveedores de animación internacional'.

AUDIENCIA DIGITAL

La audiencia cambia su comportamiento constantemente: 'El *streaming* de video modificó la forma de acceder a contenidos. El público no espera al estreno en TV de paga o abierta, lo mira antes en Internet, haciendo una especie de "TV a la carta"; no están presos de ningún canal, lo que cambia el patrón de TV'.

'El incremento de la producción propia es

resultado de este cambio', remarcó y completó: 'Ser la primera ventana de emisión es una gran ventaja con contenido original. Primero porque se es dueño del contenido, segundo porque no necesitamos endeudarnos en dólares, sobre todos en una economía tan cambiante como la argentina; y tercero porque los anunciantes pautan en el producto local y no en el enlatado, ya que el local obtiene altísimos ratings. Este es un análisis realista, difícil a veces de trasladar a los estudios'.

LA FORTALEZA DE LOS INDEPENDIENTES

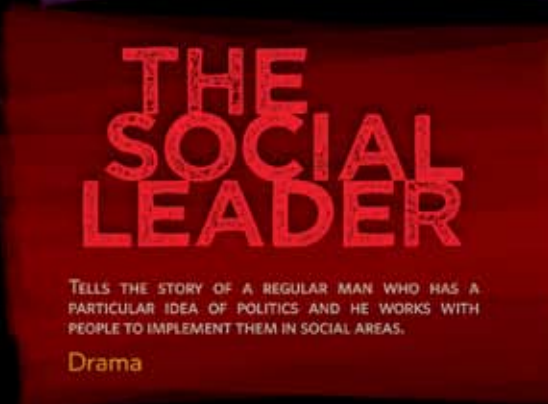
'Vemos una mayor competencia entre los independientes. A diferencia de los majors, ellos entienden cómo funciona el mercado argentino: viajan a los principales festivales de cine, trabajan mucho en adquirir derechos y en generar una oferta atractiva para nosotros', dice Sequeira.

'Es el caso de **Telefilms**, que apuesta por películas incluso antes de que se terminen de producir. Por ejemplo, *3:10 to Yuma* con **Russel Crowe** fue la película más vista del verano 2011'.

'O **VIP 2000** de **Roxana Rotundo**, que ha ampliado su catálogo y tiene contenidos de todos los géneros; **Beverly Hills** de **José Manuel Brandariz** con muy buenas películas de acción y suspenso, como *The Expendables* que esperamos estrenar pronto en **El Trece**; **Spiral** y **Fabiola Flores** con *La Isla del Tesoro*; además de las miniseries de **RHI** (*Serpientes de Arena*) con **John Alexander**, y **Power** (*XIII* o *The Days of The Triffids*) con **José Echegaray**, en ventas para la región'. Indicó que las miniseries se editan en formato de 'película larga' de tres horas, aproximadamente.

En relación a géneros y tendencias, se ha 'desmitificado' el drama, que también funciona para la tarde. 'En TV abierta es exitosa la ficción local, talk shows y magazines, mientras que el cable se ha reservado las películas y series como géneros fuertes. Se trasladó la ficción al prime time del domingo a modo de expandir la grilla y trasladar inversión publicitaria a toda la semana'.

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CANAL 22: LA CULTURA MEXICANA AL MUNDO



Magdalena Acosta, VP de Producción y Programación

En el amplio mercado de televisoras públicas y culturales de México, **Canal 22** sigue tomando protagonismo, ya no sólo localmente sino con una estrategia internacional tanto en adquisiciones como también de ventas. La señal fue lanzada en 1993 por el **Consejo Nacional para la Cultura y las Artes** (Conaculta) del Gobierno de México.

Magdalena Acosta, VP de Producción y Programación, explica a PRENSARIO: ‘**Canal 22** goza de un gran prestigio en México debido a que ha mantenido su perfil de televisoras pública cultural. La televisión pública en Latinoamérica está en un gran momento en términos cualitativos. Hace 15 años se vivía un panorama, pero esto ha cambiado 180°’.

‘Mejoramos la calidad de producción, y pudimos hacer sinergia con la industria local y asociarnos a televisoras regionales, además de tener proyectos con la televisión pública europea y norteamericana’, dice Acosta. **Canal 22** pertenece a la red **Televisión de América Latina** (TAL) y **Asociación de las Televisiones Educativas y Culturales Iberoamericana** (ATEI). Ha firmado convenios con **Encuentro** (Argentina), **TV Cámara** (Brasil) y está por hacerlo **Señal Colombia**, el canal de la **Universidad Nacional de Colombia** y con **Canal 10** de El Salvador, y tiene una buena relación con sus pares en México.

La audiencia de **Canal 22** es ‘muy heterogénea’, con espectadores ‘fanáticos’ de la ópera hasta

los aficionados al animé. ‘Dentro de nuestra programación hay nichos muy específicos, pero también una masa que comparte la visión general del canal. Fuimos los primeros en incorporar la figura del *Defensor del Televidente*, por lo que estamos muy en contacto con el auditorio’.

‘Es un reto muy grande conseguir patrocinios, pero afortunadamente ya está bien establecido en México el concepto de empresa socialmente responsable y hay interés en apoyar proyectos culturales. Gozamos, además, de un creciente apoyo financiero del gobierno federal’, dice Acosta.

PROGRAMACIÓN

Canal 22 produce poco más del 50% de los programas que difunde a través de su señal en el área metropolitana de la Ciudad de México y más del 80% de lo que difunde a través de su señal internacional por cable en Estados Unidos y en la ciudad de Guadalajara por TV abierta.

‘Fuimos los primeros en digitalizar al 100% sus procesos de producción y transmisión, y en impulsar nuevos proyectos como el reality show *Ópera Prima* y películas para televisión. Generamos el único noticiero cultural en México, y programas sobre música, contracultura, danza contemporánea, ciencia, antropología, historia, culturas indígenas, etc.’, comenta Acosta.

Las principales producciones de 2011 fueron *Ópera Prima en movimiento*, un reality show sobre ballet que fue visto por cerca de 1 millón de espectadores en cada emisión y que tuvo como finalidad descubrir y promover nuevos talentos en esa disciplina artística.

También la serie biográfica *Julio Scherer, el periodismo mi segunda piel* o *Roberto Bolaño, la batalla futura*; la serie en coproducción con el Gobierno de Chile *De punta a punta*, sobre artistas chilenos en México; *Esquizofrenia, Restaurando México*, *Reflexiones sobre la democracia en México*, *El legado de Vasconcelos* y *Diversidad* en coproducción con el **Instituto Nacional de Antropología e Historia** (INAH).

Los documentales *Había una vez, Granice-*


Ópera Prima, el proyecto más ambicioso de los últimos dos años del canal, está disponible para la venta internacional

ro, *Rivelino: las raíces del arte* y *Libertad bajo las sombras*; tres largometrajes de ficción, en coproducción con el **Instituto Mexicano de Cinematografía**, que se estrenarán este año: *Chalán*, *El ombligo del cielo* y *Hecho en China*. ‘Además, la cobertura del *Festival Internacional Cervantino*, los *Juegos Panamericanos* y *Parapanamericanos 2012*, el *Festival de México* (fmX), entre otros’, completa.

Las compras en 2011 se concentraron en películas y documentales iberoamericanos, que adquirimos a **HBO**, **Discovery**, **RTVE**, **BBC**, **PBS**, **Mediatoon**, **TV France International**, **ARTE** y **IMCINE**, etc. ‘Buscamos una diversidad de orígenes para que nuestros espectadores tengan acceso a una verdadera ventana al mundo. Canal 22 es un canal con una visión cosmopolita, abierto a la diversidad y a la pluralidad de voces’, completa.

VENTAS INTERNACIONALES

A través de **Abel Flores** para Latinoamérica y **Eduardo Nava** para el resto del mundo, las principales producciones que Canal 22 está ofreciendo en los mercados internacionales son el formato *Ópera Prima*, la serie *Tocando Tierra* sobre música, *Ruta México* que recorre el país, *El Letrero*, sobre literatura universal.

Los series documentales *Bajo la región más transparente*, *Los Cinco Secretos del Oficinista*, *1968-1971: Los Jefes del Rock*; y los documentales unitarios sobre la vida y obra de diversos personajes del ámbito cultural: Octavio Paz, Carlos Fuentes, Mario Vargas Llosa, Luis Buñuel, Leonora Carrington...

CANAL 13: ‘CHILE ES UN MERCADO MULTIPOLAR’



Patricio Hernández, director de Programación

La gran novedad en los últimos dos años del mercado chileno ha sido el cambio de propietarios en los canales privados de Santiago de Chile: **Chilevisión** fue adquirido en 2010 por **Turner Broadcasting System Latin America**, mientras que el **Grupo Bethia** (dueños de la cadena de retail **Falabella**) compraron el 100% de **Mega**, y el **Grupo Luksic** entró con el 66% de las acciones a **Canal 13** y la Universidad Católica se quedó con el 33% durante 2011.

‘Sin dudas este contexto generó cambios en el mercado. En nuestro caso, ya cumplimos un año con la nueva administración y estamos liderando los dos primeros meses del año con un rating hogar aproximado de 8.1%’, destaca a PRENSARIO **Patricio Hernández**, quien retornó a la dirección de Procesos Creativos y Programación de **Canal 13**, tras haber estado 3 años fuera cuando fue director fundador de **CNN Chile**, el primer canal de noticias en ese mercado.

El ejecutivo tiene buenas expectativas para este año, ya que el canal ha levantado cabeza en varios slots. ‘Seguimos con nuestro plan a tres años y esperamos para 2012 una fuerte competencia. Leal, pero intensa, con todos


En su propia trampa: el docu reality se revalorizó como género y mostró una gran fuerza competitiva en Chile

los actores. La presencia de nuevos jugadores moverá inevitablemente al resto de la industria. Chile es un mercado multipolar’.

La alternancia en los primeros puestos del mercado chileno no es una novedad para nadie, pero aún así sigue sorprendiendo: todos los años hay un nuevo líder. ‘En 2012 el

público nos está dando la preferencia. Somos líderes en los primeros meses del año. Hemos tenido una estrategia distintiva de programación, con predominancia de la producción propia’, dice **Hernández**, quien destaca además que el 95% de su programación prime time es original, mientras que en el off prime tiene un 60%, y un 30% de enlatados.

‘Primero, debemos mencionar el impulso que nos ha dado el nuevo gobierno corporativo; segundo, el fuerte trabajo en equipo que han encarado las distintas áreas del canal; y tercero que la el público chileno se ha vuelto a reencontrar con la pantalla de canal 13’, indica el ejecutivo.

‘Hemos logrado ser primeros en la franja matinal con *Bienvenidos*. En prime time, tenemos un formato de entretenimiento (Reality) desarrollado in house cuyo productor ejecutivo es **Sergio Nakasone**: *Mundos Opuestos*, donde un equipo convive en el futuro (con sus comodidades) y otro con el pasado (y sus incomodidades), a la vez que comparten un espacio neutral: el presente’.

Hernández comenta que el programa tiene un 40% de share y ha disputado (y varios momentos vencido) el tradicional *Festival de Viña del Mar*, el cual este año bajó su audiencia promedio, de acuerdo al ejecutivo. ‘También tenemos la docu-tele-serie *Perla* y el programa de farándula *Alfombra Roja*, además de la serie de ficción nocturna *Los Ochenta* en su quinta temporada’, agrega.

ENTRETENIMIENTO EN ALZA

El entretenimiento está midiendo mejor que la ficción nocturna, que ha marcado el mercado chileno de los últimos cinco años: ‘Las tele-series nocturnas han perdido fuerza. Durante el último semestre el entretenimiento se impuso a las tele-series nocturnas y apareció un nuevo actor: el docu reality, que mostró una fuerza competitiva que no creíamos que tenía. Nosotros tenemos *En su propia trampa*,


El reality show *Mundos Opuestos* marca 40% de share y está entre los programas más exitosos de la TV chilena

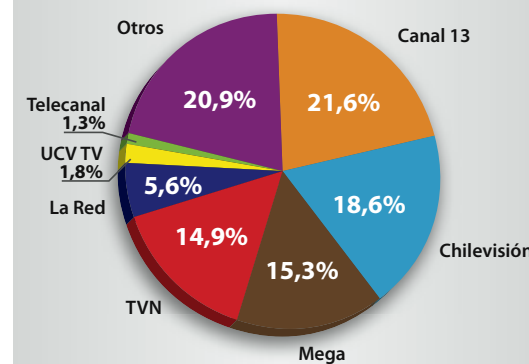
que funciona muy bien’.

Otro highlight del mercado chileno es el crecimiento de la producción original frente al enlatado —producto de la alta competencia—, lo que le ha valido también un reconocimiento internacional como polo productor: **HBO** produjo *Profugos*, y **Turner** está abriendo un centro de producción, por ejemplo.

‘La calidad de la producción chilena nos está posicionando en los mercados. Como canal estamos haciendo esfuerzos importantes y aspiramos a incrementar nuestras exportación de formatos y acercarnos a lo que hoy se hace en mercados como Colombia o Argentina, por ejemplo’, dice **Hernández**.

Finalmente, menciona que la televisión digital terrestre está en sus últimas discusiones legislativas, que pronto aprobará la ley. ‘Actualmente, los cuatro canales de Santiago están en fase de pruebas, pero pronto habrá más actores y señales temáticas y deberemos adaptarnos a un nuevo paisaje’, completa el ejecutivo.

CHILE: MARKET SHARE, POR CANALES (ENE 1- MARZO 18)



Fuente: Time Ibope



E-NNOVVA, COLOMBIA: 'ROMPIMOS LOS MIEDOS AL NEW MEDIA'



Carolina Angarita, presidente

Lanzada en diciembre de 2008 y perteneciente al **Grupo RCN**, e-NNOVVA produce y comercializa soluciones multimedia: desde el e-mail marketing y PR a desarrollo web, producción de nuevos formatos, creación de contenidos 3D, plataforma Mobile, online advertising, hasta desarrollo de video juegos.

Carolina Angarita, presidente, destaca a PRENSARIO: 'Rompimos las barreras y los "miedos" al new media. Desarrollamos *Almas Perdidas*, la primera serie web en HD 100% interactiva, donde los

espectadores decidieron el rumbo de la historia de sus protagonistas. Alcanzó más de 40.000 visitas en su página; posteriormente se replicó en *Contratiempo* y *Una Fan en enamorada*'.

Los Fontacher fue el primer primer reality web, donde la pareja más mediática de Colombia compartió los preparativos de su boda. 'Contó con el auspicio de una de las marcas más importantes del mercado del cuidado personal, y se replicó en múltiples medios tradicionales como televisión, radio e

impresos', resalta.

Con **Zio Studios** produjo el primer corto animado en estereoscopia del país, *Los Atrapasueños*, que se proyectó en cines promoviendo una línea de negocio de una compañía multinacional.

Groovie Pig fue el primer videojuego creado en el país para iPhone, iPad y iPod Touch. 'Fue número uno entre los juegos de su categoría y se ubicó dentro de las 20 aplicaciones "Nuevas y dignas de destacar" en el App Store Colombia', comenta Angarita.

Desde el área de *Social Media* se desarrolló un modelo basado en storytelling, que busca trascender de la participación básica de los usuarios a construir historias donde ellos son los protagonistas. 'En el área *ennovación* desarrollamos aplicaciones para industrias con necesidades particulares y metiéndonos en digital publishing. Con **Google** seguimos creciendo a través de la segmentación detallada de audiencias en móviles, la geolocalización, los video ads, los canales brandeados de **YouTube**, y el *Click to Call* entre otros', finaliza Angarita.

e-NNOVVA creó más de 7 empresas, entre ellas el primer Operador de Telefonía Móvil Virtual (MVNO) **Uffl**, y **Aigo Colombia**, que desarrolla sistemas innovadores, además de ser patrocinador principal de la escudería de la F1 McLaren Mercedes y del equipo de la Liga Premier inglesa, Manchester United.



BIGSTAR: PRODUCTO ALTERNATIVO, VÍA STREAMING



Bigstar es un servicio de streaming para latinoamérica, similar a **Netflix** y **Hulu**, pero cuyo principal diferencial es que ofrece títulos alternativos a los grandes blockbusters, muchas veces difíciles de encontrar en otras plataformas.

Les Garland, strategic advisor de **Bigstar** y cofundador de **MTV/Vh1**, explicó a PRENSARIO: 'Traemos al mercado un contenido único. Y la mayor ventaja no sólo es el valor (a partir de 4.99 dólares), sino también que somos el único operador que permite planes prepagos de 3, 6 y 12 meses'.

La oferta es principalmente de películas independientes y documentales. Sin embargo, también tiene series y contenido de TV que proviene de nuevos proveedores como **Venevision**, del que licenció telenovelas, y **Shout Factory**, con productos como *Mystery Science Theater 3,000*. '**Lionsgate** e **Image Entertainment** nos brindan producciones *mid-majors*, y socios como **Shoreline**, **Vangard** y **GoDigital**, el mejor cine independiente', remarca Garland.

Bigstar asiste a MIPTV, donde prioriza la búsqueda de películas y series de alta factura técnica, especialmente aquellas que les da al operador prestigio de ofrecer contenido que se exhibe en festivales independientes, ya sea Cannes o Sundance, por ejemplo. 'Esta estrategia va en línea con los que los consumidores esperan de la experiencia digital de hoy en día', añade.

Sobre la explosión del SVOD en Latinoamérica, el ejecutivo dice: 'Es un mercado en franco crecimiento. Los gustos de los usuarios crecen y se diversifican; y sus culturas se expanden para incluir más producciones de fuera de Latinoamérica. El crecimiento de la infraestructura web y el ancho de banda, hacen de la región un mercado potencial grande'.

