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MIPCOM 2012
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THE CROSSROADS OF THE CONTENT INDUSTRY, AND HOW TO SOLVE THEM

We are very proud of this Mipcom issue of PRENSARIO, as this is our all-time record edition about volume of pages but, above all, it is an unique publication about worldwide development of premium trend-setting reports and broadcaster interviews. All regions—Europe, Asia, Middle East, Latin America and Africa—are deeply developed, more than ever.

Please read (if you can) our central report. There you really have important business keys about how to solve the puzzles of the current content market. We stress that programming business today is defined by two big-big challenges: the own production costs, on one hand, and the new era of the multiple screens, on the other.

They both have the same crossroads: costs are running faster than business. But several twists can already be carried out, to be far better within the two challenges. Where is going the international content

market? Today is difficult to say, because the real dimension of many new ventures won't be shown up to the global crisis goes down. PRENSARIO will be there, providing business tips and making things easier.

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

MIPCOM 2012: MAIN SCHEDULED EVENTS

EVENT	DAY	TIME	PLACE
FREMANTLEMEDIA PRESS BREAKFAST	MONDAY 8 TH	8.30AM	THE FREMANTLEMEDIA VILLAGE
DISNEY PRESS LAUNCH	MONDAY 8 TH	12PM	DISNEY BOOTH RB.30
COCKTAIL BRAZILIAN TV PRODUCERS	MONDAY 8 TH	5PM	HOTEL CRISTAL (13-15 ROND-POINT DUBOYS D'ANGERS)
RED ARROW INTERNATIONAL COCKTAIL	MONDAY 8 TH	5PM	BOOTH H4.12
BEYOND DISTRIBUTION COCKTAIL	MONDAY 8 TH	5PM	BOOTH R27.13
A+E COCKTAIL	MONDAY 8 TH	5.30PM	CLUB LA PLAGE
BANIJAY COCKTAIL	MONDAY 8 TH	6PM	THE BANIJAY TENT (OUTSIDE THE PALAIS)
ITV COCKTAIL	MONDAY 8 TH	6.30PM	PLAGE DU FESTIVAL
JAPAN FORMAT DINNER	MONDAY 8 TH	8PM	CARLTON HOTEL
ZODIAC RIGHTS PARTY	MONDAY 8 TH	10PM	GRAND HOTEL BEACH
COCKTAIL MEXICO VOZ E IMAGEN	TUESDAY 9 TH	6PM	BOOTH 08.20
ARGENTINA AUDIOVISUAL COCKTAIL	TUESDAY 9 TH	6.30PM	LA COTE
PLAYBOY PARTY	WEDNESDAY 10 TH	6PM	VIEUX PORT DE CANNES
C21/FRAPA FORMATS AWARDS	WEDNESDAY 10 TH	6.30PM	C21 GRAND BEACH LA PLAGE

Prensario International

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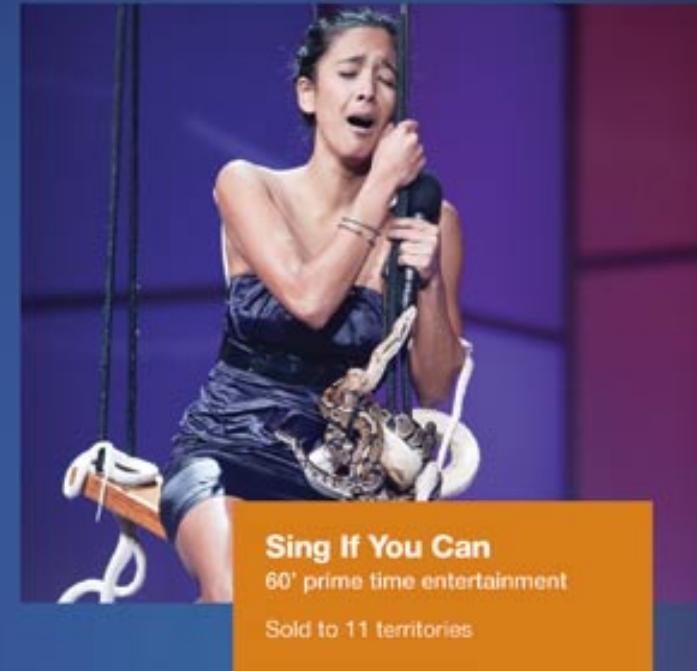
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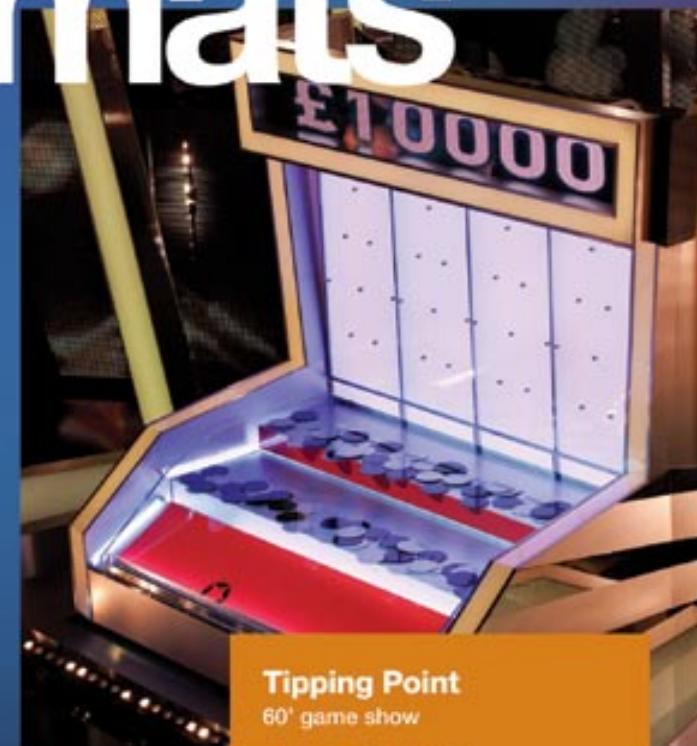
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MGM: 'DIGITAL FUTURE IS DEFINITELY A GOOD STORY FOR US'

Chris Ottinger, President, International Television Distribution & Acquisitions, MGM Studios Inc. highlights to PRENSARIO the great momentum and growth the studio is going through, with an 'amazing' slate of new films and 'exciting new TV projects' for the international market, he says.

'MGM's motion picture slate has performed at an unprecedented scale and we have re-launched our television production business. On the feature film side, we are very excited about the imminent releases of both the new James Bond film *Skyfall* ('120) and the first film of *The Hobbit* trilogy.'

'We also had the good fortune to pick-up *Magic Mike* ('120) which generated USD 128 million in domestic box office and will be released for example in Latin America this fall. On the TV side, *Teen Wolf* was picked up for a third season doubling the number of episodes, going to 24. And **History** US' first full series drama, *Vikings* (9x'60) is the kind of franchise that gives us new opportunities in all media, from the digital space through to traditional media.'

'It no longer makes sense to talk about traditional media and new media separately.'

Almost all of our clients are now in both camps, with some being more focused on



Chris Ottinger, President, International Television Distribution & Acquisitions, MGM Studios Inc. (silueta)



The Studio highlights *Magic Mike*, which has generated USD 120 million in domestic box office



Skyfall: a new edition of James Bond is coming soon...

Finland, Tele-Munchen Group in Germany and CMORE in Scandinavia, Netflix in the UK and M-Net in Africa. Given the strength of our twenty-three film James Bond franchise, it is also handled separately and we specifically seek out the best partner for the franchise'.

'This year we made unique deals with BSkyB in the UK and Sky Italia to create special 24-hour 007 branded channels playing only Bond films, celebrating the 50th anniversary of the James Bond film franchise this October. With the strength of *Teen Wolf* and *Vikings* we have launched a reinvigorated approach to TV. We launched *Vikings* at the May Screenings with a party at our new Beverly Hills offices in Los Angeles. With shows like *Fargo*, *FAME* and *Clarice* in development, there will be much more to come, very soon'.

On behalf of the top regions, Ottinger remarks: 'Europe continues to be an important part of our business and is also seeing the most rapid roll out of digital media. However, Latin America has become increasingly important to us. The rapid development of Brazil and to slightly lesser extent Mexico and Colombia has seen the market become a quite significant part of our overall strategy. We are also looking for new business in India and China, which are plenty of emerging opportunities.'



A franchise like *Vikings* gives MGM the possibility of exploiting business in different media




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ITV STUDIOS: 'FEEL GOOD PROGRAMMING IS A WORLDWIDE TREND'

MIKE BEALE, Director of International Formats at ITV STUDIOS (UK), oversees the roll out and production of all of the company's formats internationally. In this interview, he opines about the global format market, the trends and highlights the company's new shows to be launched at MIPCOM.