Les Garland completa sobre los planes de expansión: 'Nuestro principal avance es el área de contenidos para nuestra creciente base de usuarios. Estamos expandiéndonos a otras plataformas, como ser **Samsung TV**, **Google TV**, **Boxee box**, **LG TVs**, etc. Trabajamos también junto a reconocidos festivales para tener una integración online con sus plataformas y que esto nos permite tener primero los títulos que allí se están lanzando'.



Les Garland, strategic advisor de Bigstar y cofundador de MTV/Vh1

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SPORTELRIO 2012: MERCADO Y OPORTUNIDADES CRECEN JUNTOS

SportelRIO congregó a 567 participantes de 312 compañías de 48 países en el Sofitel Hotel de Río de Janeiro, Brasil. Prevalcieron los participantes internacionales (66%) por sobre los latinos (24%); hubo proveedores de contenidos y de derechos pero también desarrolladores de software, soluciones y tecnologías aplicadas al deporte.

Los organizadores subrayaron la asistencia ‘plenamente mundial’, con liderazgo de Estados Unidos, Reino Unido (primero y segundo en cantidad), y Francia (cuarto en cantidad). Un 42% fueron compradores, un 52% vendedores y un 6% “otros”.

‘Si tuviéramos que resumir el mercado en una palabra sería: vibrante. Vimos un gran dinamismo del negocio deportivo y buena voluntad de cerrar acuerdos’, resaltó a **PRENSARIO** **David Jones**, ventas y marketing. También se vislumbraron asistentes de Chile, Paraguay, Nicaragua y Suriname, entre otros.

‘Trajimos el mundo a Río, donde hay muchas oportunidades de negocio. Distribuimos una encuesta entre los asistentes para ver en qué ciudad les gustaría estar el año próximo. Participan Río de Janeiro, Sao Paulo, Buenos Aires

y Miami en América, pero también Shangai, Hong Kong y Singapur en Asia, agregó **Amparo di Fede**, gerente general.

PRESENCIA MUNDIAL

Eurosports maneja dos señales en Europa y una en Asia (con excepción de China y Japón), **NTV** de Rusia, **Total Sports Asia**, **I-Cable** de Hong Kong, **JSports** de Japón, y **ABS-CBN** de Filipinas, donde **María Imperial**, Head Program Acquisitions **ABS-CBN**, explicó: ‘Venimos a adquirir derechos para nuestra señal de cable **Balls**, que emite la UEFA, Liga Española, tenis, golf y boxeo. Cerramos un acuerdo con la **UFC** y **WWE**’.

De Latinoamérica asistieron los responsables deportivos de **TVN** y **Chilevisión**; **Teledor** de Paraguay; **Space/Turner**, que tiene los derechos de la NBA; **TyC Sports** Argentina, **Meridiano TV** de Venezuela, y **Antena Latina** de República Dominicana. De Brasil, **ESPN**, **Globosat** (**SportTV** y el nuevo **Off**), **Band Sports**, **Fox Sports**, y **Record** de Brasil con su CEO, **Honorilton Gonçalves**.

Se lanzaron canales deportivos en USA Hispánico de parte de **Univision** (sale el 7 de abril) y de **Time Warner Cable Sports**, una división del **Time Warner Cable** dedicada al género, que desde octubre tendrá un canal en español (con más fútbol, 80 partidos de LA Lakers y boxeo) y uno en inglés.

Eric Conrad, máximo responsable de deportes en **Univision**, señaló: ‘Tenemos los derechos del mundial y estamos desarrollando programación original desde nuestros estudios en Miami. Buena parte de nuestra programación provendrá de la señal **TDN** (de **Televisa**) y gran cobertura de eventos en vivo’.

Otro *highlight* fue la conferencia con **Arnaud Le Mintier**, Head of Broadcasting Services de **FIFA TV**, **Raúl Costa** de **Rede Globo**, **Eduardo Zebini**, VP de **Fox Sports Brasil**, **Germán Hartenstein** de **ESPN Brasil**. Todos coincidieron en el crecimiento sustancial del mercado local, aunque remarcaron algunas deficiencias en la infraestructura (estadios, sobre todo) en las que el país deberá trabajar para un bcobertura del Mundial de Fútbol 2014.

Le Mintier dijo que las expectativas para la



Marie Christine Ramazzotti, event manager, Amparo di Fede, gerente general, David Jones, ventas y marketing, con Ronaldinho, el astro del Flamengo



Eduardo Zebini, Fox Sports Brasil, Antonio Prada, Terra, Sergio Gil Trullen, Telefonica España, y Leila Oliveira y Pedro Rolla, de Terra. Terra relanzó Terra Video Store como Sunday TV, con tres modelos: SVOD, TiVo y gratuito

copa del mundo ‘son altas’, cuando se habla de un país cuya audiencia en periodo de este torneo asciende a 160 millones de personas, sólo superado por China. ‘Somos los responsables de asegurar las transmisiones del mundial. Ya elegimos Río para la instalación del IBC y tenemos como partner a **HBS**, quien producirá el evento’, dijo.

Costa comentó de **SporTV**, **SporTV 2** y **SporTV3** (distribuidas por **Globosat**), las cuales crecen en igual medida que el mercado de TV de paga que, según estimaciones del ejecutivo, alcanzará los 25 millones en 2014. ‘El público brasileño quiere programación 100% en portugués, que haya protagonistas de su país, y que los deportes sean de reglas fáciles de comprender’, describió. Y Hartenstein destacó la estrategia multiplataforma con **ESPN 360** y dijo que nunca había habido tanto dinero volcado al mercado deportivo.

Entre las estrellas deportivas en *SportelRIO*, estuvieron el boxeador **Acelino “Popo” Fritas**, quien ofreció una conferencia y promovió *Prime/Time Boxing* (48x’120), producción distribuida por **Octapixx LIVE**; y **Ronaldinho Gaúcho**, el astro brasileño del **Flamengo** que estuvo en el stand de **Globo Sports** junto a la presidenta del club, **Patricia Filler Amorim**.

RIOCONTENTMARKET 2012: BRASIL, LARALALALA.....

Con muy intenso ritmo de negocios y nutrida presencia mundial, se llevó a cabo en la primera semana de marzo, la segunda edición del *RioContentMarket*, en Río de Janeiro, que ya queda afincado como un evento de peso en el calendario internacional. Y es prueba que Brasil se encuentra en el centro del foco del mercado mundial de contenidos, y más promete estarlo en los próximos tiempos.

La concurrencia estuvo en 2000 asistentes, cifra sólo propia de los eventos afianzados en el mundo. Y hubo participantes de 23 países, con activa presencia de UK, Canadá, Francia y Argentina, en particular. Se vieron *buyers* de pay TV y canales abiertos de la región y mundial, y dentro de Brasil los new media (VOD, etc.) han tomado fuerte protagonismo.

El principal anuncio del evento fue la renovación del acuerdo entre la **ABPITV** —asociación de productores independientes brasileños— y **APEX**, la agencia gubernamental de promoción de las exportaciones. Se trata de continuar el proyecto *Brazilian TV Producers* (BTVP) estando previsto invertir este año USD

3,5 millones en acciones promocionales en el exterior (MIPTV, Mipcom, etc.). El proyecto ya lleva siete años, y participan también **EBC/TV Brasil** y la Secretaría Audiovisual del Ministerio de Cultura (**SAv/MinC**).

El estudio *La cadena de la industria creativa de Brasil*, de **FIRJAN**, indicó que el peso de la industria creativa brasileña llegaría al 18,2% del PBI del país, o R\$ 667 mil millones (USD 1 = R\$ 1,60). Como el mercado mundial de producción independiente para TV está valuado en USD 450 mil millones, la participación brasileña sería de sólo el 1%. El proyecto BTVP busca catapultar esa cifra.

Marco Altberg, presidente de **ABPITV**, organizadora del RCM, señaló: ‘Estamos muy contentos porque las cifras del evento duplicaron las del año pasado, pero más allá de las cantidades, se respiró un muy intenso ritmo de negocios, más rico y variado que antes. Las productoras brasileñas han dado un salto en el mercado de animación, por ejemplo. Aparte, Río de Janeiro queda confirmado como un centro convocante para la industria, no sólo de América sino también de Europa. Vemos un gran panorama de negocios para todos en Brasil, productoras, canales, new media, realizadores de juegos... 360’.

El programa de conferencias y paneles fue muy destacado por los asistentes, en particular los de new media: *NextMedia*, *top digital predictions*; *Twitter*, *una vía de apoyo a la TV?* y un panel en el que participaron **Daniel Topel** de **NetMovies**, **Fernando Magalhaes** de **Net/Now**, **Jason Ropell** de **Netflix** y **Pedro Rolla**, de **Terra TV**. El VOD y SVOD, concluyeron, ya son una gran realidad en Brasil, y el desafío es canalizar las nuevas vetas de negocio que las



La renovación del acuerdo BTVP: Rachel do Valle de ABPI-TV, Bruno Amado de Apex, Nelson Breve, presidente de EBC, Marco Altberg, presidente de ABPI-TV, Rogerio Bellini, director de negocios de APEX



Asistentes internacionales: Daniel Corro, editor multiplataforma de TVN Chile; Diego Ramirez, Dynamo Colombia; Natalia Arcos, directora de programación ARTV, Chile; Kenny Kihyung Bae, senior producer KBS, Corea; Boris Patronoff, de Vivendi, USA; Magdalena Acosta, subdirectora de producción y programación, Canal 22 México

plataformas permiten.

¿Opiniones de productoras brasileñas? **Tiago Mello**, director ejecutivo de **Mixer**: ‘Estamos dando un salto en el nivel de productos hacia el mercado internacional: *Julie and the Phantoms*, coproducida con **Nick** y **Band**, y *Sitio do Pica-pau Amarelo*, serie animada coproducida con **Globo**’. **Adriano Civita**, CEO, **Pródigo Films**: ‘Estamos en una etapa de grandes anuncios y superación, lanzaremos dos nuevas áreas de negocio en *Sportel Río* y *MIPTV*’. **Kilo Mistro-rigo**, director de **TV PinGuim**: ‘Nuestro foco en animación se disparó en el último tiempo, ya tenemos productos en 72 países. Producimos películas aparte de series y nos estamos extendiendo a contenidos digitales’.



José García, My Friend Chile; Alex Kaed, Untrefmedia, Argentina; Eduardo Raspo, director de INCAA TV, Argentina; Carolina Angarita, directora de I-nnova/RCN Colombia; Ralph Haiek, Construir TV, Argentina; Rodolphe Dietrich, Zorn, Francia; David Heivé Boutin, BB+, Francia



Panel de gobierno, Rio em Foco: Adriana Rattes, Secretaria de cultura Estado RJ; Marcelo Haddad, Rio Negocios; Sergio Sa Leitao, RioFilme, con el moderador Steve Solot, Rio Film Comisión



El new media, protagonista: Pedro Rolla y Carolina Viana, gerente de programación Terra TV Latam, con Roberto D'Ávila, Moonshot Pictures Brasil



Sergio Martinelli, Zoyo Brasil; Cecilia Mendonca, general manager Disney Channels Latin America; Gonzalo Cilley, Resonant Argentina



PROMOCIÓN DE LA INDUSTRIA AUDIOVISUAL ARGENTINA EN MEDIATECAS, EN FRANCIA



Edgardo Malaroda, Ministro

En el marco de las tareas de promoción comercial de la industria audiovisual y editorial de Argentina, que desarrolla la Sección Económica y Comercial de la Embajada Argentina en Francia, el Ministro Edgardo Malaroda ha comenzado una acción concreta para aumentar significativamente la presencia del cine argentino en las mediatecas francesas.

Con este fin, se ha comenzado a difundir el cine nacional entre las 950 mediatecas, proponiendo películas contemporáneas, música, guías geográficas, de turismo y libros de la Argentina, para que sean incorporados en los catálogos vía los correspondientes distribuidores.

Asimismo, en la semana del 10 al 16 de octubre de 2012 se realizará en los cines de siete mediatecas del primer cordón de París el 1er Festival de Cultura Argentina: CINE. TANGO Y VINO con el objetivo de acercar las bondades de nuestros productos con valor agregado y fomentar un espacio de encuentro para el fortalecimiento del desarrollo local.

‘Cabe destacar el rol fundamental que cumplen las mediatecas en Francia: constituyen un espacio de encuentro de todo el tejido sociocultural desde una perspectiva de descentralización’, explica el Ministro Malaroda, quien introduce el informe realizado por la Embajada Argentina en Francia.

MEDIATECAS: EL MODELO FRANCÉS DE DESCENTRALIZACIÓN CULTURAL

En 1981 el entonces Ministro de cultura Jack Lang crea una comisión sobre la lectura pública que le otorga al Estado el objetivo de asegurar y

tender a la igualdad de todos los franceses delante de la lectura. Se crearon Agencias Regionales de Cooperación y de Concursos particulares de la dotación global de descentralización a favor de las bibliotecas.

FUNDAMENTO

El concepto responde a una crítica de la concepción elitista del rol de la biblioteca; reivindicando a ésta como servicio público necesario para el ejercicio de la democracia. Ella debe asegurar la igualdad, el acceso a la lectura y a las fuentes documentales para permitir la independencia intelectual de cada individuo y contribuir al progreso de la sociedad.

El acceso a las mediatecas es gratuito para todas las personas de la Región donde se encuentra. Para los ajenos, el costo anual es de 20 euros por el préstamo de libros y 100 euros por documentos multimedia.

LA IMPORTANCIA DE LA LUZ

Una de las diferencias principales entre la estructura de una biblioteca y una mediateca es la importancia que en esta se le asigna a la luz en contraposición a la oscuridad de las bibliotecas para salvaguardar el estado de los libros, la concentración y el silencio de los lectores. Son edificios de grandes ventanales y paredes de vidrio con vistas panorámicas hacia el exterior; y paredes de colores claros que permiten una mayor incidencia de la luz.

INNOVACIÓN DE CONTENIDOS

En las mediatecas, la innovación se da a través de la instalación de secciones como “bebés lectores”, niños y jóvenes y contenidos en: libros, libros-CD, revistas, audio-libros, historietas, partituras, manuales de lenguas, CD, CD-ROM, DVD/BLU-RAY ficciones, DVD documentales, diarios y guías de viaje.

FINANCIAMIENTO

El Estado Nacional otorga financiamiento para los edificios y reemplazo de mobiliario y material. Las municipalidades o comunidades de aglomeraciones financian el total del funcionamiento de las mediatecas: el material, los contenidos, el mobiliario, el mantenimiento del edificio, los salarios, etc. La región otorga financiamientos importantes para la cons-

trucción y la informática. Los edificios son propiedad de la comunidad de aglomeración o de la municipalidad, según donde esté ubicada la mediateca.

POLÍTICA CULTURAL Y DESCENTRALIZACIÓN

La mediateca es el resultado de la incorporación de la cultura a las Políticas de Estado. Se piensa a la cultura como un derecho al que todos los ciudadanos deben acceder libre y gratuitamente como garantía de la democracia. En 1982, el Parlamento francés votó la primera ley de descentralización la cual puso término a dos siglos de centralismo y cambió profundamente el paisaje institucional y político de Francia.

Con las mediatecas se busca la renovación del concepto de biblioteca, de libre acceso al saber y cultura no sólo con un fin de estudio, sino también como ocio y esparcimiento. Son lugares de gran importancia social ya que responden a las necesidades de consumo cultural de una población. Ofrecen un espacio público no segregativo en una comunidad cada vez más dividida, induciendo a prácticas culturales diversas de todas las clases sociales.



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MEDIASET: NEW UNSCRIPTED FORMAT CATALOGUE

Mediaset Distribution (Italy), the international distribution branch of Italian group **Mediaset**, brings to Cannes a catalogue with more than 500 titles, and a yearly investment in new drama productions of over 200 million Euros.

Patricio Teubal, Head of Sales, explains: 'We have had a successful increase in sales with our scripted format unit. For MIPTV, we are pushing not only that catalogue but also a new slate of unscripted formats, in which we are really confident'. About the first, *The Chosen* (12x'50) is a suspense-thriller series where a young priest and professor of theology is concerned with exploring the boundaries

between science and faith, studying the world of paranormal phenomenon.

The unscripted format catalogue starts with *The Anti-Talent Show* to be programmed as a weekly prime time show. In its 19th season, is one of the most successful shows in the Italian TV; is an atypical talent show, where people of doubtful ability perform in front of an audience.

You've got mail is a sentimental show with 15 years on air. A letter is sent by an ordinary person who wants to recover lost loves, reunite with relatives or find long lost friends or old flames. *Date Me!* is in its 16th season: is a daily day time program, which aim is to form a couple



BOOTH: #R32.07

The Anti-Talent Show

who could stay together for life. The talent show *That's talent* is Italy's most-watched talent show, with a difference: it has a real school of performing arts for young people who want to be singers, dancers and actors.

In addition to the content business, **Mediaset Distribution** has recently began the international distribution of **Mediaset Italia**, a new linear channel offering the best of Mediaset's programming, just a few hours/days after airing on its local mainstream TV channels (**Canale 5**, **Italia 1** and **Rete 4**); targeted to the 60 million Italians living around the world.

BOOTH #N6.04

NELVANA, A GENIUS ON THE MATTER



Jerry Diaz, Nelvana

Nelvana (Canada) is handling this year very good product to continue getting both kids and teen audiences worldwide. In particular, the company stresses at MIPTV *Scaredy Squirrel*, on the animation side, and *Mr. Young*, in teen live action.

Jerry Diaz, international sales director, says: 'We are very pleased about the new product this season. We have very attractive options for the four targets we always point out: Preschool, kids animation, girls and action for boys'. 'Mr. Young' in particular is a very smart comedy that can let us gain goo market in teen live action. It is about a teen genius that must deal with his intellectual capacity and the likes of his age.'

CBS: ROB, TO COMEDY CENTRAL

CBS Studios International (CBSI) exhibits at MIPTV two comedies, *Rob*, recently sold to **Comedy Central** Latin America, and *House of Lies* (12x'30); four drama series, starting with *Common Law* (13x'60), *NYC 22* (13x'60), *Ringer* (22x'60) and *A Gifted Man* (16x'60); and the talk show *Jeff Probst* (170x'60).



Rob

BOOTH# R32.04

NOVAVISION: GAGS + FORMATS + SPORTS + FICTION



François-Xavier Poirier, president and CEO, and Charlene Calmano, responsible of acquisitions



Novavision (France) is showing a tremendous growth not only in sales, but also in production, which now is full HD, and a new acquisitions division managed by **Charlene Calmano**. With its programming distributed in 115 territories, it generates 90% of its revenue from export, 45% of that in Asia. The revenue has been growing every

year, up 33% in 2010 over the previous year, and up 30% in 2011.

François-Xavier Poirier, president and CEO, says: 'We have just bought 600 hours of amazing extreme sports clips in HD —becoming world's biggest catalogue in that category; *Mad Pursuit* and *Robbery* are based on footage of police chases and weird incidents captured on surveillance cameras. We will produce 13 shows (26) with a pilot available at the upcoming MIPTV. Also, *The Bubble Comedy Show*, a 26' compilation of the best dialogue-free short comedy sketches (45" to 3') from around the world', adds **Poirier**.

About sales, the distributor has just closed a deal with **Turner France**, who has bought 46 episodes of the candid camera series for **Cartoon Network**. It has closed deals in Switzerland (**RTS**

licensed 150 HD clips), Morocco (**Medi1 TV** has picked up 44 shows of *PopCorn TV*), **Bahrain Television** and **ABC** for Middle East, as well as with **Orange Caraïbe** in the Caribbean.

In Argentina, Novavision has renewed its third package with **Artear** for its broadcaster **El Trece** and its pay TV networks **Quiero TV** (music) and **Magazine TV**, who has licensed 170 clips from *Extreme Sports Bloopers*, *ZeZe Hidden Camera*, *Junior Hidden Camera*, *Mad Boys* and *Hilarious Home Video*.

'**TV Azteca** Mexico acquired 4,000 clips, and the Brazilian **Grupo Bandeirantes** has made its own customized version of *Pop Corn TV*, having acquired 420 shows. This also extends to mobile, since we recently signed an agreement with the Brazilian operator **Telefonica**', completes **Poirier**.

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DORI MEDIA, ON THE RIGHT SIDE OF THE MARKET



Nadav Palti and Elena Antonini, sales

The current trends of the international market reinforce the potential of **Dori Media Group** (Switzerland), which includes content production and distribution and the development of pay TV channels—see interview in this edition—both in Israel and Indonesia.

Nadav Palti, CEO, says: 'With the financial crisis of the central markets, more and more opportunities are going to emerging territories as Israel and Latin America, which provides high quality products but reasonable costs. In both regions, we have solid production structures. We can provide the U.S. market and Europe

with fresh content, both finished products and formats, and they can come to our facilities to produce together.'

'We are betting strongly on new productions. In Israel now we have produced *New York* (70x'30), a premium TV series. We have the brand-new series *Shall we kiss* (26x'45), already bought by **HBO Central Europe**, and *Galis* (60x'30). And we are in the 3rd season of *Split-The Real Story* (45x'30), the teen-vampire telenovela, which first season was sold to 60 countries and second season to 23, in only 6 months.'

'We are producing again in Argentina: the TV series *Enterapia*, which will be on air on May in **TV Pública-Canal 7**, with 45 episodes. And, we keep strong in the new media field, where we have set up a special division to promote multiplatform content for Internet and Mobile.'

At MIPTV, the offering includes a thrilling prime time game show featuring two contestants fighting together against *The Money Pump* ('60);



Enterapia, Argentinean version of In Treatment, format that has been sold to HBO in the past

Shall We Kiss



Wrong Numbers ('30) is an outdoor game show sold to **SBT Brazil**, in which a pedestrian is asked to call one of his least favorite cell phone contacts. *First Love* (150x'4) is a cross platform format with real love stories of teenagers and *Checked in NY* it's a docu-reality about different people through the locations that marked their lives in the city.

Lastly, the unscripted series *One in a Lifetime* (40x'30) featuring pairs of celebrities catapulted into a living environment, completely dissimilar to their everyday life and *The Bold and the Beautiful* ('30) is a daily drama with vivid characters, jaw-dropping plot twists and spellbinding cliffhangers.

PHILEAS: AN INDY IN THE COMPETITIVE AND GLOBAL MARKET



Sergio Sancho

The Spanish producer **Phileas Productions** is having one of the strongest MIPTV ever. His founder and managing director, **Sergio Sancho**, has been selected to be one of four international producers to talk at *The Indies Takes the Stage* during MIPFormats about the future of independent production or *Indies* in a global environment.

'It's a reward and recognition of the effort made by Spanish companies to have greater presence in the international market. Our message is clear: although the environment is becoming more competitive, there is always room for companies that bring creativity to the table. *Creativity* is not a matter of size but of people, effort and passion for what you do', remarks **Sancho**.

In Cannes, the company highlights three new games shows, *Million Tower*, *Richer by the second* and *Eat my brains*, and two factual entertainments, *Freshman @ 40* and *My best Legal Guardian*. 'We try to get real situations, presented in a very "fresh", fun, and down to earth way', explains and highlights the other top formats: *The ATM*, *Millions @ Home*, *Crazy Cow*, *Speak Now or Forever Hold your Peace*...

'The expansion in the international markets happened to be very successful, reaching agreements with major distributors and production companies in most territories. *The 20 little piggy Banks* produced and broadcasted in Indonesia by **Endemol**; *Involution*, produce and broadcasted in **Antena 3/Neox** (Spain), and **Zodiak Rights** bought the rights worldwide.'

'*The ATM* has been optioned in Brazil, Argentina, Chile, Colombia, Paraguay, Uruguay, Turkey and USA. *The Facegroup Band*, in France and *Crazy Cow*, in Spain. We will start production soon and we are talking with different territories.

We have got an incredible feedback with *Millions @ Home*, but due to the size and the interactivity technology needed, nothing has been close yet. *Speak Now or Forever hold your peace* has attracted the attention of major networks and soon we will announce first deals. We close a deal with **Imagina Sales** for our two scripted series, *Kite*

school and *A case for you*.'

'In 2012 we want to consolidate our previous shows internationally and domestic, and bring new ideas. We do not want to run too much, we want to go step by step, spending enough time to get things done in a proper manner; then we the results will surely come', completes **Sancho**.



MÁS PRODUCCIÓN ORIGINAL, EN CARTOON NETWORK



La CQ, serie live action en coproducción con Televisa

La gran novedad de **Cartoon Network** tras Natpe Miami fue el anuncio de coproducción con **Televisa** para desarrollar *La CQ*, una serie de comedia con la historia de un grupo de ocho estudiantes adolescentes de una secundaria muy particular.

Se estrenará por **CN** en la región y luego por en TV abierta de México. 'La CQ representa para

nosotros un proyecto sin precedentes ya que se trata de nuestra primera serie original *live action* producida para la región. Es una serie cómica que encaja perfectamente en el ADN de nuestro canal', comenta **Pablo Zuccarino**, VP y gerente de **Cartoon Network** América Latina.

En cuanto a los lanzamientos de programación de abril, el canal destaca *Ben 10: Destrucción Alienígena* donde un niño de diez años ha regresado de sus vacaciones de verano, y su vida es un completo desastre. También *Mr Young*, serie que relata la historia de un niño prodigio que, con sólo 14 años, se gradúa en la universidad.

Finalmente, la serie original *Level Up* basada en la película *live action* de **Cartoon Network**: relata las travesuras de tres estudiantes de la preparatoria que no tienen nada en común, excepto defender al mundo de un villano malvado que ellos mismos liberan accidentalmente al mundo de un juego de video.

POL-KA: THE SOCIAL LEADER LANDS AT MIPTV



The Social Leader, star product of the company

In 2012, **Pol-ka Producciones** (Argentina) continues pushing internationally two telenovelas and one series that have been the three leading fictions in the Argentinean prime time during 2011: *The Unique Ones* (220x'60) and *Legacy of Revenge* (180x'60), whose formats are distributed by **Televisa**, and the series *The Social Leader* (39x'60).

The company is producing the second season of *The Unique Ones* that it is on air in **El Trece** and it is one of the main fictions on prime time. *Legacy of Revenge* ended in February: the last episode reached 23.6 rating points and the average was 20.6 during more than 210 episodes.

For this MIPTV, **Pol-ka** presents *The Social Leader*, about the intrigues and realities of the political manners in Argentina, which has got top ratings in the Argentine prime time. It is the "Star format" of the company at the Cannes show, as it is easily adaptable to any country. 'The content market is changing and the social issues are more requested. This product is direct for that', it is stressed.

With 15 years leading the fiction market in Argentina, the production house has an extended and varied catalogue of more than 40 series and telenovelas, including the successful thriller series *Killer Women*, which has been sold to dozens of countries and has been adapted as a format

TELEFILMS OFRECE *THE ARTIST*, LA GRAN GANADORA DE LOS OSCARS 2012



Tomás Darcyl, presidente de Telefilms

Telefilms, principal distribuidora independiente de América Latina, sigue sumando Premios Oscars en sus producciones. Continuando el logro de *The King Speech* el año pasado, la gran ganadora de la edición 2012 del principal galardón de la Academia de Hollywood ha sido *The Artist*, también de su rica cantera.

Fue reconocida en cinco de las diez nominaciones en las que participó: “Mejor Película”, “Mejor Director”, “Mejor Actor”, “Mejor Dirección de Arte” y “Mejor Banda Sonora”, mientras que *Midnight in Paris* de **Woody Allen**, nominada en cuatro, obtuvo la estatuilla por “Mejor Guión Original”.

Tomás Darcyl, presidente, describe a PRENSARIO el recorrido que lo llevó a ser la distribuidora con más premios Oscar del mercado. ‘Somos una compañía con 30 estrenos anuales de primer nivel y tenemos derechos para todas las plataformas, lo que nos permite manejar las ventanas de manera creativa y aprovechar las oportunidades que los grandes operadores del

mercado necesitan’.

El ejecutivo indica que el crecimiento del grupo lo tiene ‘muy entusiasmado’ y explica: ‘Diamond Films se consolidó como la principal distribuidora para cine en Argentina en 2011; y a comienzos de 2012 lanzamos **Diamond Chile**, sumado a las alianzas clave que tenemos en la región, como **Video Cine** para la distribución *theatrical* en México’.

‘En mayo vamos a tener un anuncio disruptivo para nuestro grupo a partir de un acuerdo que cerramos con un operador muy importante del mercado’, adelanta y agrega: ‘Somos una distribuidora independiente porque no tenemos estudios directos, pero analizando el catálogo, sin dudas se trata de producto mayor’.

EL CATÁLOGO PARA MIPTV

Además de *The Artist*, que es la película del momento por “romper los moldes” retrotrayéndose al origen del cine (muda y en blanco y negro), Darcyl destaca en Cannes *The Hunger Games*, la saga producida por **Lionsgate** que se estrena el 23 de marzo en Estados Unidos y Latinoamérica. ‘Es una mezcla de *Twilight* y *Harry Potter*’, resalta y completa: ‘Tuvo un presupuesto de más de 100 millones de dólares y promete ser el proyecto más importante del año’.

‘La película saldrá con más de 7.000 copias en Estados Unidos, cifra absolutamente impresionante. Todo nuestro grupo de marketing trabajó incansablemente para este film, y cuyo trabajo fue coronado por el *talent tour* del cast de la película (encabezada por **Jennifer Lawrence**) en México City, y un rally en el parque de diversiones *Six Flags* emulando la película, que fue visto por millones de personas de la capital de México’, resalta.

También *The Woman in Black*, un *thriller* protagonizado por **Daniel Radcliffe** en su primera película por fuera de *Harry Potter*, donde interpreta a un joven abogado que viaja a un remoto pueblo para organizar los papeles de un cliente fallecido recientemente. Alcanzó los 2 millones de espectadores en México, con sólo tres semanas en cartel, cifra no casual para una película que se ubicara en las cercanías de los 70 millones de dólares en los Estados Unidos.

Darcyl dice que su catálogo incluye películas Pop Corn, como *The Hunger Games*, que se suma



The Artist, ganadora de cinco Oscars



The Hunger Games, película “Pop Corn” en la que Telefilms participa activamente desde los inicios de producción

al material de prestigio como *The King Speech* o *Midnight in Paris* (con record de espectadores en Argentina). ‘Pero también tenemos acción y comedia del más alto nivel, comenzando por *The Raven*, donde **John Cusack** interpreta a Edgar Allan Poe, o *Looper* con **Bruce Willis** que estrena **Sony** en Estados Unidos; y el *thriller Gambit*, con **Colin Firth** y **Cameron Diaz**’, dice.

Lo más destacado de Telefilms es que no se queda con los sucesos del pasado y sigue buscando el próximo éxito. ‘Para 2013 ya estamos trabajando en *Ender’s Game* con **Harrison Ford**, cuyo estreno está previsto para el 15 de marzo. Los productores nos confirmaron en Berlín que su presupuesto llegó a 107 millones de dólares. Su cast cuenta con **Ben Kingsley**, **Viola Davis**, **Asa Butterfield** (el protagonista de *Hugo*), **Hailee Steinfeld** (*True Grit*). Y contaremos además con la nueva película que **Woody Allen** está rodando en Roma’.

Finalmente, el Grupo Telefilms incorporó a su line up de estrenos a su tercera gran saga, que será estrenada por **Warner Bros.** en Estados Unidos en los primeros meses de 2013: *Beautiful Creatures* del director de *PS I love you*, **Richard LaGravenese**, finaliza Darcyl.



The Woman in Black

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SV 45 años

VVI: WINNING TRIO HEADLINES

Venevision International (USA/Venezuela) highlights at MIPTV three top telenovelas for the worldwide market, apart from a varied catalogue including documentaries, talk shows, special, series and teen sitcoms.

The catalogue is headed by the successful



Manuel Perez, Miguel Dvorak, Hector Beltran, Cesar Diaz, Miguel Somoza, Daniel Rodriguez and Cristobal Ponte with Miss Venezuela and the protagonist of *Natalia*, during last Natpe Miami

telenovelas *The Talisman* (120x'45), about a woman that returns to work as a agricultural engineer and reenounters the love of her life; *Passions of the Heart* (120x'45) is the story of a woman that falls in love with a man that doesn't meet her grandmother's social and economic standards; and *Natalia* (150x'45), a love story of two persons that know each other since childhood.

'As leaders in the telenovela genre, we are excited about our proposal for MIPTV as it stands out due to the new and innovative titles produced by our production companies that year after year distinguish themselves by the quality and integrity of their products', assures **Miguel Dvorak**, president and COO of the **Cisneros Group of Companies**

Other telenovelas offered are *Gabriel's Family*



BOOTH #14.02

The Talisman

Tree (140x'45), *The Black Widow* (142x'45), *Eva Luna* (114x'45) and *The Perfect Woman* (139x'45). Also, the special *Beauty Pageants* (2x'120); the comedy *LOL* (26x'30), the variety show *Latin Angels* (26x'30), the *Platinum Documentary Series* (20x'60) and *Animal Atlas* (208x'30).

Lastly, the extreme news footage *XRC* (400 hours), the travel series *See the World* (52x'30), *Time Compass* (16x'30) and *Safari Tracks* (52x'30); the teen sitcom *OMG* (50x'30) and the reality show *Bet you'll Laugh* (52x'45), apart from its catalogue of formats: dramas, talk shows, game shows, as well telenovela scripts.

STAND # M5.01

SONY: COLOMBIA, INDIA, AND RUSSIA

Sony Pictures Television (USA) highlights at MIPTV its original production slate, headed with *La Prepago* ('60), produced in Colombia, about a woman living a double life, the Indian version of *The Dr. Oz Show*, *All is Well* ('60), and the Russian version of *Everybody Loves Raymond*, *Voronins* ('30). On the entertainment side, the distributor presents the innovative talent show *Who's in Who's Out* ('30) and the game show *Breakaway* ('45).

FIRST HAND FILMS: NEW DOC SLATE

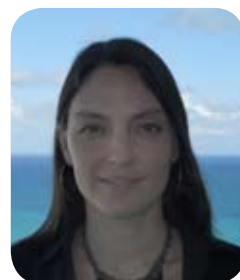
First Hand Films is a Swiss distributor that is promoting its documentary catalogue at MIPTV, starting with *24 Hours Jerusalem*, which is not only an icon city for its history and religion but also part of many headlines around the world. Other titles are *2012: The Beginning* ('52), *Beer is cheaper than therapy* ('55 & '78), *When I was dead* ('55 & '78), *Generation SMS* ('52 & '75); and *Mountain Love Story* ('52 & '63).



Esther van Messel, CEO

BOOTH#R28.02

TURNER: FALLING SKIES WAS THE BEGINNING



Magdalena Godio, international sales

Turner International distribution (USA/ Argentina) has experienced an important evolution within these two years. *Confesiones de un Sicario* ('60), 2011 Emmynominee as "Best International Documentary", and *Huellas* (10x'60), nominee in the New York Festival International Television & Film Awards for "Social Issues/Current Events", are two big products for MIPTV.