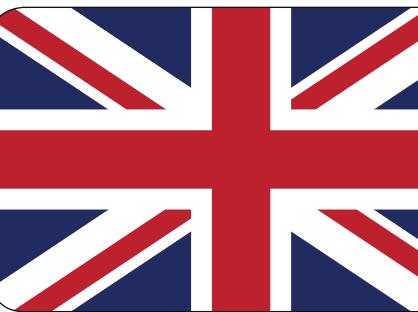
Speaking with PRENSARIO, Mike Beale, director of International Formats at **ITV STUDIOS (UK)**, describes the highlights of the division and the company's top brands, like *Come Dine with Me* —the most screened TV format in Europe in 2011, according to the "TV Formats Report"— and *Hell's Kitchen*, which are being developed in Western, Central and Eastern Europe, as well as the USA, Latin America, the Middle East and Asia.

The executive explains that nowadays dating shows are one of the most popular genres: 'We see a return of this type of format with many UK broadcasters betting on it, followed by game and quiz shows'. ITV Studios launched dating format *Come Date with Me* at MIPTV and it is being produced in Australia and Sweden (by ITV Studios), Canada, Ukraine and Latvia (by local producers). During the second week of August, **ITV1**—the flagship channel of **ITV**—premiered the second season of *Red or Black?*, a primetime game show where eight contestants use their judgment and skill in a bid to win a huge cash prize each week.

Beale explains that because of the financial crisis, there are two big things happening: on one side, as ad revenues are falling in many



Mike Beale, Director of International Formats at ITV Studios



Surprise Surprise is an iconic feel good family entertainment format first broadcast on British TV in 1984, which returns on **ITV1** in the UK and on **NBC** in the US in 2012



Come Dine With Me, **ITV** Studios has become the largest distributor by hours in Europe. It had more than 4,000 hours produced in 35 territories worldwide during 2011

UK, EUROPE & LATIN AMERICA

The UK is one of the most important TV markets in the world. Some of the biggest talent, dating and singing formats have come from here, while the US make them massive and attractive to other territories. 'The US is looking closely at every format to take it, not only from UK, but from also from other countries', he adds.

'We are doing really well in Germany, Scandinavia, India and Australia, to mention a few, where we are still closing some deals', says **Beale**, who adds: 'In the last 18 months we've had great success in Ukraine, where broadcasters are keen to look at formats. We already have three shows being developed there'.

ITV STUDIOS is really interested in Latin America and Asia. In the first one, the company considers Natpe Miami as a key event. 'Brazil is a huge market, where **Globo** has adapted *Come Dine with Me* and is doing really well. Colombia and Argentina, where we have worked in the past, are another two interesting markets. There are more format requests from the region', he comments.

In addition to India, Beale highlights China as a key country with great levels of creativity. 'We see that those countries are more and more interested in getting close to Western formats and we believe there are good opportunities to work together', finalizes **Beale**.

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CARACOL TV: 'LA AUDIENCIA ESTÁ ACOSTUMBRADA A UNA TELEVISIÓN AUDAZ'

De enero a julio, CARACOL TV fue el líder de la televisión colombiana: totalizó un rating personas promedio de 26.4 (todo el día), un 9% por encima de su principal competidor nacional, y en la franja prime time obtuvo un rating personas promedio de 33.4 (lunes a viernes), un 12% por encima de su principal competidor nacional, de acuerdo a IBOPE COLOMBIA.

Juana Uribe, VP de Caracol TV de Colombia destaca a PRENSARIO: 'En este momento tenemos una oferta muy variada tanto en la mañana, como en la tarde y en el prime time, formatos de entretenimiento originales combinados de forma equitativa con drama ligero y drama fuerte. Hace un tiempo tuvimos *Yo me llamo* y pronto tendremos parrilla renovada con la versión colombiana de *La voz* y otra ficción familiar'.

Los principales lineamientos de producción del canal son, según la directiva, 'innovación' en el contenido, y producción de 'altísima calidad' con vistas al mercado internacional. 'Además, estamos a la vanguardia en las nuevas plataformas, que acompañan a las producciones con contenido original, seguimiento y contacto en línea con nuestra audiencia'.

'Estamos trabajando en varios acuerdos de coproducción, entre los que destacamos el ya firmado con Sony y una coproducción con Cadena Tres de México. En el área de entretenimiento, estamos



Juana Uribe, VP de Caracol TV

produciendo formatos de éxito internacional, pero también desarrollando los propios que esperamos exportar muy pronto', completa Uribe.

MERCADO LOCAL

'El público colombiano es muy exigente', remarca la ejecutiva y agrega: 'Es una audiencia acostumbrada a una televisión audaz, que se renueva permanentemente. Esto nos enfrenta a un reto permanente de innovación por lo que siempre estamos buscando formatos originales, tanto en drama como en entretenimiento que vayan un paso adelante en las tendencias de la televisión latina en general'.

'Pero la televisión hoy no sólo compite con los otros canales abiertos sino con el inmenso universo de canales de cable que proponen una programación para cada nicho. Es un reto difícil al que se responde con calidad, estabilidad en la programación y constancia en un proyecto de canal'.

'Este año, por ejemplo, además de nuestra programación habitual, trasmítimos los Juegos Olímpicos y fue una experiencia muy buena. Este tipo de eventos también hacen parte del canal que le estamos ofreciendo al público. Un lugar donde el televidente puede vivir sus mejores momentos de entretenimiento e información'.

En relación a la programación, Uribe dice que hay resaltar el prime, donde hay un 100 % de producción nacional. 'Una novela ligera, *Dónde carajos está Umaña?*, seguida de *Escobar, el patrón del mal* y la nueva versión de *Desafío*, que este año se grabó en El Salvador y tiene como tema las profecías mayas sobre el fin del mundo. En la tarde tenemos también un bloque de entretenimiento con *El Precio es Correcto* y *Do-re-millones*, que es un formato original del canal y que ha tenido desde su lanzamiento una enorme aceptación entre el público'.

EL FENÓMENO ESCOBAR

Uribe considera que esta 'importante apuesta del canal' ha impactado de forma 'positiva' en materia de audiencia, identificación del público y generación de opinión. 'Es una nueva generación de las llamadas "narconovelas" en la que le apuntamos a contar una historia, la del capo más sanguinario, mostrando



Escobar, el patrón del mal es un suceso dentro y fuera de Colombia

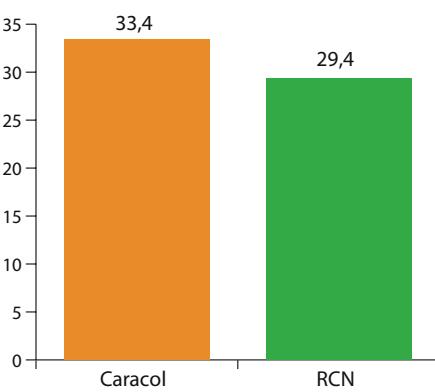


Do-Re Millones, formato de entretenimiento original para la tarde

quienes lo combatieron y se enfrentaron a su infinito poder'.

'Es una historia con trascendencia internacional pues le cuenta al mundo cómo se construyó ese imperio del narcotráfico que afectó a muchos países. Tiene altísimos valores de producción que permanecen a lo largo de toda la serie, recorriendo más de veinte años. Sin duda es y será una serie de referencia para las producciones de calidad en el país y en la región', completa.

COLOMBIA: RATING PERSONAS PROMEDIO EN PRIME TIME - LUNES A VIERNES (ENERO-JULIO 2012)



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TV ASAHI: THE 55TH ANNIVERSARY COMES WITH RATINGS LEADERSHIP

TV ASAHI has shown its content strength in the first half of 2012 by winning the top ratings in all major time slots, including prime time and all-time in Japan. Its target audience is the baby-boomer generation. Next year, is celebrating its 55th anniversary, a special year to promote its new channel number "5" given at the digitalization in 2011, and it is preparing a new on air design and programming to further enhance its content values.

Because of the strong performance of sport events—the FIFA World Cup final tournaments scored over 30% viewership—, talk/variety shows, and drama series, such as its flagship detective series *Aibo* (it had a theatrical presentation), TV Asahi registered incredible figures in the first six month of the year.

Between April to June 2012, it became the first broadcaster with 12.3 rating points in "Golden Time" (19-22hs), 7.9 in "All day" and 12.7 on prime time (19-23hs), obtaining variances of more than 100% in comparison with the same period in 2011.

PRENARIO interviews Yoshioki Arai from the programming department. TV Asahi is



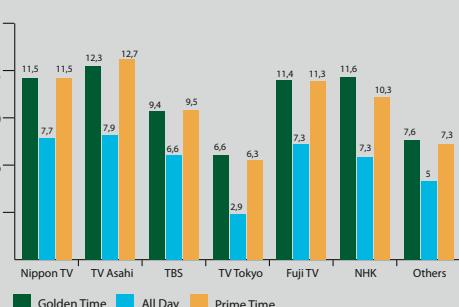
Yoshioki Arai, programming department



The variety show *Ranking the Stars* and the drama series *Crime Scene Talks*

JAPAN: HOUSEHOLD VIEWERSHIP IN APRIL

- JUNE, PER CHANNELS
(KANTO REGION: TOKYO AND SURROUNDING PREFECTURES).



Source: Video Research

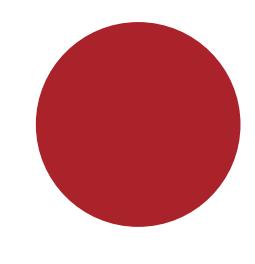
AT THE INTERNATIONAL MARKET

The international department of TV Asahi is pushing its variety program catalogue. 'We generate abundant ideas in Japan and we are offering the ones we believe would work well in the international market', says Arai.

Some of the most outstanding formats are *Ranking the Stars*, a talk show with 10 celeb panelists that are ranked on various topics. 'It is a success in the international market, sold in Holland, Korea, India, Russia and Serbia,' says Yumi Shimizu, Senior Manager International Business, and Masayoshi Isago from scripted format sales.

Another show that is a success in Japan is *Stuck Till You're Done*, and we are now offering it internationally. *The prize money* is another title. It's a great show with an unprecedented opportunity for the advertiser for their product placement', highlights Shimizu, and Isago completes: '*Fake Dad* is a candid camera show featuring a boyfriend meeting his girlfriend's Dad for the first time'.

tv asahi



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KANAL D, TURKEY: HOW TO BE A LOVEMARK TV CHANNEL

PRENSARIO interviews once more a key executive from the leading Turkish channel: PELIN DISTAS YASAROGLU, Editor in Chief of KANAL D. She highlights that the strength in the local TV market is the main objective, and remarks that the international expansion has come on a second stage.

'Kanal D' is the trendsetter, leading and the pioneer TV channel of Turkey. Because of these we are the #1 rated broadcaster in each and every audience measurement since the last six seasons', remarks to PRENSARIO Pelin Distas Yasaroglu, Editor in Chief.

And continues about the local market: 'We can branch out the competition in Turkish TV market between the top five channels and the others. Our average share during prime time is 20%, on the other hand, following TV Channel's is around 15-16%.'

Being a leading channel brings 'many social responsibilities along', says Yasaroglu and enumerates: 'Protecting children, respecting personal and private life, standing against terror, etc. These must be achieved in an appealing way to the audience, but without being didactic. We are very careful with our broadcasting principles. Moreover, we have to be appealing to the audience in order to get their attention and interest. It is important to keep these in balance.'

A LOVEMARK TV CHANNEL

Kanal D is a Lovemark TV Channel brand in Turkey, describes the executive. 'We are experienced



Pelin Distas Yasaroglu, Editor in Chief



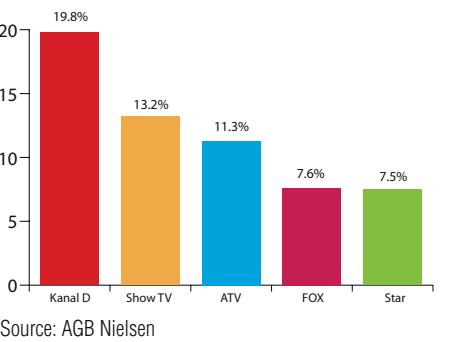
The local version of *Desperate Housewives* from Disney worked well in Turkey by itself.

'First they were being broadcasted at a certain region, then like a *domino* effect, the popularity of Turkish Series have spread to other countries and regions. Lately, besides the ready-made, many international TV companies are also interested in acquiring our TV series format rights', describes.

So far, the international sales department has been able to enter Central and Eastern Europe, Middle East, North Africa, Central Asia and South Africa. 'We have sold over 40 different titles to more than 70 countries. Our goal is to expand more: Latin America, Far East and Western Europe are our current focuses', exemplifies.

'The developments that we will have in our stories and scriptwriting may grab the interest of other countries as well. On the other hand, we think that we are well developed and accomplished in terms of our productions' quality and technicality', finalizes Yasaroglu.

TURKEY: AUDIENCE MARKET SHARE, PER CHANNELS (2011).



LOCAL, THEN INTERNATIONAL

Yasaroglu affirms: 'Our main goal has never been to be successful in the international TV market, as we produce for and target our own local audience. Our priority is the success in Turkey. The demand from other countries for our content has developed

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M-NET: FROM SOUTH AFRICA TO THE WORLD

Belonged to **Naspers**, considered the 7th most important media company worldwide, M-Net, Africa's prime pay television content network, currently produces and distributes more than 30 tailor-made channels for diverse audiences across the continent, some of them local others pan-Africa. It has launched a VOD platform, **African Film Library**, with the best African films.

The first business area is **M-Net General Entertainment**, composed by M-Net, the longest series, movies and big reality channel launched in 1986 and its sister channel, **M-Net Series**.

Second, **M-Net Local Interest** is a diverse portfolio of local channels: **Mzansi Magic** produces over 100 local movies and its own locally produced series *Inkaba*; **Vuzu** is "TV to Talk About" for the 'young at heart' with reality shows, and voted as third coolest TV brand by the youth of South Africa at the Sunday Times Generation X Awards; and **kykNET** with two niche extra channels: the music channel **MK** and **Koowee**, for kids in three local languages.

M-Net Africa or **AfricaMagic** brand was launched in 2003. April this year, it evolved into a range of eight specifically created channels, each with its own distinct identity designed around its key programming. From the 1st of October

AfricaMagic Entertainment and **AfricaMagic Movies 1**

are available to the South African market. Other channels are **AfricaMagic Movies**, **AfricaMagic** and **AfricaMagic World**, as well as the local language



Mandy Roger, head of sales, acquisitions & business development

channels: **AfricaMagic Hausa** and **AfricaMagic Yoruba** in West Africa, and **AfricaMagic Swahili** in East Africa.

Also since October, M-Net Movies Channels operates **M-Net Movies Premiere** (five new movies screened every weekend); **M-Net Movies Comedy**, **M-Net Movies Family**; **M-Net Movies Action Plus** (action to westerns, horror and Sci-Fi); **M-Net Movies Drama & Romance**; **M-Net Movies Showcase**, **M-Net Movies Action**, and **M-Net Movies Stars**.

Mandy Roger, head of sales, acquisitions & business development, is in charge of promoting the content in the international field, but also looking for co-production opportunities, as well as buying African movies from the company's VOD platform **African Film Library**. 'Up to now we have 800 titles or 12.000 hours, where 400 are from *Nollywood* (Nigeria), the second film exporter in the world after *Bollywood* (India). Africa has produced a lot in the last years', explains to PRENSARIO.

'The market is not aware about the African content, they believe is not good enough, but they should see how our catalogue has an international appeal and with good prices in comparison with other providers. What is completely sure is that the African production is different from the rest,' remarks Roger.

In the international field, the distributor has a large catalogue, where the crime series are at the top. The main markets where the company is doing business are UK, US and Africa. 'We have had a good feedback for the daily drama *The Wild* (208x'24) and *Jacob's Cross* (104x'48), as well as the new *The Snitch* (44x'48), a modern-day Romero and Juliet story with suspense and humor.'

M-Net is also pushing telenovelas, cooking shows, documentaries and docu-dramas, entertainment shows, kids programming and formats. *Pop Part*, *Piano Piano* and *Way of the Warrior*, are original formats to be developed internationally. 'We are developing many new shows, as we are doing better in the quality of



The Wild, top drama series for the international market



Tjiff and Tjaff, an icon animation series for Koowee, a kids channel distributed in the local market

production. On the format side, we have thought about easy, cheap and fun titles where the people are truly involved.'

PRODUCTION & ACQUISITIONS

While in the acquisition side, the company mostly buys US Series, comedies, dramas etc. as well as movies, the own production is a "must" among its top networks. kykNET aimed at an Afrikaans audience with 100% local content, for instance.

Mzansi Magic brings local films and telenovelas as its unique selling point, targets black audiences; **Koowee** is a locally-produced channel for the little ones, in different South African languages and **MK** features South African music in the rock and alternative genres.