The company sells for Latin America the original productions of the pay TV networks of **Turner Broadcasting Corporation**, and for the world other lines we distribute, as the former

Infinito and Claxson catalogues. Magdalena Godio, international sales, comments: 'With *Falling Skies* —a flashing SciFi event TV series—in the beginning of 2011, we showed the buyers that we can provide high-end, original and extremely commercial product. It was a huge success'.

'Now, we have continuity of product to keep the confidence of our customers. In the past we were only able to target niche pay TV channels, now we have regular deals with important free TV broadcasters. In Latin America, we have good relationships with **TV Azteca**, **Chilevision**, for instance. And the same is happening facing the worldwide market'.

At MIPTV, the distributor highlights the second season of *Falling Skies* (10x'60) and



Huellas

Huellas, a journalistic investigation narrated by Mexican actor Diego Luna about the themes that affect Latin America: football business, deforestation, illegal immigration, etc.

Lastly, "TNT Mystery Movies" with seven crime and mystery movies based on successful best sellers from **Patricia Cornwell** (*Hornest Nest*), **Mary and Carol Higgins Clark** (*Deck the Halls*), among others; and the teen series *La Banda* (80x'60) about the life of a group of young rebels that find in music its place in the world.



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TV AZTECA/COMAREX: TELENOVELAS AND COMEDY SERIES



Marcel Vinay Jr., CEO Comarex

Through **Comarex**, the Mexican broadcaster **TV Azteca** launches at MIPTV its brand-new telenovelas, apart from pushing its catalogue of drama and comedy series, widely successful on the Group's broadcasters.

Heading the catalogue is *Loving You* (120x'60), where two persons find

love and learn to trust one another. *Legendary Love* (120x'60) tells the story of a woman that has become a legend, as the people say she dresses in a brides dress to kill her enemies. *Trading Lives* (120x'60) is the story of three wealthy young girls whose fortune takes a

turn for the worse when their parents die.

Under A Red Sky (165x'60) is another successful telenovela of the distributor, where the destiny is intent on keeping two persons apart. *Empress* (155x'60) is the story of a woman who has fallen in love with a man, but he has betrayed her and taken her newborn daughter. On behalf of the series, the comedy *Lucho en Familia* (36x'60) is one to have in mind, as well as *Within My Soul* (103x'30).

The independent catalogue of **Comarex** highlights *The House of Anubis* (60x'12, **Studio 100**) a live action, mystery teen soap targeted to audience 8-12 year olds about a group of teenagers who live together in a boarding



The House of Anubis, from Studio 100

Loving You, new telenovela at MIPTV

school. The second season of the teen series *Grachi* (75x'60) produced by **Nickelodeon**, has hit the market.

About dramas, *Intelligence* (12x'50, **Taodue Film**) tells the story of an ex Special Forces soldier retired from service after a very serious accident. The distributor also highlights the titles from **Mediaset** *Antimafia Squad* (12x'50) and *R.L.S. Paris* (62x'50, season 1 to 5), available for Latin America, the comedy *Girlfriends* (1st Season 12x'50) and the six great mysteries documentaries *Religious Mysteries* (6x'60).



Bruno Zarka, TV, Home Video & Digital Sales and Services Manager

BOOTH #10.28

PANINI MEDIA, NEW AT MIPTV

The **Panini Group** (Italy), worldwide leader in the collectibles and trading cards sector and a publisher of magazines and comics, launches at MIPTV **Panini Media**, which operates as part of **The Licensing Machine** (TLM), the **Panini Groups Licensing agency**.

The company is launching a catalogue of content for TV Networks,

including Sci-Fi, crime, fantasy and drama series, animation and history productions. In particular, the company highlights the prequel of the Swedish TV series *Jordskott* (60') whose director, **Henrik Bjorn**, is attending MIPTV.



STAND R32.31

IMAGINA, ADDING VALUE TO THE INTERNATIONAL MARKET



Filip bobinski, CEO, Dramedy Productions, Czech Republic, with Imagina Spain: Barbora Sustero, Lorena Molloy, Laura Minarro

Imagina (Spain) introduces for the first time this MIPTV very important product, as the mystery series *Moon* (13x'70) and the drama *In the Heart of the Ocean* (6x'70 / 10x'50), shot in Colombia and broadcast on **Antena 3**.

Laura Miñarro, head of international sales at **Imagina** (Spain) says: 'We are evolving very well in the international market. Market by

market we are better than the previous one, both in product offering and market penetration, worldwide. For the first time, we'll attend LA Screenings next month to exhibit our new shows to the Latin buyers.'

'Recently, we have had extremely successful TV series as *The Boat* and *Red Eagle*. Now, we have *In the Heart of the Ocean* and *Punta Escarlata*, which promise to be as successful as the previous ones. And we are adding also regional products, as the TV series *Vindica*, *What goes around, comes around* (13x'50) made for free TV in Latin America by **Promofilm**, one of the companies of our group.'

Imagina handles very interesting specials as *Whatever happened to Jorge Sanz?*, production of the famous director **David Trueba**, for **Canal+**.



The Budapest Angel



Moon

Miñarro says: 'It has high-end production levels and it is available both as finished product and format. It was very demanded in Italy, for instance. We are handling very good product to gain market share in the different regions.'

Lastly, the general culture quiz show *5x5* (15x'45), in which two groups of 5 people struggle to win and the drama movie *The Budapest Angel* ('100), where a young Spanish diplomat fought against Nazi barbarism in Hungary.

El mar, una vez que te atrapa, te envuelve en sus maravillas para siempre

- Jacques-Yves Cousteau



Jean-Michel Cousteau: Ocean Adventures

Coproducido con **PBS** y grabado con tecnología submarina de punta, la serie Jean-Michel Cousteau: **Ocean Adventures** ofrece 11 horas de documentales sobre la naturaleza marina que nunca pasan de moda. Disponibles en HD.

11x60' HD

Mi Padre, El Capitán: Jacques-Yves Cousteau

Lleve a sus televidentes la historia de un hombre que hizo leyenda en el mundo submarino. Jean-Michel Cousteau habla de su padre, pionero y hombre maravilloso que dedicó su vida al mar.

1x60' HD

CASTALIA CONTENT DISTRIBUTION

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Castalia Communications - Agente Exclusivo
Miguel Torres-Bohl
VP Ventas y Marketing
Tel: (511) 348-7800 Nextel: (511) 99*824-7487
Miguel@castaliacom.com

CASTALIA

ASIA & MENA OPEN NEW BUSINESS OPPORTUNITIES IN CONTENT PRODUCTION

One of the most important trends noticed three/four years ago in the worldwide content markets has been the increasingly presence of the Governments in the industry, especially from the South Pacific Asian countries, but also in Latin America, Middle East and North Africa (MENA).

While the economic crisis have not finished in Europe and the US, Asia, Eastern Europe—with predominance of Russia—, Middle East, Africa and Latin America—Brazil and Mexico—keep showing good figures. During 2011, those regions have become very interesting due to the new ventures, the explosion of DTT, digital platforms, and growing ad pies.

To those mentioned above, it must be added a new reason: the new production hubs developed in Asia and Middle East and the strong promotion that the local governments are doing to bring international companies to produce in those territories.

In Asia, there are two new projects being developed in Singapore and Malaysia, where the respective governmental agencies **Media Development Authority (MDA)** and **National Film and Development Corporation Malaysia (FINAS)** taking active part, not only in the infrastructure investments, but also in the international promotion.

MEDIAPOLIS SINGAPORE

Mediapolis@one-north is the first digital media hub located in Singapore. **MediaCorp**, the national broadcaster, will



Ms. Grace Fu, senior minister of State for Information, Communications and the Arts & Environment and Water Resources of Singapore, with Mohd Najuib Razak, Director General, FINAS Malaysia; Aubeck Kam, CEO of MDA; Abd Khalid Maulod, Marketing and Promotion, FINAS (behind); and Adam Ham, executive director, GCMA. Asian governments are closer than ever aiming to be together more competitive in the international field.

be a major player at Mediapolis, occupying 1.5 hectares of land area with an estimated Gross Floor Area of 79,500 square meters. 'As Southeast Asia's largest producer of English and Mandarin content, we can play a queen bee role and to generate a consistent and significant pipeline of projects for service providers', it was said from the broadcaster's Corporate Communication department.

Though the complex is only expected to be fully ready by 2020, there is already a lot of interest from media companies: with an investment of USD 46 millions, **Infinite Frameworks** will complete its 10-storey building by late 2012.

Ms. Grace Fu, senior minister of State for Information, Communications and the Arts & Environment and Water Resources of Singapore, remarked during ATF 2011 the 'key role' of **MDA** in providing funds for the new developments, event in the content production.

She also highlights the 'evolving broadcast landscape' in Singapore and highlighted the new services in the country, like 3D, on demand, Interactive TV and Mobile TV. 'From next year, Singapore's free-to-air channels will be streamed online, we are preparing the over-the-air digital TV transition to boost the audience viewing experiences', announced.

Through MDA website, **PRENSARIO** acceded to the main figures about the Singaporean industry. The amount invested in info-communications and media development in 2010 was USD 420 million, according to Singapore Department of Statistics, while Singapore expected 3-year media sector revenue growth 16%, according to **Vikas Sharma**, business research and consulting firm, **Frost and Sullivan** (2010). Lastly, Singapore-made TV content now reaches audiences in more than 70 countries.

PINEWOOD ISKANDAR MALAYSIA STUDIOS

In Malaysia, the growth in expenditure on local film and TV content (including



Pinewood Iskandar, MediaCorp & twofour54 campus

commercial productions) has risen at a CAGR of 8.9% p.a. over the last 5 years. With these figures, plus the introduction of HDTV and digitization of film production, Malaysia represents an opportunity to establish a world-class production facility.

The Malaysian government, through **Khazanah Nasional**—the investment holding empowered as the Government's strategic investor in new industries and markets—has partnered **Pinewood Shepperton (UK)** to build up **Pinewood Iskandar Malaysia Studios (PIMS)**, which involves the development, sales, marketing, and operational management of new world-class film and television studio facilities servicing the growing Asia Pacific markets.

Situated in the Iskandar region of Johor, it spans 80 acres and is designed to attract large-scale international film and television production to the region. 'The state-of-the-art facility, costing approximately USD120 million, is expected to open in early 2013. Phase one will comprise five film and two television stages totaling 125,000 sq ft. It will be the largest purpose built facility in the region, initially targeting productions from Malaysia and Asia-Pacific; and over the medium to long term, international productions', explains **Mike Lake**, CEO of PIMS.

The studios will offer a fully integrated production facility, including 100,000 square feet of filming space across five film stages; two HD equipped television studios, and full range of Post



MIKE LAKE, CEO, PINEWOOD ISKANDAR MALAYSIA STUDIOS:

'MALAYSIA IS A LOW COST PRODUCTION CENTRE WITH VERY COMPETITIVE CREW RATES, WHILE THE CURRENCY IS VERY ATTRACTIVE AGAINST A RANGE OF INTERNATIONAL EXCHANGE RATES. BEING AN ENGLISH SPEAKING COUNTRY IN THE CENTRE OF ASIA IS ALSO AN ADVANTAGE'.

production facilities, as well as one of the largest indoor water tanks in Southeast Asia. It includes 37,000 sq. feet of construction workshop space, multiple production offices, makeup, hair and dressing rooms, and a ten-acre back-lot.

About Malaysia, he says: 'It has quite a buoyant production industry, with a range of experienced local production and production services companies in operation. In 2011 alone, around 40 local feature films were released, with numbers climbing to approximately 50 for this year. We will also be involved in multiple training programs to up skill areas of the local talent base to a more international standard'.

Malaysia has a range of offerings that make it 'attractive' to international content producers', highlights **Lake**: 'It is a low cost production centre with very competitive crew rates (has a low cost of living, and enjoys a very stable government and currency). The currency in particular is very attractive when compared against a range of international exchange rates; and its an English speaking territory in the centre of Asia.

PIMS is expected to bring economic and social benefits to Iskandar and Malaysia. It is projected to contribute approximately USD290 million in economic impact in the next eight years, creating 3,000 direct jobs and potentially an additional 5,000 indirect jobs a year from the rising number of foreign films and TV shoots.



WAYNE BORG, DEPUTY CEO AND COO, TWOFOUR54:

'THE ANIMATION AND DIGITAL GAMING ARE TWO KEY INDUSTRIES TO BE DEVELOPED IN OUT FACILITIES IN ABU DHABI: CARTOON NETWORK OPENED ITS FIRST ANIMATION ACADEMY AND UBISOFT LAUNCHED A STUDIO LAST DECEMBER EXPECTING TO CREATE 100 NEW JOBS OVER THE NEXT 5 YEARS'.

ASTRO, the leading satellite broadcaster in Malaysia, has signed up as an anchor tenant at **PIMS**. Sources from **FINAS** have pointed out that the Government is not only encouraging local companies to move there, but Singaporeans, too.

Last year, **MDA** and **FINAS** have begun exploring opportunities in co-production agreements. Both parts confirmed to **PRENSARIO** that they are about to concretize a co-production treaty agreement by the end of this year. 'It is also expected to formalize a number of incentives such as tax rebates and available grants for deals that may arise from cooperation between Malaysian and Singapore media companies', explains **Mohd Najuib Razak**, Director General of **FINAS**.

TWOFOUR54

Middle East is another key region, where Abu Dhabi (United Arab Emirates) has been one step ahead. Since 2008, **twofour54**, a government initiative and an integral part of its 2030 plan, seeks to diversify the Emirate's economy establishing the Emirate as the cultural capital of the Middle East.

Wayne Borg, Deputy CEO and COO at **twofour54**, explains to **PRENSARIO**: 'The objective is to set up an Arabic media and entertainment content creation industry in Abu Dhabi, not only for Middle East, but also



KENNETH NG, CAMPUS DEVELOPMENT DIRECTOR, MEDIACORP SINGAPORE.

'THE SINGAPOREAN NATIONAL BROADCASTER WILL BE A MAJOR PLAYER AT MEDIAPOLIS@ONE-NORTH, OCCUPYING 1.5 HECTARES OF LAND AREA WITH AN ESTIMATED GROSS FLOOR AREA OF 79,500 SQUARE METERS. THE INFRASTRUCTURE WILL BE HIGH-RISE IN NATURE WITH THE TELEVISION STUDIOS AND THEATRES LOCATED ON THE LOWER FLOORS'.

for North Africa (MENA). We operate through three key pillars: **twofour54 tadreeb** (training academy), **twofour54 ibtikar** (innovation and support) and **twofour54 intaj** (state-of-the-art production facilities) supported by business enabler **twofour54 tawasol** (one-stop-shop)'. It has a partner base of over 140 companies. In the regional field, it has signed a *Memorandum of Agreement* with **Higher Colleges of Technology (HCT)** to provide them students with opportunities to develop skills and careers in the local media industry. In the international arena, **twofour54** is home of the world's only **Cartoon Network Animation Academy** and the first 3D stereoscopic lab in the region and will be opening a **Ubisoft** gaming studio this month as part of its vision to create a gaming hub in the region. **Sky News Arabia**, **Fox International Channels**, **CNN**, **BBC**, **Viacom**, **Bloomberg**, among many others, are based there.

'The animation industry is one of the fastest growing media disciplines across the region. Last September we had our first graduates of "Animation Production" and almost half of the first group already has jobs to go to before the class has even finished. We have been instrumental in connecting them with leading companies to help secure long-term career opportunities', says **Borg**.

BIG CBS NETWORKS, INDIA: THE LEADER IN ONE OF THE RICHEST REGIONS



Vishal Rally, Business Head, BIG CBS Networks

BIG CBS Networks is a joint venture between **Reliance Broadcast Network Ltd.** and **CBS Studios International**, operating four channels: **BIG CBS Prime**, a male skewed premium entertainment network; **BIG CBS Love**, the first ever international women's entertainment channel; **BIG CBS Spark**, the first ever international youth station; and **BIG CBS Spark Punjabi**, the country's first international Punjabi channel.

Additionally, **Reliance** has a regional entertainment channel called **BIG MAGIC**, a variety entertainment option for the Hindi heartland of India (CS4+ Madhya Pradesh, Uttar Pradesh and Bihar). The company also distributes **Bloomberg TV**, India's premier business news channel and will soon launch a channel from our joint venture with **RTL: BIG RTL** with a robust 7 channel bouquet.

Vishal Rally, Business Head, **BIG CBS Networks**, explains to **PRENSARIO**: Our programs

meet the entertainment requirements of the local populace. With the three English channels —Prime, Love and Spark— we target the fast growing, upwardly mobile, English speaking audience base in the country.

Spark Punjabi has positioned as the first international Punjabi channel targeting the 15+ audiences, and features the best international content, dubbed in the local language (Punjabi). It has been the leading network in the first two month of 2012, having reached a relative market share of 29%.

'The channel airs across Punjab, Haryana, Chandigarh and Himachal Pradesh (PHCHP), one of the richest regions and boasts of a strong base of affluent consumers, and distributed on digital and analog platforms with an extensive reach of over 6mn+ C&S households in the region. With 78% TV penetration and 88% C&S penetration, coupled with limited local language entertainment options, the market offers a good business opportunity for this channel format.'

Some of the top rated shows on **BIG CBS Networks** are *Survivor*, *Oprah Winfrey Show*, *Jerry Springer*, *CSI*, *Sex & the City* and *America's Next Top Model*. 'In 2012, we have launched two Indian properties: first, *India's Glam Diva* emitted on *Love*, a show where leading ladies from the entertainment and sports local industry will be judged by an expert jury and the Indian public to select their favorite Diva.'