The **AfricaMagic** channels feature the soap *Tinsel*, magazine shows such as *StarGist* and *53 Extra* and talk shows such as *The Patricia Show*. 'Some of the top local productions on the different channels are *Fortuinseekers* (kykNET), *Idols SA* (M-Net and Mzansi Magic); *Headline* (Mzansi Magic), *All Access* (Mzansi Magic), *Culture Shock* (Mzansi Magic), *Big Brother Africa* (AfricaMagic), *Forever Young* (Vuzu)', says Roger.

(M-Net and Mzansi Magic); *Headline* (Mzansi Magic), *All Access* (Mzansi Magic), *Culture Shock* (Mzansi Magic), *Big Brother Africa* (AfricaMagic), *Forever Young* (Vuzu)', says Roger.

The image features a large, torn paper effect revealing a sunset landscape with a tree and birds. In the foreground, two men are shown: a bald man on the left and a man with arms crossed on the right. The title 'THE WILD' is prominently displayed in large, metallic letters at the top right. Below it, the title 'INKABA' is shown in large, orange, stylized letters. At the bottom left, the text '208 x 24' HD' is visible. The bottom right corner features the M-Net logo.

THE WILD

INKABA

208 x 24' HD

M-Net International Sales: 137 Bram Fischer Drive, Randburg, 2194, South Africa
Contact: Mandy Roger - mandy.roger@mnet.co.za Tel: +27(0)11 686 6205 www.mnetsales.com

Exhibiting at MIPCOM stand no 16:11

MIPCOM 2012: THE NEW ERA OF MULTIPLE SCREEN TELEVISION TAKES SHAPE

Mipcom in Cannes is the great event for the content market. The 2012 edition is definitely marked by the new patterns that business is adopting, based on two axioms: how to manage costs of in-house production, and migration from one to multiple broadcasters' screens.

IN-HOUSE PRODUCTION REMAINS POWERFUL, BUT...

The fact that in-house production has become the darling of the business is no longer under discussion; however, it is an expensive activity. Therefore, the top business issue is now how to deal with growing production costs, which usually grow faster than income. This happens due to the macroeconomic situation, the new multimedia competitive environment, etc.; in current times with international crises, even more. In the short or long term, TV channels lead to a crossroads situation.

Turkey is a showcase: from being a buyer it became a leading content exporter during the last decade. However, broadcasters have invested so much in production and resources, that business can no longer be supported, so, the large groups have begun since 2011 to drop off channels. **Kanal D**'s leader sold his second



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

OWN PRODUCTION TURNS BIGGER AND BIGGER AT BROADCASTERS PRIME TIME, ESPECIALLY IN THE MARKETS WITH STRONG NEW MEDIA ENVIRONMENTS

channel, **Star TV**, to **Dogus Group**, and **ATV** is now on sale, despite domestic ad pie being in 2 billion dollar range; another sign is that both **Kanal D** and **ATV** have cancelled their agreement with **AGB** and are moving to **TNS** to measure audiences.

Which are the options today to control the production costs? The main option is *co-production projects*. This explains the amount of agreements involving players from different regions. This is the high-end of the business for big broadcasters, because it allows them to open markets that are not consistent buyers. Then

you have *production sharing*, applied usually by medium-size broadcasters. This means that different companies share a production facility (location, stages, etc.) to lower costs.

In third place, there is the *Second Screen*. This is being strongly promoted by **Fremantlemedia** and **Endemol**, among others. A great entertainment format is run simultaneously through a free TV channel, an online titan and a mobile operator; synergy appears, expenses are shared. In Spain, a report published by **Telefónica** revealed that **YouTube** is already the fourth screen in terms of audience levels, through video streaming. It

tracks broadcasters **La1 (TVE)**, **Telecinco** and **Antena 3**, but it is ahead of channels as **laSexta** and **Cuatro**.

Branded Content. This means that the broadcaster or the producer associates one or more sponsors from the beginning of the production project, giving them decision power or leadership in business, in exchange for taking over a significant part of the costs. In Canada, **Fremantlemedia** developed *Recipe to riches* for **Food Network**. It is a contest, where people create recipes that, if selected, are available at supermarkets the next day. It has been a large success, involving many local food brands.

On the other hand, there is the traditional vein of the ancillary developments, which have not lost importance. These range from the phone calling business or SMS for live TV programs,

THE TWO MAIN AXIOMS OF CONTENT BUSINESS, MIPCOM 2012

- HOW TO MANAGE COSTS OF IN-HOUSE PRODUCTION
- BROADCASTER MIGRATION FROM ONE TO MULTIPLE SCREENS

Katja Hofem-Best, sixx (Germany); Nina Løren Flemmen, FEM (Norway); Ruediger Boess, ProSiebenSat (Germany); Karin Kraft, SBS TV (Sweden); Bente Engebretsen and Benedicte Steinstud, TV Norge (Norway); and Katarina Eriksson, SBS TV (Sweden)

GERMANY AND THE BALTIKS ARE GOOD MARKETS FOR SECOND SCREEN STRATEGIES, ALIGNING FREE TV CHANNELS WITH ONLINE TITANS



Cheng Chun Lin (CCTV), Laurine Garaude (Reed Midem), Ma Rusheng (CCTV), H. Luo Ming (VP of CCTV), Bernard Brochant, mayor of Cannes, Paul Zilk (Reed Midem), Cao Xin, SARFT (Chinese regulator) and Liu Won (CCTV9)

THE BRIC COUNTRIES AS CHINA, ARE NOT GROWING SO MUCH THIS YEAR, BUT THEY CONTINUE FLASHING AS LANDS OF OPPORTUNITIES



Governments are becoming another financing force, especially in Asia and Latin America. Korea has two new entities that promote international business for domestic companies, besides KOCCA: Korea Communication Commission (KCC) and Korea Internet & Security

MIPCOM 2012: LA NUEVA ERA DE LA TV MULTIPANTALLA TOMA FORMA

El Mipcom de Cannes es la gran cita mundial del mercado de compra, venta y producción de contenidos. Y la versión 2012 está claramente marcada por los nuevos modelos que está adoptando el negocio, en base a dos ejes: cómo manejar los costos de la producción propia y la migración de una a muchas pantallas de los broadcasters.



LA PRODUCCIÓN PROPIA AL PODER, PERO...

Ya no se discute que la producción propia ha pasado a ser la reina del negocio. El tema es cara. Entonces la cuestión clave ha pasado a ser cómo afrontar los costos crecientes de producción, que suben por naturaleza y casi siempre más que los ingresos. Esto ocurre en

tiempos normales (por coyunturas macro, por la nueva competencia multimedial, etc.) y más todavía en los tiempos actuales de crisis internacional. Al corto o largo plazo, los canales de TV terminan dentro de una encrucijada.

Un caso emblemático al respecto es Turquía, que en los últimos años saltó de ser compradora a una potencia exportadora de contenidos. Sin embargo, han invertido tanto los broadcasters en producción y recursos, que ya no se soporta el negocio, y los grandes grupos han comenzado desde 2011 a desprendese de canales. El líder **Kanal D** vendió su segundo canal, **Star TV**, a **Dogus Group**, y **ATV** está a la venta. La torta publicitaria del país es de USD 2000 millones, y otro síntoma es que tanto **Kanal D** como **ATV** han cancelado su acuerdo con **AGB** y pasan a **TNS** para medir las audiencias.

¿Cuál es la avanzada hoy para controlar los costos de producción? Primero que nada, los *proyectos de co-producción*, por eso hay tantos

Jaime Sánchez Cristo, Vista Productions, Colombia; Pedro Lascurain, Mario San Román, Rodrigo Fernández, Raúl Campos, todos de TV Azteca, México; Cecilia Gómez de Frecuencia Latina Perú; Alejandro Vázquez Vela de MVS México; Guillermo Bouchot de TV Azteca, México

AMÉRICA LATINA SIGUE SIENDO UNA DE LAS MEJORES REGIONES PARA INVERTIR EN EL COMPLICADO CONTEXTO MUNDIAL. MÉXICO SE HA CONSOLIDADO ESTE AÑO.



España a pleno: Juan Ignacio Jiménez, director de adquisiciones de TVE; Luis Fernambuco, director de programación, y Alejandro Flores, director de adquisiciones, ambos de laSexta; Javier Uriarte, programming manager, Carlos Fernández, director de contenidos, Mercedes Gamero Hoyos, head of acquisitions, todos de Antena 3; Elena Bort de NBC Universal; Gemma Sánchez, directora de programación TVE

ESPAÑA AVANZA DENTRO DE SU EXPERIENCIA DE TV FULL DIGITAL. PESE A QUE LA CRISIS ARRECA, MUCHOS CANALES TDT SE ESTABILIZAN.

anuncios entre players de distintas regiones vinculándose. Es el high-end del negocio para grandes broadcasters, porque aparte permite abrir mercados que no son compradores. Segundo, el *production sharing*, que lo usan mucho los canales medios. Por ejemplo, que varios canales comparten una producción (ubicación, escenarios, etc.) para bajar costos.