'Second, the music program *The Great Gig in the Sky*, with some of the foremost independent artistes in the country aired on **BIG CBS Spark**. Forthcoming are also some of the best

international shows like *Stylista* and *Ringer*. We are glad to bring these shows on Indian television for the first time in India.'

'Keeping in mind the taste of Indian viewers, we have a mix of fiction and entertainment shows. We have entertainment shows like *Entertainment Tonight*, *Insider*, *Top Model* series, *Excused*, but also fiction shows like *Hawaii Five-0* and *Dead Zone*, among others.'

'We have been on air a little over a year and have already offered Indian viewers some excellent local content, such as *India's Sexiest Bachelor* (the show that ended the debate on who is the hottest bachelor in India); *Aspire*, with a mix of money, cars, gadgets and everything that shapes the lives of men; and *BIG Wheels*, a show tailored to give men an update on one of their favorite subjects.'

THE LOCAL AND NATIONAL INDIAN MARKET

'We are confident that our deep understanding of the Indian consumer's entertainment requirement and advertiser needs, coupled with **CBS** reputation will offer pioneering entertainment to audiences across this subcontinent.'

India's booming regional television industry with limited regional entertainment options is an opportunity that we are leveraging. '**Spark Punjabi** will allow a more integrated offering to marketers, while presenting audiences with the best television entertainment.'



BIG CBS

love
BIG CBS

CCTV: KEYNOTE AT MIPTV

China Central Television (CCTV) organizes at MIPTV the keynote *An Hour with CCTV9-Meet the decision makers* on Tuesday, April 2nd at the Auditorio K, inside the Palais des Festivals.

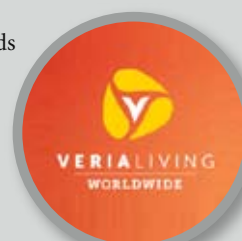
CCTV9 is the documentary channel of the group, launched in 2011. **Mr. Luo Ming**, VP of CCTV, and his team replay about the evolution of the station and which will be the main plans in the future.

Booth # 03.08A - 05.01D

PAY ATTENTION TO VERIA

Veria Living Worldwide (USA) makes his launch this MIPTV, highlighting from its catalogue *My life guru* (26x'60) in which a former super model turned ayurvedic healer and yoga master uses ancient healing treatments to help his clients recover from their health issues.

Also, *Healthy Eats Road Trip* (26x'30) with fresh foods expert Chef Nathan Lyon; *Natural Companions* (78x'30) with 26 new episodes; *Yoga for Any Body* (65x'60) with host Sadie Nardini65; and *The Incurables* (60x'30+ 5 one-hour specials) with host Jewel and 13 new episodes,



Booth # G307

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TV5, PHILIPPINES: A NEW PROTAGONIST IN THE LOCAL TV MARKET



Claro Carmelo Ramirez, president of Pilipinas Global Network, Ltd.

Owned by **Philippine Long Distance Telephone Company (PLDT)** with 60%, and **Associated Broadcasting Company (ABC) Development Corporation** with 40%, **Pilipinas Global Network, Limited (PGNL)** is the latest new player in the overseas *Filipino* TV market, operating the third leading broadcaster **TV5**.

'With **MediaQuest's** acquisition of **TV5** comes the biggest local convergence in communications. PLDT is Philippines leading telecoms company with more than 80 years of experience, helping build TV5 relatively from scratch,' explains **Claro Carmelo Ramirez**, president of PGNL.

'There are three areas in which PLDT's strengths come in: core operations, support operations and new products and services. These enable TV5 to be at the forefront of technology and be synergized in all its operations. In fact, as soon as the **TV5 Media Center** in Mandaluyong Central Business District becomes operational, a dedicated fiber will link

TV5's Novaliches and Mandaluyong, studios and offices, making them virtually standing next to each other.

TV5 Media Center houses a 9-storey corporate building and two 8-storey buildings for news and production, featuring advanced digital broadcast facilities and systems that will propel the network to the forefront of broadcast technology.

THE CONTENT STRATEGY

'We hold close to 16% of the 42.153 million total viewers aged 2+ in nationwide urban Philippines, being the undisputed but aggressive third player, breaking the **ABS-CBN** and **GMA** duopoly in existence since the early 90s and in 2011, gaining further largely from erstwhile leader **ABS-CBN**.

'Since the largest demographics in the Philippines are Females 40+ and Kids 2-12 years old, most of programs are on genres popular among these audiences. **TV5** tries to reach the whole family and our highest rating programs are those that cut across demographics.'

Among the main shows of the broadcaster are the prime time game show *Wil Time Big Time*, the prime time talent show *Talentadong Pinoy*, the docu-entertainment *Pinoy Explorer*, the international format *Who Wants to be a Millionaire* and the fantasy program *Pidol's Wonderland*.

'The top three networks in the Philippines heavily invest in drama series to cater to the primary audience and drama/fantasy series to cater to the second biggest audience. For example, *Wil Time Big Time* is hosted by one of the most popular game show hosts in the country and competes against the traditional dramas aired by competitors,' says **Ramirez**.

'With this strategy, we position our self as a compelling true alternative to competitors that have been offering the same programming for decades. We also have blockbuster movies against competitor's dramas, responding to *Filipinos'* love for movies, particularly those that can be enjoyed by the entire family,' he adds.

'Unlike competitors that are often heavily skewed towards one particular demographic, we aspire



Wil Time Big Time is hosted by one of the most popular game show hosts in the country and competes against the traditional dramas aired by competitors

to be the network that draws the entire family. Our strength lies in our popularity among kids and females, as well as our fast growing male audience.'

DTT AND NEW MEDIA

'PGNL is now looking into other platforms to offer its content, such as mobile, linear, VOD and catch-up TV. On the DTT front, we are set to offer the best viewing experience with **TV5's** plan to innovate one HD channel, 3 SD channels and one mobile channel using ISDB platform,' says **Ramirez**.

'We use the new media in three ways: to promote our shows and increase our viewer base; to build communities for our existing viewers so that we can make them loyal to TV5; and to create new content platforms and products since digital is the next wave that we want to ride on.'

IN THE INTERNATIONAL FIELD, TOO

PGN also manages two international networks: **KapatidTV5** and **AksyonTV International** launched early 2011 with the main objective to reach the *Filipinos* overseas. To date, more than 400,000 Filipino viewers are enjoying the channels.

Both channels had a successful debut in the Middle East and Europe through **Orbit Showtime Network (OSN)** and have recently been launched in Guam via **MCV Broadband**.

'Apart from those territories, the channels will be distributed through Asia, Japan, the US and Canada during 2012,' highlights **Maria Reena Garingan**, VP - Head of Sales & Business Development of PGNL.

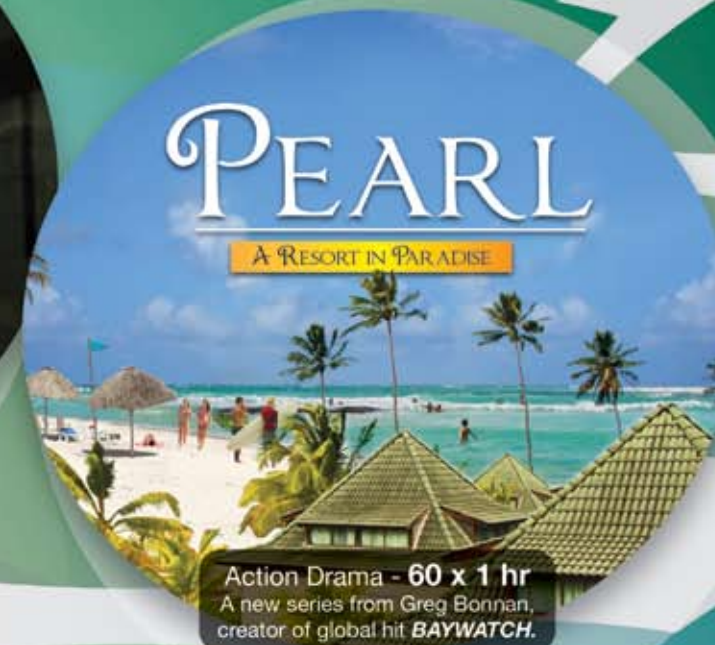


Maria Reena Garingan, VP - Head of Sales & Business Development of PGNL

Resonant



Thriller - 13 x 1 hr
In production in Spain. Optioned to France, Holland, Mexico and Chile.



Action Drama - 60 x 1 hr
A new series from Greg Bonnan, creator of global hit *BAYWATCH*.



Teen Telenovela - 80 x 1 hr
Production in 2013!

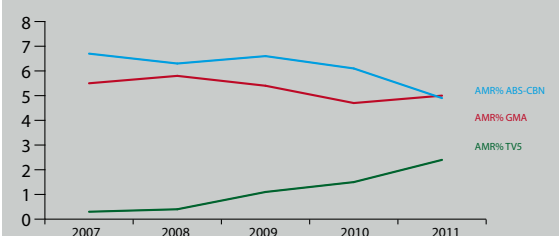


Teen Drama - 240 x 1/2 hr
On air in Spain. 4 Seasons. Optioned to the US. In development for Latin America.

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YEARLY VIEWERSHIP AVERAGE - TOTAL INDIVIDUALS NATIONWIDE URBAN (2007-2011).



Source: Nielsen TV Audience Measurement (Arianna) NUTAM Individuals, Universe: 42,153,000

1 MALAYSIA TV, NEW VOD OFFERING

BOOTH #05.02



Datuk Md Afendi Bin Hj. Hamdan, Chairman and CEO of eRama, with the Prime Minister of Malaysia, Datuk Seri Najib Razak, during the launch of 1 Malaysia TV



increased up to 10,000 requests per hour during the first week post launch and has now leveled out to around 1,000 requests/hr - an increase of 1000%.

'The mobile platform accounts for 25% of total usage with **Android** devices leading the way, with around 14% of total requests followed by **iPhone** and **BlackBerry** with nearly 3% each. 1.7% of users accessed the service via **iPad**,' adds **Samah**.

'With so many different aspects needing to come together so quickly, we needed a partner that was not only dependable but one who understood the bigger picture,' says **Hamdan**, and adds: '**Vidiator** was able to help us through challenges not just involved with their area of the project, but advising us on best practice and drawing on their vast experience to ensure the correct rollout of 1 Malaysia TV'.

SANTAI TV: 100 HOURS OF CONTENT FOR MOBILES

Santai TV is Malaysian first one stop Mobile TV provider with more than 100 hours contents in English, Malay and Chinese, including drama series, documentaries, animation, entertainment, etc.

'Our primary market is Malaysia, but we also plan to explore regional market such as Indonesia and Singapore,' remarks **Gyver Hee**, CEO of **Fine Mobile Network**, operator of the service. 'Our viewers are the 20-35 aged group with high usage of SmartPhones. We support all platforms (**iPhone**, **Android**, **BlackBerry**) via the mobile web and will going to launch our own apps soon.'

We found that 5-10 minutes contents are 'very suitable' for Mobile viewing, says **Hee**, but he clarifies: 'Not all type of video contents are suitable for it. Funny clips, interesting documentaries, learning programs and entertainments news are listed as top shows in **Santai TV**. We have 60% international contents and we also plan to produce *mobisodes* in coming days for local and international markets'.

'We have just one channel now, but plan to create or tie up for more channels coming out in this year. We charge very low price to nurture the market: our end user price is USD 1 as monthly subscription and some contents are VOD (USD 0.15 per clip). We plan to co-produce contents suitable for mobile and also expedite our A&P to promote **Santai TV** and increase more subscribers. In term of technical side, we will launch our player soon in this year,' completes **Hee**.

FINE: TOP DOCUMENTARIES

Fine International Network, a subsidiary of **Eurofine Sdn Bhd**, is a film production and distribution company based in Malaysia that owns more than 2,000 hours of content library and a leading foreign content distributor for Malaysia. It operates **Fine TV** (IPTV) and **Santai TV**.

For MIPTV, it highlights the documentaries *Tradisi Dijunjung Warisan Disanjung* ('24-'28) about the heritage and traditions and *Menyusur Adat* ('24-'28), about multicultural practices and beliefs of Malaysia; and the magazine *Step it Out* ('24-'28). Lastly, the animated series *Abus* (39x'30) and the movie *The Dark Shadows of Maya* ('120).



Gyver Hee (CEO of Fine Mobile), YB Senator Kohilan Pillay (Deputy Minister in the Ministry of Foreign Affairs Malaysia), Ms Rina Harun (Eurofine Group Chairman), Ms Ida Rahayu (Eurofine Group Managing Director), and Ms Azlina Din (Eurofine Director) during Santai TV launching



Raja Noor Azlinda, VP Brand Eurofine, Gyver Hee, CEO of Fine Mobile Network, and Yasmin, project director of Fine International Network, all of them from Malaysia

BOOTH # 05.20

FINAS: NEW FOUNDS & REGIONAL DEALS TO EMPOWER MALAYSIAN PRODUCTION



Mohd Naguib Razak, Director General of FINAS and Aubeck Kam, CEO of MDA with their teams. Both agencies are joining forces to be stronger in the international markets



Malaysian delegation at Discop Istanbul, event they have attended for the first time

Malaysia audiovisual sector keeps growing significantly with the support of the Government through **National Film Development Corporation Malaysia** (FINAS), **Malaysian Communications & Multimedia Commissions** (MCMC) and **Multimedia Development Corporation** (MDeC).

In 2012, the Malaysia Pavilion in all major will expand at least 30% of space. At MIPTV there are 30 companies, where at least one-third of them attend for the first time. 'The steady and healthy growth is a direct result of the increased demand of their content within Malaysia, which provide them with a more lucrative budget to promote their programs worldwide,' explains to PRENSARIO **Mohd Naguib Razak**, Director General of FINAS.

FINAS has rolled out pavilions in most major international markets, such as the new DISCOP Istanbul, offering more space for producers and sellers to promote co-production, distribution and investment projects, apart from organizing conferences and networking events. Towards the end the year, the Malaysian Ministry of Information, Communications and Culture in

association with FINAS will expect to organize *Kuala Lumpur International Film Festival* in the capital city hoping to discover Creative Malaysia in *Truly Asia*.

'Government is putting emphasis on global IP development by signing international co-production deals and partnerships with international distributors. It is encourage cross platform developments to generate contents easily transformable from TV to other digital media formats. Its primary aim is to capitalize on past investments in cellular and data networks, by building the vertical industries, such as the creative content and application industry, as the next engine of growth'.

NEW FUNDS

Through BSN, USD 65 million has been allocated to develop Malaysia creative industry. 'The Creative Industry Loan offers a competitive interest rate to encourage local talents to produce

any type of content. The loan is in the form of conventional fixed loan with a minimum of USD 16,340 and maximum of USD 1.63 million. The duration of loan is 1 to 5 years, and can consider to finance up to 90% of the project cost,' explains **Razak**.

The Creative Industry Development Fund (CIDF-SKMM) has a budget of USD 33 million for the next three years to create digital multimedia contents. The fund, regulated by MCMC, will focus on content for TV, Mobile and Internet, and complements *MAC3 Co-Production Grant* by MDeC, which encourages international co-production projects in animation and games.

FINAS has begun supporting animation co-production recently, in addition to films and documentaries. These customized incentives have the interest of supporting international co-production projects in films, documentaries and animations (both TV series and feature) with the hopes of creating additional world-class IPs for the world and tap on their worldwide network reach.

The second grant under FINAS, the *Visual*

Effects - CGI Funds, with a size of USD 43 million over the next two years has been allocated for the production of visual effects of documentaries and films, produced locally or through co-productions.

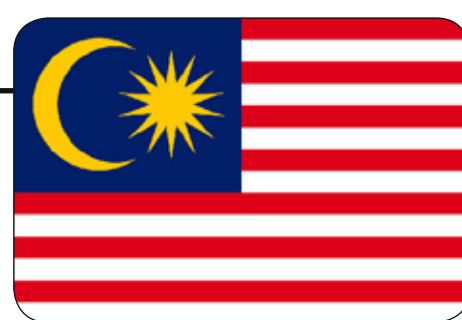
Other grants available are *ICONdap Grant* (online & mobile content development, MDeC), *The Film Art & Multimedia Development Fund* (short films, documentaries and animation feature films, FINAS) and the commercialization fund *CRADLE's CIP 500* (mobile/wireless technologies & creative multimedia and content development, FINAS) offering funding of up to a maximum of USD 160,000 per project.

'As the Malaysian Government is strategically aligning more co-production deals with international partners, like MDA Singapore, it will be the natural mandate for us to negotiate more regional alliances. **Screen Australia** and **FINAS** are in its final stages of approval for the Australia-Malaysia co-production treaty agreement,' completed **Razak**.

TOP SHOWS

'Since the release of Malaysia's first 3D animation feature movie *Geng: the Adventure Begins* (**Les Copaque Production**), more success was expected to be made in the animation feature category,' says **Razak**. It was a hit in Malaysia, Indonesia, Singapore, Brunei and India.

The animated movie *SeeFood* (with **Al Jazeera Children's Channel**, JCC) was released in Malaysian cinemas in March 2012. It is the second deal with JCC after *Saladin: An Animated Story* by **Cartoon Network Asia** last year and





SCTV, Indonesia: Banardi Rachmad, head of acquisitions, and Harsiwi Achmad, director of programming and production. The company has acquired Indosiar and now has become a bigger competitor in the local TV market.