Tercero, la *Segunda pantalla*. Esto lo están promoviendo mucho **Fremantlemedia** y **Endemol**. Al haber un gran formato de entretenimiento, se sinergizan el canal abierto con un titán online y un operador móvil, para que los tres emitan el programa a su manera y se distribuyan los costos. En España, un informe de **Telefónica** de ese país reveló que **YouTube** ya



es la cuarta pantalla con mayor audiencia, con video streaming. Está detrás de los broadcasters **La1 (TVE)**, **Telecinco** y **Antena 3**, pero ya está por delante de otros canales muy populares, como **laSexta** y **Cuatro**.

Branded Content. Esto significa que el canal o la productora asocian a uno o más sponsors desde el comienzo mismo del proyecto de producción, proveyéndoles poder de decisión o protagonismo de negocios a cambio de hacerse cargo de una parte importante de los costos. En Canadá, **Fremantlemedia** desarrolló *Recipe to riches* para **Food Network**. Es un concurso donde la gente genera recetas de cocina que, en caso de salir seleccionadas, al otro día están disponibles en los supermercados. Fue un gran éxito participando varias marcas locales de comestibles.

Aparte, está la veta tradicional de los desarrollos accesorios, que no pierde relevancia. Esto va desde el negocio de las llamadas telefónicas o mensajes SMS para los programas en vivo,



SOLUTIONS FOR THE OWN PRODUCTION CROSSROADS

- CO-PRODUCTION PROJECTS
- PRODUCTION SHARING
- SECOND SCREEN
- BRANDED CONTENT
- ANCILLARY DEVELOPMENTS
- GOVERNMENT SUPPORT

Agency (KISA), that bring together broadcasters (KBS, MBS and SBS) plus international pay TV channels (**Arirang**), digital platforms, producers and news agencies. They attended Natpe Budapest to boost projects with Central and Eastern Europe. In Argentina, the government is making strong efforts to build a free Digital Terrestrial Television network. The same is going to happen in Colombia from now on.

MORE CHANNELS, THE SAME MONEY

The transformation of the broadcasters from being just free TV channels to groups of channels involves, especially, pay TV (cable) and digital TV (DTT), but usually IPTV (Internet) and mobile, too.

There is another crossroads situation here. Broadcasters have to effectively migrate because, with the boom of pay TV and Internet, free TV channels are naturally losing market share, and the most logical way to keep it is by leading the new channels segment. Again, operational costs exceed income, because in most times advertising money remains the same, but now distributed among more outlets. And, with the

hasta licensing, shows en vivo. Por esto el segmento adolescente se ha ganado un lugar dentro de la mayoría de las pantallas, ya que tiene fuerte desarrollo 360°, que muchas veces genera la verdadera ganancia de los proyectos, mientras la TV apenas paga los gastos.

Un repotenciado factor para financiar proyectos de producción son los gobiernos, sobre todo en Asia y América Latina. En Corea por ejemplo, ahora hay dos nuevos organismos promoviendo negocios a nivel internacional, además de KOCCA: Korea Communication Commission (KCC) y Korea Internet & Security Agency (KISA) que nuclean a los broadcasters (KBS, MBC, SBS) más canales de pago internacionales (**Arirang**) plataformas digitales, productores y agencias de noticias. Estuvieron en Natpe Budapest para impulsar proyectos con Europa Central y del Este. En Argentina, hay un pionero desarrollo de los canales TDT, gracias al énfasis que vierte el gobierno local en el área. Lo mismo va a ocurrir desde ahora en Colombia.

Malaysia, acquisitions: Seelan Paul (Media Prima Radio Networks); Jeremy Kung, TM Group; Sherina Mohamed Nordin (TV9); Siti Nurhsia Mohd Nadriz and Cheng Imm (TV3); and Emily Ab Rahim (ntv7)

THE ASIAN BROADCASTERS AND THEIR GOVERNMENTS, ARE A POLE OF CO-PRODUCTIONS FOR OTHER REGIONS OF THE WORLD



crisis, ad pies have shrunk in many markets.

Which is the cutting edge to manage more channels in a good way? Spain is by far the pioneer country in this area, as it tried a radical analog switch off several years ago, going from having 5 channels to 40, with each broadcaster managing at least 3-4 DTT signals. This has resulted in important experiences to take as reference:

--DTT channels are no longer niches as they used to be at the beginning. They have become more generalist; they keep an accurate target but now focused on wider audiences. As they become free TV channels, they have to fight under their rules to survive.

--**Antena 3** and **Telecinco**, the biggest private broadcasters, are selling now under the 'Unique

Advertisement Plan', which means that the flagship channel and its DTT channels offer the same ad spots at the same time. This allows better measurement and sale; **Antena 3** took the big step when launched the system and immediately achieved an increase of 10% in its market share.

--The big cable brands are releasing DTT channels to compete as if they were broadcast outlets: **Disney**, **MTV/Viacom**, **Paramount**, **Discovery**, are some of them. This is not visible today, because of the strong crisis, but they are after a large portion of the ad pie in the future. Their dream has always been to achieve from cable TV the power of free TV, and now they are closer to this goal.

In countries not so developed in the digital

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

EL MERCADO U.S. HISPANO ES UNO DE LOS MÁS DINÁMICOS EN DESARROLLO DE NUEVOS CANALES, TANTO DE CABLE COMO DIGITALES



MÁS CANALES, EL MISMO DINERO

El pasaje de los principales broadcasters de ser sólo canales abiertos a grupos de canales, integra sobre todo TV paga (TV cable) y TV digital (TDT), pero a menudo también IPTV (Internet) y mobile.

Aquí hay otra gran encrucijada. Los broadcasters tienen que hacer este pasaje porque con

el auge de la TV paga e Internet, naturalmente los canales abiertos pierden market share, y la forma lógica de mantenerlo es liderando parte de los canales nuevos. El tema es que, de vuelta, los costos de la operatoria superan con creces a los ingresos, porque casi siempre es el mismo dinero publicitario de antes que ahora se divide en más bocas. Y con la crisis, las tortas se han reducido en muchos mercados.

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Maria Eugenia Costa, sales from Telefe International (Argentina) with Sorina Big, head of acquisitions, and Oana Barbulscu, acquisitions coordinator from Pro TV (Romania) and Tibor Forizs, head of program acquisitions and scheduling, RTL Klub, Hungary

THE MAIN BROADCASTERS OF CENTRAL & EASTERN EUROPE ARE TURNING TO GROUPS OF MANY CHANNELS, FREE AND PAY TV, TO CONSOLIDATE THEIR MARKET SHARE

TVP, Poland: Maria Nadolna, director international affairs, Paulina Rzozewska-Bednarczyk, head of film department (TVP1), Małgorzata Czyz, programming editor (TVP2), Krzysztof Bartolomej Jaworski and Agata Ziomek, sales



RUSSIA AND POLAND SHOW A VERY GOOD PICTURE COMPARING TO THE GLOBAL SCENARIO. THEY BOTH HAVE GROWING PRODUCTION AND NEW MEDIA VENTURES

¿Cuál es la vanguardia para poder manejar de buena manera más canales? España es el país pionero por excelencia en este pasaje, ya que concretó un radical *blackout* analógico hace ya varios años y pasó de tener 5 canales a 40, con cada broadcaster manejando al menos 3-4 TDTs. Ha generado importantes tips para tener como referencia... veamos:

—Los canales TDT ya no son tan de nicho como era en un comienzo. Han pasado a ser más generalistas, siguen con un target preciso pero ahora apuntan a públicos más amplios. Como pasan a ser (en concreto) canales abiertos, tienen que pelear en mayor medida con las reglas de estos para subsistir.

—Antena 3 y Telecinco, los dos mayores broadcasters privados, hoy ofrecen 'Pauta Única', es decir que el canal abierto y sus TDTs están sincronizados para ofrecer los mismos

Adquisiciones de Globo TV, Brasil: Roberto Buzzoni, Paula Miranda, Ramona Bakker (producción) y Suzy Ubing



BRASIL, PESE A CIERTA DESACELERACIÓN ECONÓMICA, SE MANTIENE COMO UN GRAN CENTRO DE APUESTAS MUNDIALES, DE AQUÍ A LOS PRÓXIMOS AÑOS.



area, broadcasters release or buy pay TV channels, to build up strong groups and be prepared for the analog switch-off. Hungary is a good example here: with a population of only 10 million, it has more than 100 local language channels. RTL Klub, its major broadcaster, bought last year seven pay TV channels, and by the end of this year will be launching RTL II, which is somewhere between a free TV channel and pay TV: it will be supported by powerful in-house production, for which the company will divert well known brands (contest formats, etc.) which it used to broadcast on the traditional free TV channel.

Experts from both in the free TV channels + DTT groups and free TV channels + pay TV agree that this new phase is changing the way of purchasing and programming; they no longer think about a standalone channel, but about a set of channels. So, they complement them; the sum of the parts adds value to the business. This means that, here, 1+1 is more than 2. A new era of crossover synergy and multiple screen actions, begins.

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

COLOMBIA SE AFIANZA COMO POLO DE PRODUCCIÓN DE VANGUARDIA, PARA LA REGIÓN Y EL MERCADO INTERNACIONAL.



comerciales al mismo tiempo. Así se pueden medir mejor y vender mejor. Antena 3 dio el gran paso en su momento, cuando lanzó el sistema y logró marcar de inmediato, un 10% de aumento en su market share en el mercado.

—Las grandes *brands* del cable están lan-

zando canales TDT para competir como si fueran canales abiertos: Disney, MTV/Viacom, Paramount, Discovery, etc. Hoy no se nota por la fuerte crisis, pero esperan ganar una buena porción de la torta publicitaria a futuro. Su sueño ha sido siempre, desde el cable, tener la fuerza de la TV abierta, y ahora la tienen.

En países no tan desarrollados en material digital, hoy los broadcasters lanzan o compran canales de cable, para armar grupos fuertes y estar preparados para el switch-off analógico. Un muy buen ejemplo al respecto es Hungría, que con sólo 10 millones de habitantes, tiene más de 100 canales de habla húngara. RTL Klub, el broadcaster principal, durante el año pasado compró siete canales de cable, y para este fin de año está lanzando RTL II, que es un punto intermedio entre canal abierto y de cable: tendrá importante producción propia,

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OPTIONS FOR THE NEW MULTIPLE SCREEN ERA

- TO TURN THE DTT NICHE CHANNELS MORE GENERALIST
- UNIFIED ADVERTISEMENT PLANS BETWEEN THE FREE TV AND THE DTT/PAY TV CHANNELS
- THE TRADITIONAL PAY TV BRANDS GO TO DTT CHANNELS
- TO DEVELOP HYBRID FREE & PAY TV CHANNELS
- SYNERGY: 1 + 1 = MORE THAN 2

WHERE ARE WE GOING?

That's a good question. Yet, many of the important things to come will be clearer when the current situation adopts its final shape. The big challenge today is to deal, as best as possible, with the two big crossroads we highlighted before, within the international crisis. As soon as the current financial crack is solved and markets return to their growth

para la cual el grupo va a desviar *brands* muy conocidas (formatos de concurso, etc.) que ha venido emitiendo en el canal abierto tradicional.

Tanto en los grupos de TV abierta + TDT como en los de TV abierta + cable, se coincide en opinar que en la nueva etapa, cambia la forma de comprar y de programar: ya no se piensa en un canal por separado, sino en el conjunto de canales, para que se complementen entre sí, se potencien y la suma de las partes genere valor agregado al negocio. Es decir, que 1 + 1 sea más que 2. Comienza una nueva era de sinergia cruzada, y acciones multipantalla.

Axel Kushevatzky, Mercedes Reincke, Tomás Yankelevich y Julián Rodríguez Montero, Telefe Argentina (extremos) junto a Pablo Morales y Jaime Aguirre de Chilevisión (arriba); María Badillo, Hortensia Andreny y Claudia Changui, Discovery Networks, junto a Elie Wahba, de Fox

EL CONO SUR AUMENTA Y DIVERSIFICA SUS LAZOS CON EL MERCADO INTERNACIONAL, TANTO EN FICCIÓN COMO ENTRETENIMIENTO

levels, everything will be easier.

All what we have mentioned about in-house production does not mean that finished products are doomed. With the new multiscreen era, they have huge new opportunities. As always there will be cost problems and hard times, finished product will continue to be a good option even for

the main broadcasters, as it happens today. This is a proof of how relative is everything; it is not advisable to move around with a fixed mindset.

Let's pay attention about what happens at Mipcom, then; here, trends will display their more essence, uncovering new facets.

Nicolás Smirnoff and Fabricio Ferrara



Canada: Louis Pearson and Lucie Quenneville from V Interaction, and Elaine Mourez, Astral (above) with André Beraud and Louise Lantagne, from Radio Canada, and Jacinthe Brisebois, ARTV

CANADA, COUNTRY OF HONOR THIS MIPCOM, IS A GOOD MARKET FOR BRANDED CONTENT VENTURES, BOTH AT FREE AND PAY TV CHANNELS.

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

LA TV PAGA SE HA VUELTO UN PILAR DE PRODUCCIÓN ORIGINAL EN AMÉRICA LATINA, EN ESPECIAL CON SERIES DE FICCIÓN



¿A DÓNDE VAMOS A PARAR?

Buena pregunta. Aún mucho de lo importante que se viene apenas se vislumbra, va a verse mejor cuando lo incipiente actual tome mayor forma. Sin duda, el gran desafío hoy es lidiar lo mejor posible con las dos grandes

encrucijadas que señalamos, mientras dura la crisis internacional. Cuando esta calme y los mercados vuelvan a crecer, todo va a ser un poco más fácil.

Todo lo dicho sobre producción propia no quiere decir que el enlatado tenga los días contados. Con la nueva era multipantalla, tiene enormes oportunidades para desarrollar. Y como siempre van a haber problemas de costos y tiempos difíciles, seguirá siendo una buena opción incluso para los broadcasters principales, como ocurre hoy en la crisis. Es una muestra de lo relativo que es todo, y cómo no hay que moverse con conceptos demasiado determinantes.

A prestar mucha atención en Mipcom, entonces: aquí unas y otras tendencias van a apuntalar su razón de ser, y a mostrar nuevas facetas.

Nicolás Smirnoff y Fabricio Ferrara



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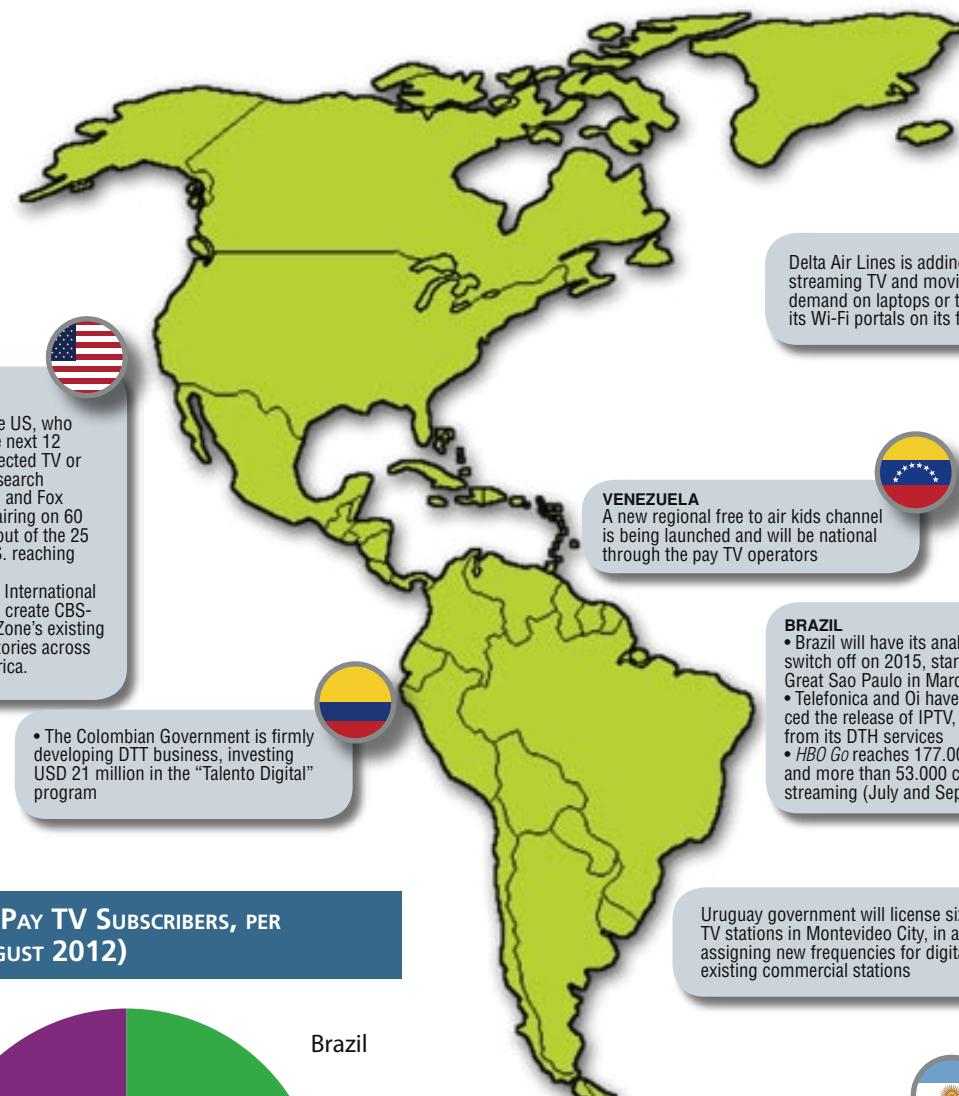
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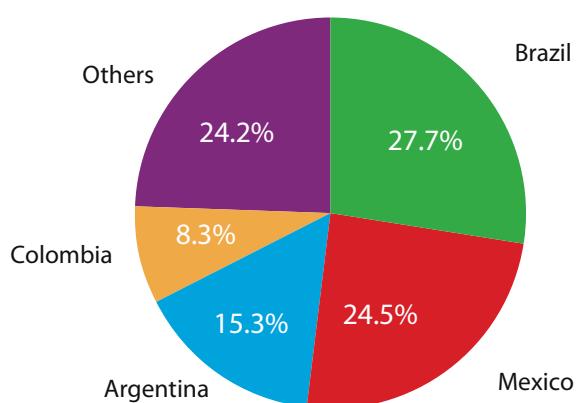