Triandi Suyatman, president director, TS Media, and Martha Contreras, Asian sales for TV Azteca/Comares (Mexico)



TV Anak Space Toon, Indonesia: Chandra Kartikasari, programming department, and Hasan Shahab, director



Indonesia: Partono Wiraputra, from local distributor DCU Home Entertainment, and Gunawan, program search section head, ANTV

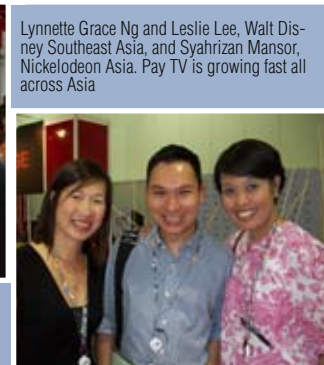
youku, leading Chinese streaming portal with more than 290 million of unique users per month: Tengan Shi, manager content and partnership and Maggie Xiong, media development senior manager



NTV, Japan: Ai Karasawa, acquisitions, and Yuko Matsuda, manager of acquisitions.



Fuji TV, Japan: Toru Miyazawa, director, and Yukio Sonobe, senior director of the Worldwide Programming and Production Department

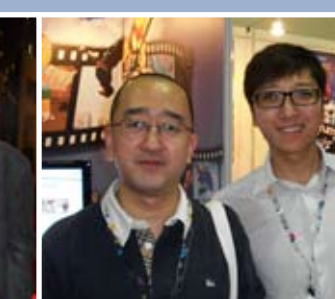


Lynnette Grace Ng and Leslie Lee, Walt Disney Southeast Asia, and Syahrizan Mansor, Nickelodeon Asia. Pay TV is growing fast all across Asia

LIC China: Leland Ling, CEO, Qi Yu, acquisition executive, and Max Lee, screenings manager



UFBM, China: Lei Jing, general manager, and Tian Yuan, program manager



Tian Yuan, Head of CCTV Documentary Channel



Co-productions: Sean Chu, Studio Chops; Michael Mu, Zhongbei TV Art Center; Kristian Kender, CMM-I China; Hanson He, GCOO Entertainment; and Pierre Cheung, BBC Channels



Singapore: SingTel is looping for 3D content: Guna Kaliannan, deputy director, and Masraihan Sulaiman, content programming manager, IPTV Content Acquisition & Programming Multimedia Group



MediaCorp – okto: Vanessa Men, Senior Programming Executive, and Doris Tang, programming manager

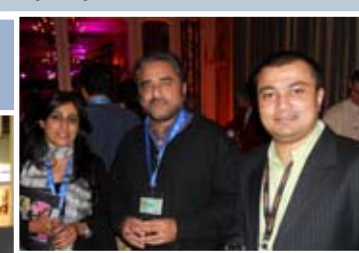


Mediagroup – Channel 5, Singapore: Kim Wong-Nathan, Sarah Kwek, Michelle Chang and Spruce Leong



MediaCorp – Channel 8: Jomay Wan, VP, Anna Wong, senior manager, Judy Chia, manager, Amelia Lee, senior programming executive, and Tan Lay Hong, senior manager

V. Naagarajan, Pyramid Entertainment Exports (India) with Roberto Corrente, Asian sales for Caracol TV (Colombia)



Pria Somiah, Head of Acquisitions & Co-Productions, Real Lifestyle Network (India) Iqbal Mahotra, Chairman and Producer of AIM Television (India), and Saif Zaman, International Sales Manager Reed Exhibitions (India)



Indian buyers and producers: Vijay Bhanushali, Senior Manager Animation, Shemaroo Entertainment; Manish Morwal, e-color Studio, and Sukankan Roy, Roy Holdings



IBC/Channel 13, The Philippines: Ray Sanchez, president, and Lito Ocampo Cruz, VP



Le Van, programming manager of TKL (Vietnam), Christy Chin, POD World-wide (Malaysia), and Bao Mai Nguyen Thi, Head of Sales & Acquisition of Vietnam Media Corp. BHD Co. Ltd. (Vietnam)

TV Alhijrah, Malaysia: Fadilah Rahman and Izyan Liyana Khairul Anuar, brand executives



Asian buyers: Lam Swee Kim, Sherina Mohamed Nordin (TV9), Cheng Imm (TV3) and Kit Yow Wei Koon (8TV), from Media Prima Group, with Jeremy Kung and Chen Kheng On, from the telco TM (medio), all from Malaysia



True Vision, Thailand: Attaphon Na Bangxang, Chief Program and Content Off, and Nisa Sittasri-vong, Manager of Programme Acquisitions



Channel 7, Thailand: Palakorn Somsuwan, Nichamon Puavilai, Pendum Wattanachkanun and Krissada Trishnananda



Mco, the third broadcaster of Thailand: Kematat Paladesh, Vice president, marketing, Malin Ponteerassatian, marketing director



Thai Public Broadcasting Service: Thepchai Yong, managing director, Hatachanok Tontrakulsuk, manager of International relations



Dentsu Media, Thailand: Tatiya Sinhabaedy, Chief of Content Acquisition, and Petch Phaewphraikul, managing director

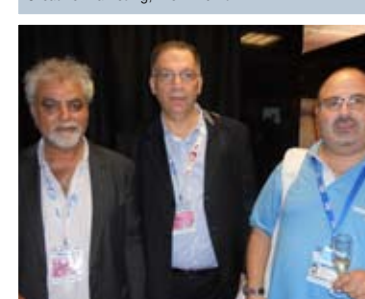
Taiyi Liu, senior planner marketing department, Da Ai Television (Taiwan) and Paulina Chan, director program acquisitions and distribution, Chinese Television System Culture (Taiwan), with Andrew Haber (center)



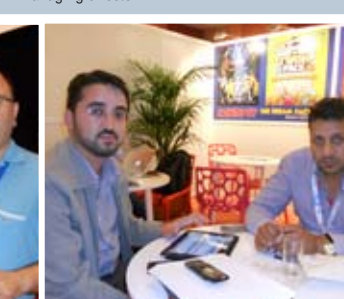
Multimedia Group, Myanmar: Thein Thein, director, and Kyat San, managing director. Six new channels will be launched in the country next year



Thailand: Dhanasak Hoonarak, marketing producer, HuaFilm TaiFilm, and Chalakorn Panyashom, VP Creative Marketing, Work Point TV



Middle East buyers: Awni Al Lababidi, Founoon Film (UAE), Ibrahim El Massri, City RT (Lebanon), Tony Kussof, Arab Network (Lebanon). The region shows strong development in pan regional projects



Hod Hod Lebanese satellite channel: Ehsan Helmi, general manager, Dhyia Alnaseri, communications



Multichoice, pay TV operator from South Africa: Robyn Smith, content manager, and Alleta Alberts, head of contents



Cambodian Broadcasting Service: Mam Chanseyla, program manager assistant, and Ieng Kimsreng, Head of Program

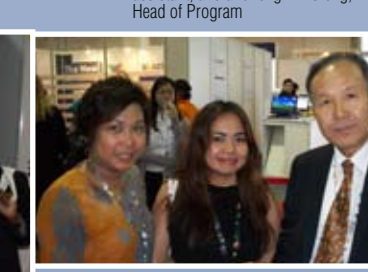
Saeed Shiraz, chief executive, Sterling International (Pakistan) and Ritchie Mohamed, Zenith Film Distributors (South Africa)



Zap, pay TV operator from Angola: Emanuel Batalha, manager of channels and content, and Vanessa Berenguel, chief of communication and image department



Sri Lanka Rupavahini TV Corporation: Nishantha Ubhayawansa, Athula Ransiriraj Perera and Sermal Fernando



Mariani Abdullah, from the film distributor company DMDON (Brunei), Hom Nay, Business Development Director from Chu Thi (Vietnam) and Se-Ung Kim, president Kim Media (South Korea)

MONDO TV: STRONG KIDS PROPERTIES WITH 360 DEVELOPMENTS



Orlando and Matteo Corradi, presidente & CEO and COO

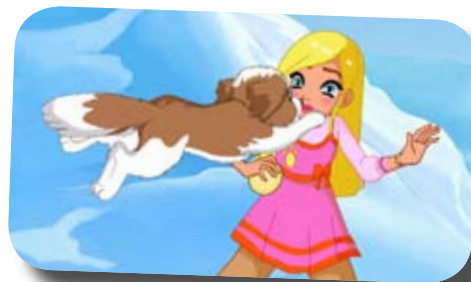
At this MIPTV, **Mondo TV** (Italy) bets strongly on 3-4 very popular kids properties that let important 360 developments worldwide: *Gormiti*, *Dinofroz*, *Puppy in my pocket* and *Virus Attack*, among others.

Orlando and Matteo Corradi, presidente & CEO and COO at **Mondo TV** explain to Prensario: 'We have a great deal to stress, which is 90% finalized, with a big network on a global coverage for *Gormiti* (52x'26) and *Dinofroz* (26x'26), both successful boys

shows co-produced with the toy manufacturer **Giochi Preziosi**'.

Dinofroz (26x'26) is about four childhood buddies that find a way of accessing a parallel time dimension, while *Gormiti* (26x'26) is an 3D CGI animation series where the princes of *Gorm* are called to action when an ancient evil rears its head as the legendary *Magmion* returns.

'The joint-venture with **Giochi Preziosi** started two years ago with *Puppy in my Pocket*, where **MEG** also took part, and the relationship is continuing with new properties. We collaborate each other very well and we are securing strong TV placements and partners across Europe, Australia, Middle East and Africa for their lineup'.



Mondo TV is launching a second season of *Puppy in my Pocket* this MIPTV



Gormiti

Mondo TV announces also a second season of *Puppy in My Pocket* (52x'13) for Fall 2013. It's a successful kids 4-8 years old target animated series that has been sold to **Network Ten** (Australia), to be premiered on fall 2012, and **Barrandov TV** (Czech Republic), which will launch it this Spring.

Other titles available are *Virus Attack* (52x'13) which tells the story of a group of viruses that have different characteristics and super powers; and *Playtime Buddies* (52x'13) that features real life role models, such as bakers, cowboys, policemen, firefighters, etc..

TELEMUNDO: 'TVN IS A FUNDAMENTAL SOURCE OF FICTION FORMATS'

TVN (Chile) highlights at MIPTV, through **Telemundo International** (USA), its fiction series catalogue, both as ready-made or formats, highlighting the brand-new dramedy *I'm the Boss* (100x'60), the telenovela *Esperanza* (80x'60) and it also continues promoting *Alicia's Laberynth*.

Melissa Pillow, Sales director for Europe, explains about the Chilean product: 'Their catalogue is a fundamental source of formats, and nearly every format we sell in the EMEA region is from **TVN**. This is for two main reasons: first, for the creative/innovative storylines, often based on real-life events; second, because we are the second largest distributor of telenovelas and sometimes is complicated to offer formats from our own production, after our ready-mades have already been placed in so many territories'.

Telemundo slate includes the most recent production: *Dangerous Affairs* (130x'60), premiered in January in the U.S. and focused on the turbulent relationships among adolescents, parents and teachers; and *Maid in Manhattan* (130x'60), produced in association with **Sony**: 'Due to its classic, romantic nature and extremely-above-average ratings on **Telemundo Network**, we have sold it in CIS, Lithuania, Serbia, Croatia, Bosnia, Slovenia, Macedonia, Hungary, Poland, Albania, Spain and the Middle East, so far', she says.

Lastly, *The Queen of the South*, the highest rated program ever broadcasted on **Telemundo**. 'We have licensed to a national Free TV channel in Russia, as well as to Croatia and Armenia', explains the executive, and adds: 'Our format *Where is Elisa?* from **TVN**, was produced in 9 territories, including Turkey and Italy, and we've confirmed it to The Netherlands, Bulgaria, Slovakia, Russia and Belgium, and it is currently under discussion for Germany'.

'If we're speaking of Spain, Eastern Europe, the Middle East and Africa, then ready-mades are 95% of our business. If we're speaking of Western Europe and Russia, formats take the front stage', completes **Pillow**.



Melissa Pillow, Sales director for Europe



Maid in Manhattan, classic telenovela sold across all Europe and Middle East



I'm the Boss, new title from TVN at MIPTV



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Leonora Nir, VP of Channels

DORIMEDIA GROUP

Leonora Nir,
VP of Channels
of **Dori Media
Group (DMG)**,

explains to PRENSARIO the channels business, operating 18 networks: 'Three of these channels are telenovela dedicated, with two in Israel, **Viva y Viva +** and one in Indonesia, **Televisa**. For these channels we buy approximately 4.000 TV hours every year – making us the biggest buyer of telenovelas in the world (in terms of hours)'.

'Over the years we expanded the scope of programming, to include Turkish, Korean and Chinese dramas. We don't see the channel as an outlet for our own content but rather, as a bona fide channel, tailor made to specific market and with the best series possible for that particular market'.

'Most of our other channels are movie and series channels based primarily on US content. And almost of all of them are based on acquired content and very rarely produce their own series. Our production arms, in Israel and in Argentina, produce for other channels (sometimes our competitors) and we operate as separate, yet complementing business units'.

The company was one of the first to bet in the new media field. **Nir** says: 'One of our activities in this business is managing 10 channels on **You Tube**, showing our own content and enjoying over 40 million views per month. We also operate a highly successful daily drama VOD Internet service in Israel'.

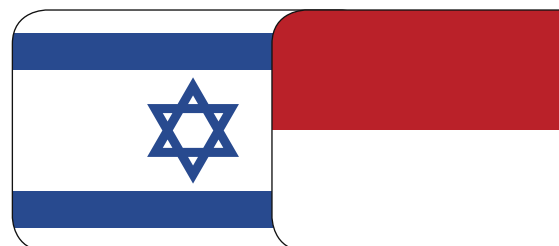
DMG believes in *localization*: 'Not only dubbing or subtitling the series, but also *localization* in the selection of content, scheduling according to local calendar and even picking the packaging colors and visuals to fit the culture. Though this policy is more expensive to operate, is the key to the success our 3 channels enjoy'.

'We have been producing for the Internet and cellular consumption since 2006. First drama and later our own reality formats which, gratefully, won a great success. This year we continue to develop our New Media formats, sold from Brazil to China and from Turkey to Korea', highlights.

'We believe the word "New" will soon be taken out of the term New Media and the multi-platform content will be simply media. We started early, perhaps earlier than others, but we believe we built the right "New Media" presence and we now enjoy the fruits of the labor we have invested in the last 6 years', completes **Nir**.



Ask I Memnu, Turkish series produced by Kanal D, was emitted on Viva Israel



KOMPAS TV: A NEW OFFER IN THE COMPETITIVE INDONESIAN MARKET

Launched in September 2011, **Kompas TV** is a brand new channel in Indonesia generated from Jakarta, the capital city, and retransmitted to all the country through local TV stations. The channel is available in 10 cities, but is working on expanding its coverage.

'Our main objective is to give our Indonesian viewers good quality programs that can educate and enrich, while entertain', explains to PRENSARIO **Indra Yudhistira**, production & programming director, and **Julie Wibowo**, program acquisition manager.

'We are aiming at a balanced line up with 30% of news programs, 30% of knowledge and science and 40% of entertainment. We are airing 20 hours daily, where 70% is national programming and 30% local programming from our local networks. 90% of our total broadcast hours are produced in-house; the remaining 10% is acquired from foreign and local suppliers'.

Some of the top shows in the channel are *Teroka*, *Coffee Story*, *Explore Indonesia* and *Showcase*. 'Among the acquired programs, we have *Good Morning Kalimantan* and *Human Planet* from **BBC**', add **Yudhistira** and **Wibowo**.

'Being a TV Network working with local channels across Indonesia, we still promote local shows from each of our coverage cities. With our national programming, we are skewed towards Information programs, especially documentaries and magazines, which highly promote Indonesian culture, people, history, lifestyle, etc. In the International markets, we are looking for documentaries, kids program, formats, light entertainment programs'.

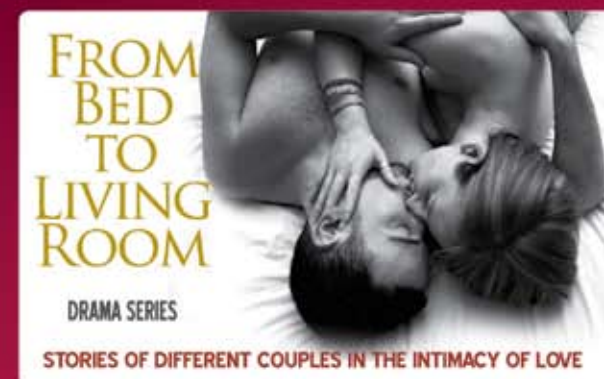
INSIDE THE MARKET

In Indonesia, there are 10 main national free to air channels with a potential TV audience of 164 million or 35 million households. 'We normally categorize them under two groups: first tier (**RCTI**, **SCTV**, **IVM**, **Trans**, **MNCTV**) and second tier (**Trans 7**, **Global**, **ANTV**, **TV One**, **Metro**). Indonesia is one of the most competitive television markets in the world. The **Nielsen** measurement shows this dynamic on the audience and advertising share, which keeps changing', they say.

'The top rated programs on the market keep being local drama series, airing daily. Sport programs, specifically football and badminton, always showed promising rating', complete the executive.



Indra Yudhistira, production & programming director, and Julie Wibowo, program acquisition manager



TELENOVELA DRAMA MULTI AWARDED PROGRAM

Nine MOONS



A COUPLE OF OBSTETRICIANS MUST DEAL WITH WOMEN'S COMPLEX UNIVERSE, WHILE THE LOVE BETWEEN THEM BEGINS TO GROW.

Coffee Stories

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M-NET AND THE AFRICAN CHALLENGES: TRAINING AND INFRASTRUCTURE INVESTMENTS

M-Net is a leading pay-TV company in Africa specialized in providing a range of entertainment channels on MultiChoice's DStv platform for African audiences in 47 countries. The company distributes **AfricaMagic**, a general entertainment network dedicated to African programming; a pioneering music TV channel **Channel O**; plus specialized genre channels

such as **M-Net Movies 1 and 2**, **M-Net Stars**, **M-Net Series** and **M-Net Action**.