WHAT'S GOING ON AT THE WORLDWIDE MEDIA INDUSTRY?

SHORT SUMMARIZE OF MAIN RECENT NEWS OF THE TELEVISION, TELECOMMUNICATIONS AND NEW MEDIA BUSINESSES ALL ACROSS THE WORLD



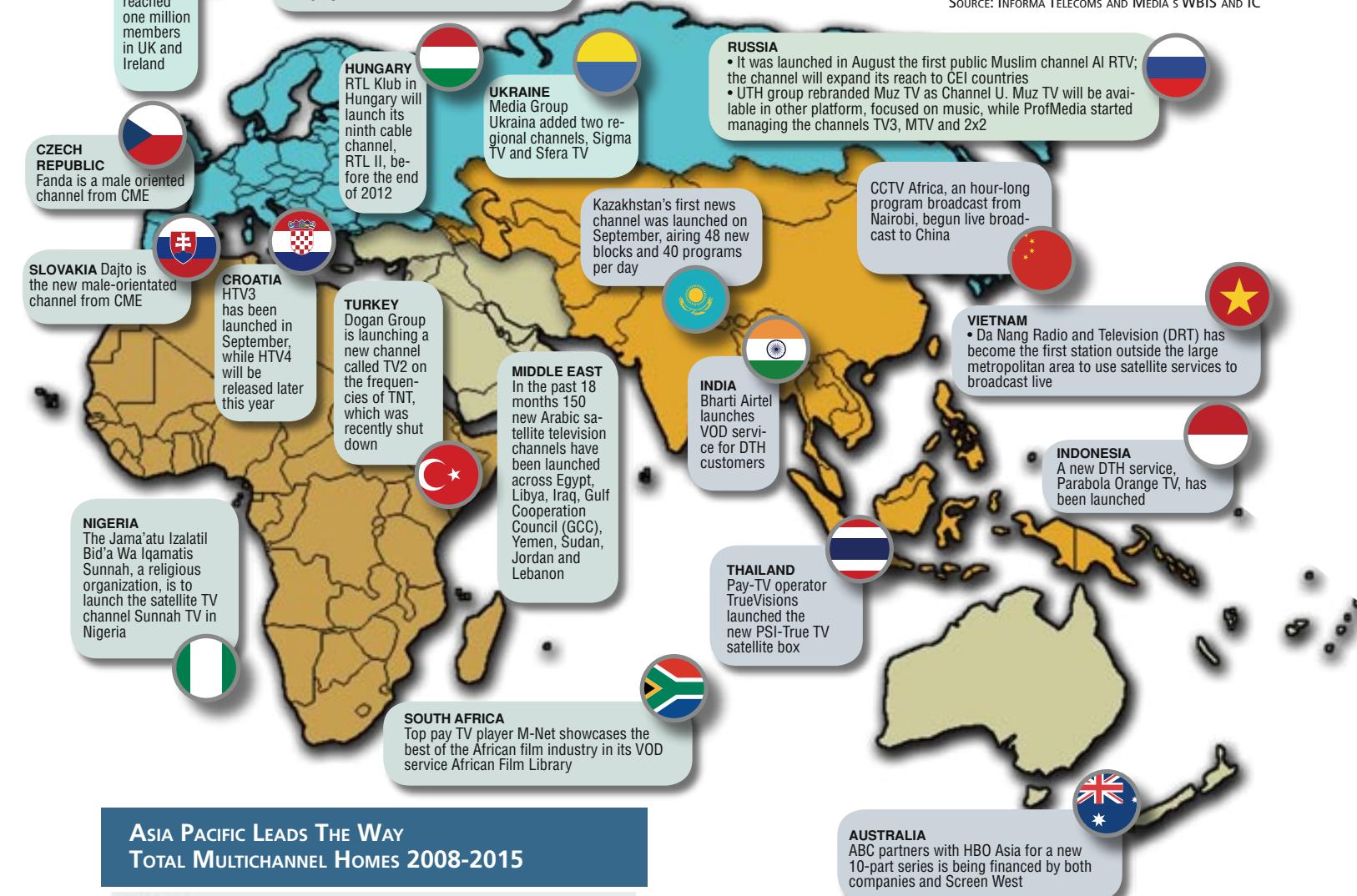
LATIN AMERICA PAY TV SUBSCRIBERS, PER COUNTRIES (AUGUST 2012)



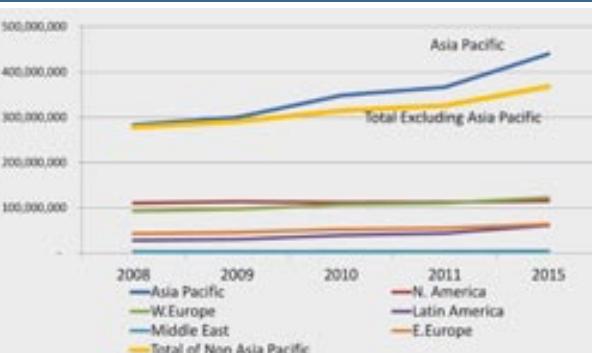
Source: Private Advisor

CEE: CABLE, DTH, IPTV AND DTT, PER COUNTRY (JUNE 2012) IN THOUSANDS (000)				
COUNTRY	CABLE SUBSCRIBERS	DTH SUBSCRIBERS	IPTV SUBSCRIBERS	DTT
RUSSIA	11,353	9,768	893	7,762
POLAND	4,700	853	155	647
ROMANIA	3,600	2,339	29	—
UKRAINE	3,290	2,149	—	229
HUNGARY	1,950	1,098	249	447
BELARUS	1,633	380	419	13
BULGARIA	1,538	700	3	—
SERBIA	1,205	199	148	—
SLOVAKIA	709	1,047	129	881
CZECH REPUBLIC	745	1,887	147	2,953
LITHUANIA	465	120	82	82
BOSNIA HERZEGOVINA	410	260	56	—
LATVIA	397	170	85	85
MACEDONIA	339	1	—	60
SLOVENIA	253	50	203	240
ESTONIA	222	80	137	229
MOLDOVA	169	7	48	—
CROATIA	157	410	345	893
ALBANIA	91	—	—	—
KOSOVO	81	—	—	—
MONTENEGRO	35	31	48	—
TOTAL	33,342	21,549	3,176	14,521

SOURCE: INFORMA TELECOMS AND MEDIA'S WBIS AND IC



ASIA PACIFIC LEADS THE WAY
TOTAL MULTICHANNEL HOMES 2008-2015



Sources: prensario.net; Private Advisor; Rapid TV News; Broadband News; CEE TV

SIXX: 'THE GERMAN MARKET IS STARTING TO LOVE THE SMALL CHANNELS'



Katja Hofem, managing director of sixx

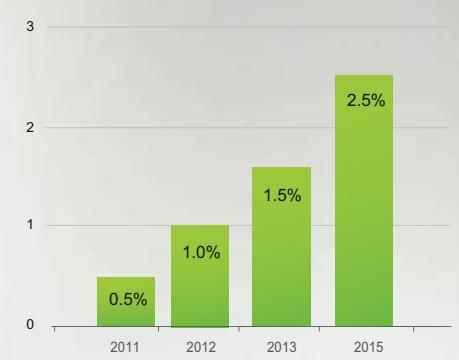
Launched in May 2010 as part of the Germany media group **ProSiebenSat1 Media AG** channels boutique, **sixx** is a 24 hours lifestyle channel especially designed for the female target group, 20-39 years old.