'We also produce and broadcast several African series for our channels including the acclaimed prime-time drama series *Jacob's Cross*, the long-running soap opera *Tinsel*, the Kenyan drama series *Changes*, the glamorous lifestyle series *53 Extra*, the regional comedy showcase *Comedy Club*, the East African magazine series *Mashariki Mix*, the Nollywood themed *Jara* and Nigerian talent search *Naija Sings*', explains to PRENSARIO **Biola Alabi**, managing director, M-Net Africa.

'The African television market continues to grow, to develop and to innovate. It's a



Biola Alabi, managing director, M-Net Africa

very exciting time for anyone working in the industry as technology continues to change the landscape and audiences become increasingly specific about what they want to view'.

'The challenge for the industry is to keep training more individuals and ensure skills sharing among professionals and to invest in the necessary infrastructure to support the growth. But the talent, the creativity and the commitment that our TV community has is undeniable. Key territories for us as a business at this time include Nigeria, Kenya, Ghana and Zambia though we are focused on a large number of other territories as well such as Tanzania and Uganda to name two others', he remarks.

Like audiences around the world, the African viewers embrace sport, entertainment and news, says **Alabi**. 'What we do find is that they are also very passionate about watching African entertainment, seeing African stars, hearing African stories. They want and respond very positively to homegrown television offerings while also embracing international blockbuster movies and series', he adds.

About the alliance with **Endemol**, the executive completes: 'We enjoy working with them as it offers us the opportunity to engage with a world-class professional television company to create world-class, must watch television. The *Big Brother* format is one of the highlights on our schedules and our audiences have made this a very successful reality series in Africa'.



Big Brother Africa, produced by Endemol for M-Net

ENDEMOL: 'AFRICA HAS A GREAT APPETITE FOR NEW CONTENT'



Sivan Pillay, managing director, Endemol South Africa

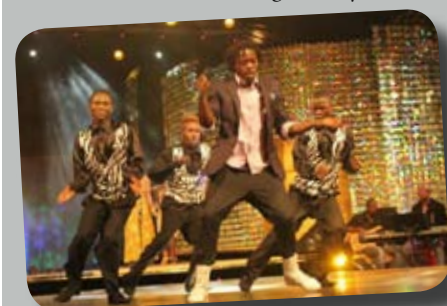
Endemol South Africa has two additional branches in **Endemol Nigeria** and **Endemol East Africa**, which has produced a large number of shows for the key players of the African continent,

highlighting *Big Brother Africa* on M-NET Africa, *Tusker Project Fame* (free TV in Kenya, Tanzania, Uganda, Rwanda, Burundi) and *Guinness Football Challenge* (Kenya, Ghana

and Cameroon), among others.

'Africa is a rapidly emerging market with an audience who has a great appetite for new content. **Endemol** aim is to ensure that its keys brands can become stronger in Africa and build new African brands that are sustainable and entertaining', remarks to PRENSARIO **Sivan Pillay**, managing director of **Endemol South Africa**.

Apart from the entertainment formats, the core business of **Endemol**, **Pillay** comments that the company has also produced scripted fiction and sports entertainment in addition to classic non-scripted entertainment.



Tusker Project Fame and Guinness Football Challenge, two other productions from Endemol in Africa



DON'T DROWN IN THE MARKET

COUNTRY PROGRAMME RATING

1 2 3

4 5 6

7 8 9

10 11 12

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By FABRICIO FERRARA



MBC GROUP, AND THE BOOMING CONTENT MARKET OF THE MIDDLE EAST

PRENSARIO publishes this special interview with SAM BARNETT, CEO of MBC GROUP, the first private free-to-air satellite broadcasting company in the Arab World which was launched in London in 1991 and later moved to its headquarters in Dubai in 2002. Over the past 20 years, MBC Group has grown to become a well-established media group that enriches people's lives through information, interaction and entertainment.

Based in Dubai, in the United Arab Emirates, MBC Group includes 10 television channels: MBC1 (general family entertainment), MBC2 and MBC Max (24-hour movies), MBC3 (children's entertainment), MBC4 (entertainment for Arab families with females as the core), MBC Action (action series and movies), MBC Persia (24-hour movie channel dubbed in Farsi), Al Arabiya (the 24-hour Arabic language news channel); Wanasah (24-hour Arabic music channel) and MBC Drama coinciding with the Group's 20th anniversary, and offers 24/7 Arabic Drama; the Group also includes two radio stations, as well as O3 productions, a specialized documentary production unit. It has also several online platforms: www.mbc.net, www.alarabiya.net, and www.shahid.net, the first free VOD portal in the Arab world.

As of July 2011, seven of MBC Group's channels began to air in HD across the MENA Region; the channels are: MBC1, MBC2, MBC4,

MBC Action, MBC Drama, MBC Max and Al Arabiya News Channel.

1. DESCRIBE THE MOMENT OF MBC GROUP IN THE MIDDLE EASTERN MARKET

MBC Group is the leading broadcaster in Middle East attracting over 100 million viewers each day from across the Arab world with its 10 Free TV stations. In terms of market share, this is equivalent to a 46% share of ratings in KSA and the Gulf, which represents the largest advertising market. The network is advertising funded as pay TV remains a reasonably small proportion of the TV viewing population of over 50 million households. Channels which elsewhere one would expect to pay for are provided free in the Middle East. Viewership and advertising dollars are concentrated on the top twenty channels and with 6 of the top ten channels in the Gulf, MBC has a large share of both.

Free to air satellite television was developed in the 1990s, as a means of avoiding the then restrictive regulation of the various Ministries of Information that controlled terrestrial TV across countries in the region. With satellite penetration now reaching over 95% of households in much of the region, it is now the pervasive and main medium for TV viewing – and indeed many government channels have followed their private and commercial competitors onto satellite to try and access the TV viewing audience.

2. WHY IS MBC A LEADING COMPANY OF THE REGION?

We enjoyed an advantage in launching first. For over twenty years, audiences have grown up with and grown fond of MBC. In the Gulf, our first and still our most popular channel MBC 1 remains the favorite for family entertainment. It has brought the best of international content and formats to the region including Who Wants to be a Millionaire and most recently Arab Idol. A key to its success, however, has been its ability to



Sam Barnett, CEO of the MBC

adapt content to the specific tastes of the local market. In a fragmented and now rather anarchic free to air TV market of over 650 channels, MBC 1 has stood for quality and importantly family friendly content in an environment defined by its strong local culture and values.

Gaining the trust of the family viewers enabled MBC to launch successfully a range of new channels from 2002 onwards and keep its audience 'on network'. With the agreement and support of the major studios, we launched a free to air movie channel, MBC 2, which overnight became the second most popular channel in the region.

With the series that studios package with the movies, we then launched MBC Action for the young male segment and MBC 4 for females. Both these channels have gone on to capture eyeballs and hearts with a range of local and localized shows. A key genre launched by MBC has been the Turkish drama, which MBC initially dubbed into a Syrian dialect and that then took the region by storm. One of the first series, *Nour* was reputed to clear streets across the Arab world and gained a fanatic following and an audience of 85 million for its final episode.

Al Arabiya News Channel launched in 2003 and rapidly grew to be respected as a credible and authoritative voice in the news market that wins 50% higher ratings than its nearest competitor despite much of the international fanfare that the competition generates. Renowned for its business coverage, it also became required viewing during 2011 for its coverage of the Arab spring - despite the best efforts of a number of parties to jam the signal.



Arabs Got Talent and Arab Idols, two top international formats adapted for the Arab market

3. HOW WOULD YOU DESCRIBE THE MIDDLE EAST REGION AND ITS AUDIENCE?

The instability in the region, particularly during the last year resulted in heavy consumption of news and current affairs. This is across all demographics in a population that is highly sensitized to political events. Viewing hours tend to be high, particularly in the Gulf and Saudi Arabia, where alternative forms of entertainment are sometimes more limited. Ramadan is a key season for television viewing, particularly dramas (each year dozens of series are made of 30 episodes each) with one per day for the entire Holy Month. MBC generates some of its highest viewing figures during this period, and has captured ratings of more than half the population for comedy shows such as *Tash ma Tash*.

Locally relevant shows tend to always be the biggest hits and MBC produces its own entertainment shows in Beirut, and commissions and makes its own drama series in Kuwait, Syria, Saudi and Egypt. MBC has gained particular acclaim for the way in which it has been able to address local social issues – with a range of health, women's and religious programs that have opened up and discussed topics often for the first time in the media.

International content is also popular with everything from WWE on MBC Action to



Dr. Oz on MBC 4 and Barney on our kids channel, MBC 3.

Local activation is often a particular highpoint as in the case of Barney, who is going to Saudi for the first time this month (February) to an already sold out series of events. John Cena and Kane battled and broke tables at the top of the world's highest building in Dubai this February as the WWE world tour stopped over in the Middle East; and the casting sessions for Arabs Got Talent have been causing ripples in cities across the region for the last months.

4. WHAT IS THE DIGITAL MEDIA BRINGING TO THE TV MARKET?

Technology is changing viewing habits and we are running to keep up. The Gulf already boasts the largest per capita viewership for online video clips and we have tapped into this with our online VOD portal. We have also been working with our telco partners to make sure content is available on mobile, on tablets and on IPTV for many years. There were more SmartPhones sold in the Gulf last year than the UK and so we're

rapidly changing the way we package our content and also commission it. Some of our latest drama shows engage the audience in discovering extra dimensions to the plot, meeting new characters and changing outcomes as they interact with content on different platforms.

We're confident, however, that satellite TV will remain a staple ingredient in the entertainment and news mix. During the Egyptian revolution, the government was able to switch off the

Internet and cut mobile access. At times of crisis such as these, people rely upon satellite distribution. Its free, its good quality and it arrives unfiltered.

5. MAIN FUTURE PLANS OF EXPANSION

Last year we launched our HD bouquet entirely for free and we see the market transition-taking place over the next 3 to 5 years. The market will remain mostly free to air and we see a great potential in advertising growth. Per capita spend on TV advertising is three times lower than it should be for the region when compared to countries elsewhere. The introduction of people meters will help stimulate advertising investment as long as it can be done transparently, with the support of advertisers and free of the various forces that are naturally attracted to trying to control media centrally.

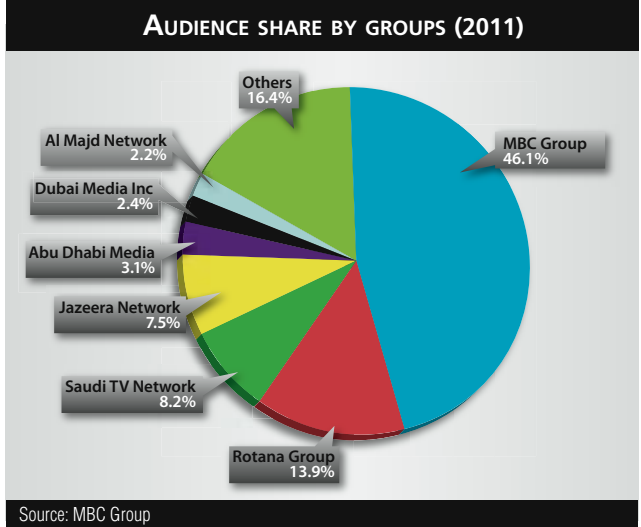
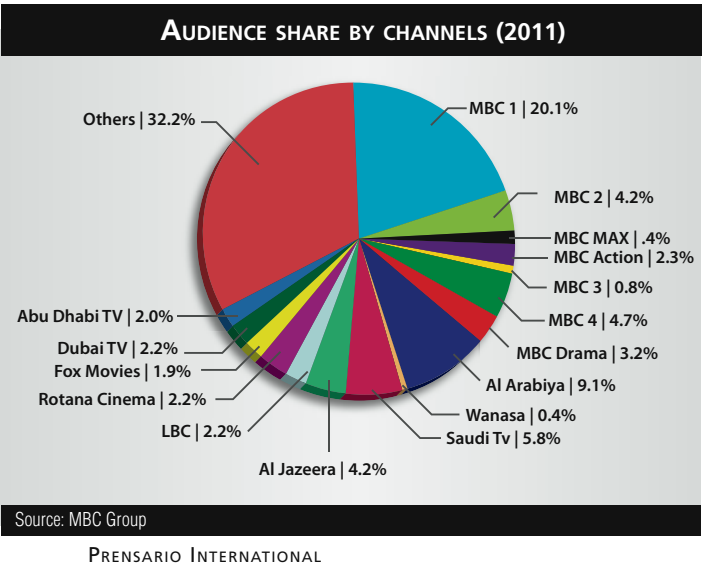
Our challenge is daily. With a 46% share of ratings to maintain, we have to be very focused to survive. Our staffs of 1.800 have some of the best experience and skills in the region and are drawn from 60 different nationalities. If we are diverse, we are also very united. Our company motto, written on the outside of our HQ in Dubai is *We see hope everywhere*. Given where many of our staff are from and where we broadcast to, this

THE LAUNCH OF OMAR, AT MIPTV

BOOTH: #16.01

Fadi Ismail, Group Director of Services of MBC Group, highlights to PRENSARIO the launch of *Omar* (31x'60) the brand new biographical series about the most remarkable period of early Islamic story through the life of one of *Omar* the main figures, the 2nd Muslim Caliph *Omar Ibn Al-Khattab*, who transformed a newly born state, rising over the unlikely foundation of collapsed tribalism, into a solid world superpower.

'It is the first story of its kind with the highest production values and quality TV biographical drama of someone who witnessed and shaped historical transformations that still have huge impacts on our lives today', says Ismail.



RECORD TV NETWORK, AN EPIC MINISERIES REFERENT



Delmar Andrade, International Sales Director

In the last years, **Record TV Network** (Brazil) has become a referent in religious, epic and history miniseries. After the success of *Samson and Delilah* and *Esther, the Queen*, the distributor brings to Cannes *David, the King* (29 episodes).

It has become the leading series in Brazil in its slot, having reached 19 rating points and 40% of market share, betting the main competitor. *David...* tells the classic story of David since he grows up in Bethlehem and is a good shepherd until he fights and kills Goliath and become the King of Israel.

Samson and Delilah (18x'50) is another classic story where strength and beauty come together in a game of greed, seduction and power; *Esther, the Queen* (10x'50) tells the story of a beautiful young lady, and Jewish at a time when her people were persecuted and she must avoid that they're all extinct.

In *Jackpot!* ('45) a group of friends had been playing lottery since two years ago, but when they win the New Year's Eve prize and become millionaires they are also involved in a terrible nightmare. *River of Intrigues* (250x'45) is a contemporary and captivate telenovela.

Another Power (237x'45), shot in Palermo and Tonnara di Scopello, Italy, is an action/



David, the King, epic miniseries

suspense soap opera about the local mafia. In *The Law and the Crime* (21x'60) a high-society woman decides to study and become a police commissioner after her father being murdered in a robbery.

Another Power, crime series

The exciting story of *Flames of Life* (253x'45) shows a love growing interest started in two childhood friends who haven't seen each other for many years and are bring back together in a tragic moment. Lastly, *Opposite Lives* (240x'45) about a young rich man of a traditional family, and a student and tourist guide who lives in a slum, *The Slave Isaura* (167x'45).

BOOTH # 05.02

MIXER: FOR THE INTERNATIONAL MARKET



Thiago Mello

Mixer is one of the top production companies in Brazil. Now it is producing particularly top products and wants to develop important new international business from now. **Thiago Mello**, executive director, says: "We have now two products that are a step ahead in our international approach. We made sales of our previous products in more than 40 countries, but from this MIPTV, we want to make a difference. We definitely can be a relevant

player in the international arenas."

Julie & the Phantoms is a teen comedy 26x30', with very good special effects and 360 developments: a music group, live shows, etc. It is a co production with Nick Latin America and Band, strong free TV broadcaster of Brazil, which put on air the series. **Mattel**, **Alpargatas** and **Motorola** are big sponsors. The other is *Sitio Do Picapau Amarelo*, one of the kids properties more well-known in Brazil, having sold more than 100 millions of books since 1920. For the first time, it is taken to animation, in a co-production with **Globo**, which provides the free TV screen.

BOOTH #02.41

RESONANT TV: HABÍA UNA VEZ EN ANTENA 3



Gonzalo Cilley

Resonant TV Colombia continua en Bogotá la producción de su primera telenovela para **RCN**, que se emitirá en la primera mitad del 2012. Producida por **Guillermo Restrepo**, reconocido productor de telenovelas, está siendo escrita por **Juan Manuel Cáceres** y protagonizada por **Juan Pablo Raba** y **Paola Rey**.

La compañía destaca en MIPTV *Había Una Vez*, serie de suspense para adultos basada en cuentos clásicos infantiles. 'Es un proyecto

original de **Resonant TV** para el mercado internacional. En febrero pasado comenzaron grabaciones en Madrid de una versión coproducida con **Eyeworks España** para el canal español **Antena 3**, quien se decidió a hacer el proyecto luego de leer los libretos y ver un piloto grabado en Argentina en asociación con **Plataforma TV**, explicó **Gonzalo Cilley**, CEO.

'Dos versiones del formato se están desarrollando en paralelo para producirse localmente en Francia con **Telfrance** y en Holanda con **Eyeworks**, las productoras líderes de ficción en ambos mercados. Si el contenido es realmente bueno se puede encontrar un lugar en el mercado para series de ficción creadas en América Latina, que se sume al gran desarrollo que tiene

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Había Una Vez

la telenovela a nivel mundial', añadió.

Otro título de Resonant TV es *Perla del Golfo*, telenovela de acción y aventuras que tiene lugar en un resort del Caribe. Supervisada por **Greg Bonann**, creador del hit mundial *Baywatch*, y escrita por **Jorg Hiller**, uno de los principales autores colombianos, se está conversando con varios canales interesados en coproducirla.

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CONTENT FIRST



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Ejecutivos asistiendo a MIP

ACI, NEW MOVIE RELEASES IN 2012



Chevonne O'Shaughnessy, president

ACI - American Cinema International (USA), a company that creates, produces and distributes films, announces the worldwide theatrical release of the new film *Battlefield America* on June 1st.

It's a dance-themed film from the writer and director of *You Got Served*,

Christopher B. Stokes, and starred by the Award-Winning actor **Marques Houston** (*You Got Served*, *Sister, Sister*), Golden Globe Nominee and Emmy Award-Winner **Lynn Whitfield** (*Head of State*, *The Josephine Baker Story*) and newcomers **Tristen M. Carter**, **Kida Burns** and **Zach Belandres**.

Chevonne O'Shaughnessy, president, explains: 'It is a brand new movie with a young

Hip-Hop dance battle for a new generation of dance. *Battlefield America* takes a steady look at the underbelly of the youth battle dance culture in Long Beach, California. It is about a young businessman who finds himself in the mix with a bunch of disheveled misfits Bad Boys, who have virtually no dance talent.

In addition to this debut, the film *Shadows* from the filmmaker John Penney will also be premiering in the upcoming months, after having won a top prize for the Best Film at the Bram Stoker International Film Festival in England, and the Best Horror Film in Italy. It's a drama movie where a father discovers he is the only survivor of a car accident, where his wife and son died.

Also, **Mission Pictures International** (MPI) announced the agreement with **Dos Corazones Films** (Mexico) for *The*



Battlefield America

Confession, an original **Hallmark Channel** movie to be produced with **Affirm Films** (belonged to **Sony Pictures**) and to be on air next month. It will be a continuation of *The Shunning*, which was a great success on the Hallmark Channel, becoming the highest rated TV feature on April 2011.

In addition, **MPI** has recently acquired three new titles from **Dos Corazones Films**: *The Greatest Miracle*, a story of hope with three Catholics, *The Legend of the Treasure*, where a twelve year old boy whose passion centers between his lovely friend Andrea and a master skill for skateboarding, and *Guadalupe*, a story that began five hundred years ago in the midst of America's conquest.



Guadalupe

BOOTH: #13.15

BOOTH: #R36.04

MEDIA BIZ, A NEW WAY TO ADD VALUE IN CONTENT DEVELOPMENT



Alex Lagomarsino, CEO

As an Entertainment Business Agent, **MediaBiz** (Argentina) is continuously seeing how the market changes. That's why **Alex Lagomarsino**, CEO, and **Virginia Berberian**, International Business Director, attend MIPTV promoting a "new way" to fulfill the different requests of TV channels and producers.

'We identify that the content developers has their own ideas or need

to adapt to local versions, formats they already have. For this reason we've created an alliance with scriptwriters, to work jointly using their exceptional talent and know-how to develop distinct projects,' says **Lagomarsino**.

As a part of this strategy, the company count with the scriptwriters of several telenovelas in Latin America, as **Ricardo Rodriguez** and his new project *Marucha*; **Leo Bechini**, author of *Cops and Robbers*, *Coffee Stories*, *From Bed to Living Room*, among others successful stories in Hispanic market; **Slavichs**' brothers with *Welcome and Adios*, creators of *Epitaphs* for HBO; and **Jorge Nisco** through his content company named **Quark**. The company slate has also other action, drama, thriller and comedy series.

'Paper formats are many, formats are many, but we provide top writers and directors to work on demand concretely on the projects that the broadcasters or the productions companies, really want', completes **Lagomarsino**.

PRENSARIO INTERNATIONAL

TPI: NEW SERIES AND SPECIALS

TPI (USA) returns to MIPTV with a slate of many new offerings including the inspiring series *Sing Freedom* (10x'30), a travel backstage to meet the underground musicians of the Arab Spring who risked everything to share their story and "sing for freedom".

In *Call of the White* ('46) eight women from eight countries, some of which have never seen snow, undertake the mother of all extreme outdoor trips, skiing to the South Pole. *The Nip Tuck Trip* ('45) looks into the growing infatuation with cosmetic surgery holidays with three ordinary people from New Zealand as they go to Gorgeous Getaways, a cosmetic surgery tourism company in Kuala Lumpur, Malaysia.

Ron Alexander, president, indicates: 'We look forward to seeing our

longtime customers and making new relationships as well. We have new products and more titles in Spanish for the Latin buyers, including a diverse mix of documentaries, travel, lifestyle and adventure series like **Pablo Escobar** bio-doc *Pablo's Hippos* and *Cart Man's Great Adventure*'.



Sing Freedom



Ron Alexander, president

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ARTEAR: *THE SOCIAL LEADER* ARRIVES TO CANNES



Artear in their offices in Buenos Aires: Mariana Fernandez, international sales manager, and Luciana Egurrola, sales executive

Artear International (Argentina) highlights at MIPTV its portfolio of series, telenovelas and documentaries, highlighting the latest production *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 a extremely poor neighborhood.

During its emission at **El Trece** Argentina—one of the leading broadcasters in Argentina—the series reached an average rating of 17.7 and a 44% of the market share.

The second option is *Left on the Shelf* (36x'60) which is an award-winning drama series, which has received a **Martín Fierro Award**—the most important prize of the Argentinean TV—and it was nominated in four categories for the **Seoul International Drama Awards**: “Best Drama Series”, “Best Director”, “Best Screenwriter” and “Best Actress”.

Other top products are *Be Kind to Me* (36x'60), where a marriage is having a midlife crisis and to make things a bit more appealing their two kids are caught between whether to make it out there in the complex adult world and grow up or simply linger on as teenagers.

In the telenovela *Gypsy Blood* (250x'60), a woman lost the love of his life when she married a best friend, who has grown up with. However, fate is not set in stone and now hate and vengeance fuel their lives.

Lastly, the documentary line up is headed by *Fantastic Biographies* (8x'30), with the bio of a fiction character, someone who never existed; *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.



The Social Leader

ALL3MEDIA: CONSTRUCTED REALITY FORMATS

All3Media International, one of the leading British independent distributors, highlights at MIPTV a catalogue headed by three new series and two entertainment formats, already developed in many international markets.

Skins (10x'60) is a BAFTA award-winning drama that returns in a new season. It is the third generation of four girls and four boys, who will love each other, hate each other, screw each other, get mashed together and get through it together.

Outlaw Empire (6x'60) is a highly charged and riveting miniseries about America's iconic outlaw organizations, told by the criminals themselves. It is an insider look at how these syndicates were born, flourished, wreaked havoc, and met their ultimate fate. And also in the factual side, *Katie* (8x'60) where the “IT” girl and celebrity glamour model, Katie Price, invites viewers to share in the trials and tribulations of her unique and dramatic life, fly-on-the-wall, warts and all.

About formats, All3Media has a wide experience. *The Cube* (37x'60) is a groundbreaking game show format where just seven simple physical and mental challenges stand between you and £250,000. The challenges appear to be simple, but games become fraught with extraordinary pressure and tension when played inside The Cube.

Along with **Filmpool**, a leader in constructed reality, **All3Media** launches at MIPTV three new titles: *Trovatos—Family of Detectives*, *Just Sue Me* and *Day & Night*, join *Cases of Doubt* and *Families at The Crossroads* to show that life truly is stranger than fiction.



Sabrina Duguet, VP Format Sales, and Paul Corney, VP Digital Distribution, at the last edition of ATF, where All3Media has closed strategic deals for the Asian region



Skins



Ecuador Tiene Talento



El combo amarillo en su tercera temporada

en market share frente a sus competidores en el mismo género. Próximamente, se estrena *Insen-sato Corazón*, también para el prime time.

Telemundo es otra productora de telenovelas que el canal adquiere desde hace cerca de 20 años. Títulos como *Relaciones Peligrosas*, novela que se estrenó el mes pasado, retiene a un público ávido de narrativas fuertes y con carácter actual.

LA EXPERIENCIA DE CASTALIA AL MERCADO DE CONTENIDOS



Miguel Torres-Bohl, VP Ventas y Marketing

Castalia Communications (USA), compañía líder en la industria televisiva por más de 20 años, está extendiendo su expertise del mercado de pay TV a la distribución de contenidos en las Américas. Desde hace algunos años productores y distribuidores nos han contactado tanto para la representación, como para adquisición de programación.

La experiencia construida nos permite identificar oportunidades en el mercado de USA y Latinoamérica, explica **Miguel Torres-Bohl**, VP Ventas y Marketing.

‘La demanda de contenidos de alta calidad editorial y en HD no es una tendencia, es la realidad pero hay que conocer las necesidades de los clientes y socios en la industria. Es aquí donde aplicamos nuestra experiencia y es lo que hace muy atractiva nuestra oferta’, añade.



Voyage to Kure de la serie documental Jean-Michel Cousteau: *Ocean Adventures*

La compañía destaca en MIPTV un variado catálogo que incluye el estreno de *Mi Padre, El Capitán: Jacques-Yves Cousteau* (‘60), un especial producido por **Ocean Futures Society** de Jean-Michel Cousteau que conmemora 100 años del nacimiento de su padre con entrevistas a personajes como el político Mikhail Gorbachev, el director James Cameron y Ted Turner, entre otros.

‘Cerramos un acuerdo por este producto con **NatGeo Mundo**. Y estamos en conversaciones con varios canales panregionales para su distribución en América Latina, además de los acuerdos que tenemos desde hace varios años con GNT de **Globosat** con *Fashion Television* de **Bell Media** (Canadá)’.

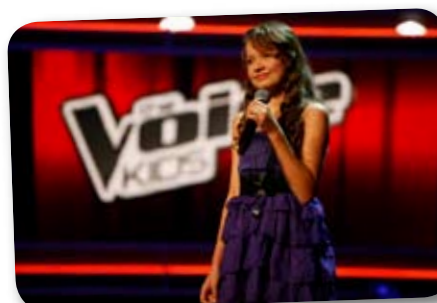
Otros contenidos de **Castalia** incluyen *Jean-Michel Cousteau: Ocean Adventures* (11x'60’), coproducida con **PBS/KQED** y ahora disponible para la TV abierta en América Latina. De esta serie destaca en especial el programa de *Voyage to Kure* que inspiró al entonces presidente de USA, George W. Bush, a crear el santuario marino más grande del mundo. Finalmente, *Romance of the Three Kingdoms* (52x'30), una serie animada de **CCTV** de China que mezcla mitología y realidad.

THE VOICE OF TALPA, IN THE INTERNATIONAL MARKETS

Talpa Distribution (The Netherlands), the holding firm that comprises **John de Mol's** media activities, raises its presence in the content markets with *The Voice*, one of the most sold talent shows during 2011. But not only that... the company is aiming to produce new multimedia concepts in all genres, reality, magazines, game shows, fictions, comedy and feature films.

As part of its international expansion, **Talpa** develops new formats like *The Winner Is* (8x'90). It is a “must-see” singing talent show, where the participants should be confident of their own talent, but whatever they do, they must not underestimate their competitors.

After the phenomenal worldwide success of *The Voice*, the distributor brings to the market a new version: *The Voice Kids* (9x'80), who shows their vocal talent. *Let's Get Married* (4x'90) is an entertainment game show focused on weddings. If the participants win the game they will get the most important day of their life.



The Voice Kids

Lastly, *Beat the top Designer* (6x'45) another game show. Every woman dreams about wearing a designer dress but is it possible for an outfit by an unknown designer to be every bit as fabulous?

Maarten Meijs, managing director: ‘With *The Voice*, we have shown the world the potential of Talpa, and the international format market knows that has a new big player to pay attention too. We want to take this moment to driver our customers to new horizons, as the multimedia environments. We are making deals worldwide, from Europe to India, Korea, Brazil and Argentina’.

ECUAVISA CELEBRA 45 AÑOS CON LA INDUSTRIA



Ecuavisa, principal broadcaster of Ecuador, celebra en abril 45 años en el mercado ecuatoriano, destacando al mercado internacional bak su programación informativa y de entretenimiento que ha logrado permanecer en la sociedad durante más de cuatro décadas, y que lo ha posicionado como líder indiscutido por mucho tiempo.

En 2012, la producción destacada es la versión local de *Got Talent*, denominada *Ecuador Tiene Talento*, un programa de concurso adaptado en el Reino Unido, Alemania, Australia, Estados Unidos, Argentina, Colombia, Chile, entre otros.

En cuanto a la producción nacional, **Ecuavisa** destaca este año la tercera temporada de la serie *El Combo Amarillo*, comedia escrita y producida por guionistas y el equipo de producción local, bajo la dirección de **Paco Cuesta**, director de Contenidos de **Ecuavisa**. Estrenada en febrero de 2011, su primera temporada logró un gran éxito de audiencia, resultando en la continuidad y producción de las dos siguientes temporadas.

Por otro lado, es importante destacar los socios estratégicos del canal: **Rede Globo**, quien desde hace más de 30 años se posicionó en su pantalla a través de las telenovelas del prime time. *Cuchicheos* se estrenó el 28 de febrero liderando

ICEX: PROYECTOS DE COPRODUCCIÓN



Isabel Espuelas

ICEX (España) apuesta este MIPTV a promover acuerdos internacionales de coproducción a partir de la fuerte participación en el mercado: ‘Son más de 150 compañías españolas en Cannes, no sólo aglutinadas bajo el umbrella **Audiovisual from Spain**, sino también con las asociaciones regionales **Catalan Films** y **Basque Audiovisual**, y los stands propios de **Imagina** y **RTVE**’, confirma a **PRENSARIO** **Isabel Espuelas**, jefa del departamento de industrias del contenido.

‘La marca proporciona una mayor entidad a la empresa y la ubica no sólo geográficamente sino también a nivel de estándar de calidad. Lógicamente, hay que tener un buen producto para acompañar el posicionamiento en el mercado, y eso lo estamos consiguiendo’, agrega.

Este MIPTV hay conferenciantes españoles en paneles como *Indies Takes the Stage*, durante **MIPFormats** (**Sergio Sancho** de **Phileas Producciones**); la presencia de **Mercedes Gamero**, directora de Ventas y Adquisiciones de **Antena 3**, que participa en el networking dedicado a la coproducción de ficción internacional; y **Ruth Martínez** de **Boomerang TV**, que es parte del programa de conferencias como *key industry players*.



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SATURDAY NIGHT TAKEAWAY (ITV, UK)

ONE OF THE TOP VARIETY ENTERTAINMENT SHOWS ON AIR IN THE CENTRAL TERRITORIES. IT OFFERS A CHAIN OF INSIDE FORMATS AND SHOWS, ONE MORE SUCCESSFUL THAN THE OTHER, VERY EASY TO ADAPT EVERYWHERE

DAN VS. (STARZ MEDIA, USA)

AN ANIMATED SERIES THAT IS FUNNY BUT SMART AT THE SAME TIME; THE WORLD SEEMS TO BE AGAINST A TEEN THAT SUFFERS LOTS OF THINGS, SOME FROM THE REALITY AND SOME FROM HIS IMAGINATION.



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THE WINNER IS (TALPA, THE NETHERLANDS)

IT IS A "MUST-SEE" SINGING TALENT SHOW (8x'90), WHERE THE PARTICIPANTS SHOULD BE CONFIDENT OF THEIR OWN TALENT, BUT WHATEVER THEY DO, THEY MUST NOT UNDERESTIMATE THEIR COMPETITORS.



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RSV.14

GRADUATES (TELEFE, ARGENTINA)

THE LATEST BOOM OF THE ARGENTINEAN TV: A ROMANTIC COMEDY (120' x 60) ABOUT A GROUP OF HIGH SCHOOL FRIENDS THAT JOIN AGAIN MANY YEARS AFTER, CROSSING THEIR STORIES.

CQ (TELEvisa, MEXICO)

A TEEN COMEDY (80x30') WHICH IS THE FIRST TIME THAT CARTOON NETWORK PRODUCES LIVE ACTION IN LATIN AMERICA, IN A CO-PRODUCTION WITH THE MEXICAN TITAN.



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Booth
R37.20

THE HUMAN BODY (CINEFLIX, USA/CANADA)

IS A SMART DOCUMENTARY (2x'60) ABOUT THE STORY OF THE AMAZING HUMAN BODY, TOLD FOR THE VERY FIRST TIME IN 3D



Booth
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LOVE IN DIFFICULT TIMES (TVE, SPAIN)

THE MOST WATCHED LONG RUNNING SERIES IN THE SPANISH TV AT LA1, THE LEADING TV CHANNEL: IT IS A LOVE STORY THAT HAPPENS DURING THE YEARS OF THE SPANISH CIVIL WAR.

ESTHER (RECORD TV, BRAZIL)

AN EPIC MINISERIES (10x60') PRODUCED IN BRAZIL IN HD AND HIGH BUDGET, BY THE SECOND LARGEST BROADCASTER. IN THE ANCIENT AGE, A QUEEN MUST SAVE HER PEOPLE FROM BEING EXTINGUISHED.



Booth
05.02



Booth
17.10

TIME GOES BY... (KANAL D, TURKEY)

THE TURKISH PRODUCT IS ON THE TOP OF THE WAVE, AND THIS SERIES GOT 70% OF MARKET SHARE IN TURKEY. IN THE '60s, A CAPTAIN SAILOR RETURNS HOME WITH A SECRET TO REVEAL TO HIS FAMILY.

NI TAN FAMILIA, NI TAN PERFECTA

AQUI MANDO YO



Original Story by



I'm the Boss

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