More than 76% of its audience is composed by women on an average of 37 years; 24.9% live in single households with a higher education than average; 25.2% have more than 3000€ at their disposal', describes to PRENSARIO **Katja Hofem**, managing director.

And she adds: 'It is the only female channel in the German TV landscape and its extremely young compared to the average age of the German viewer. Our target group is affluent, Internet loving and living a more urban lifestyle'.

FORECAST: MARKET SHARE SIXX, MONDAY - SUNDAY, 3AM-3PM (2011-2015)

MARKET SHARE, IN PERCENT, PEOPLE AGED 14-49 YEARS.



Source: AGF/GfK Fernsehforschung / TV Scope / Audience Research [OS/BR]

'The US fiction-series are the back bone of our channel and loved by the audience. Our top show is the series *Vampire Diaries* with ratings up to 3.1% (commercial-relevant target group viewers 14-49 years), as well as the daily stripping of *Grey's Anatomy* and *Desperate Housewives*', explains **Hofem**.

'We are producing about 100 hours of programming on a local commission basis and are also acquiring US- and UK-factual series, which are a huge success for us: *The Dog Whisperer* (up to 2.7 %) and *Jamie Oliver* (up to 2.5%). And just recently a nice success for *Four weddings* (up to 1.6%). Cooking, weddings and dog education are our secret success pillars'.

Cooking is a trend for us: we will be producing a cooking show with the local star **Enie van de Meiklokjes: Sweet & Easy - Enie backt**. And we will be following four blond girls in Düsseldorf, the real housewives style. Besides this we are negotiating for a new dog education show on a acquired basis.'

A STORY OF SUCCESS

Hofem says: 'The German TV market is starting to love the small channels and a trend in launching line extensions (**RTL nitro**) or independent new brands (within a media house) can be seen. The channels of the third generation have seen a huge growth within the last 5 years'.

'sixx is a very clear positioned lifestyle brand, that is true to its viewers and always fresh, irreverent and modern. This is how we managed to become a relevant channel within a TV landscape of 82 TV channels. We have succeeded from place 31 in the relevant set of the viewers in 2011 to place 15 this year.'

'For ad clients we offer special tailored solutions and exclusive ad space', explains Hofen, and adds: 'We position the channel as a self-contained and self-dependent channel in the market, independent from **ProSieben**, **SAT.1** and **kabel eins** (other channels of the group) avoiding cannibalization. We have a special ad sales team outside our typical structure, and aim to position sixx as a high-quality women-channel



© Warner Brothers
Broadcast on Thursdays at 8.15 pm on sixx, *Vampire Diaries* is a blockbuster. US product is a back-bone on the channel

with a premium pricing and an own discount scheme'.

NEW MEDIA

'We see new media as a complementary usage: and the results show this. On Facebook we have more than 142,000 fans, on Twitter almost 10,000 follower. And this is a wonderful tool for us to market our new programs and get in direct touch with our viewers. They use it while watching the show or discussing with friends after it. Catch up is also a wonderful thing for us, and the viewers on www.sixx.de use it to watch their favorite series again and again.'



© sixx/Arne Weychardt
The new cooking show *Sweet & Easy - Enie backt*



©sixx/Bernd Jaworek
sixx - *Das Magazin* is one of the top shows of the channel

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RTL GERMANY EXPERIMENTING WITH +7DAY, AVOD AND tVOD, BUT PROSIEBEN JV MASTER PLAN REMAINS CRIPPLED BY ANTITRUST RULING

BY ADRIAN DRURY

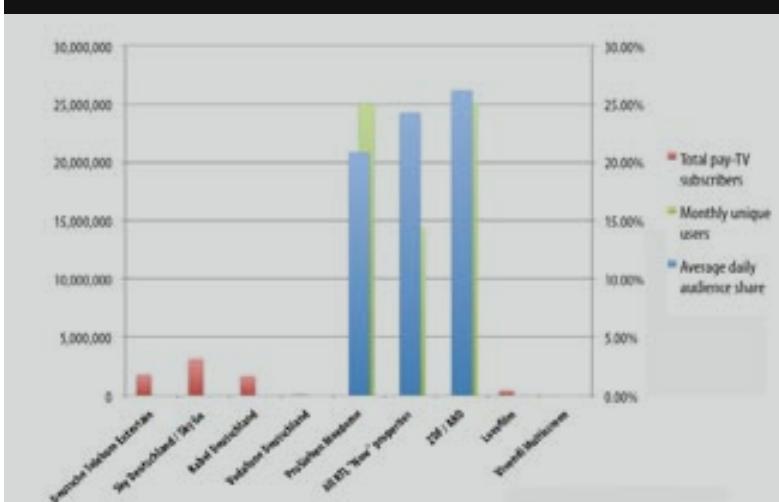


As the largest broadcast group in Europe, RTL is European bellwether and its multi-platform distribution strategy bears some examination. Like all broadcasters, it's trying to navigate the choppy waters of an audience that wants to engage with its content away from the schedule and traditional broadcast platforms, and the threat of new competitors looking to own its audience relationship and advertising revenue.

Across its European territories (Germany, France, Belgium, the Netherlands, Luxembourg, Spain, Russia, Hungary and Croatia), RTL is responding to the multi-screen prerogative by operating multiple portals that combine a +7day catch service with tVOD access to content outside the catch-up window. This is the increasingly standard playbook for free-to-air broadcast on the web. At its most simplistic the strategy is to leverage the channel brand, drive traffic to the catch up portal through the channel and syndicated content, capture as much web video ad revenue as possible and hope for some tVOD revenue.

In Germany, Europe's largest TV market, RTL operates a range of +7day catch-up portals for each of its channels under the Now brand.

THE GERMAN LINEAR & MULTI-SCREEN LANDSCAPE



Source: reported performance data, Ovum estimates



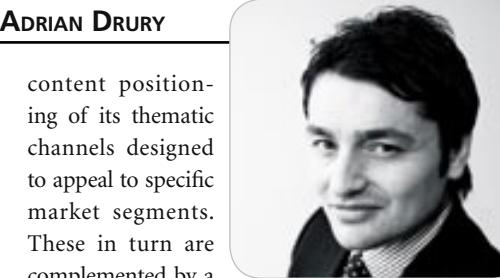
ARGENTINE TV

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2000 ORIGINAL HOURS HD TV 2012

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RTL Now is RTL's +7day catch up portal for its flagship RTL free to air channel. After seven days, catalogue shows become viewable from €.99, and newer catalogue movie titles are available for a price of \$2.99.

RTL also offers Now portals for its other channel brands in Germany, specifically Vox Now, RTL II Now, Super RTL Now, its thematic family channel and RTL Nitro Now, which launched simultaneously with the new RTL Nitro channel in April 2012. In aggregate these channels offer circa 20% of the German broadcast schedule and have around 11,000 hours of programming available at any one time. All the Now services are delivered from the same platform and offer the same commercial model. Free to view +7day content, with catalogue television content available where rights permit for upwards of €.99 and films available for around €.99.

It also operates its RTL.de simulcast and highlights portal, a separate property to the RTL Now catch-up site. It's currently testing integrating the two portals. One of the commercial objectives will be to be able to upsell tVOD content and serve more ads to its RTL.de audience, not just its RTL Now audience.

This illustrates an interesting challenge. As a broadcaster with a diversity of channel brands, what is the right strategy? A single portal with a broad range of content available for a range of tastes and contexts, or a broad portfolio of effectively thematic portals, or a hybrid of the two approaches? Today's strategy is to create a *megaportal* around the RTL property, with a set of diversified thematic portals aligned with the brand and

content positioning of its thematic channels designed to appeal to specific market segments. These in turn are complemented by a syndication strategy through social platforms such as Facebook and RTL's own German social net, Wer-kennt-wen.de. RTL Germany also has its own short form portal Clipfish.de

RTL understands that the *megaportal* as the hub of this strategy is vital and its current approach is the outcome of a failed attempt to create a joint venture with ProSieben. Both RTL and ProSieben were keen to consolidate their RTL Now and MaxDome catch-up services respectively into a combined Hulu-style consolidated German portal for catch up services, enabling them both to offer a great share of the German broadcast schedule, capture a greater of audience and advertising revenue. However this effort was knocked back by Germany's antitrust agency, the Bundeskartellamt.

The question for RTL is whether its own properties will give it enough share of the broadcast schedule to give it the content muscle to do what Hulu has achieved in the US and provide a dominant portal for catch-up content, and a gateway to customers for tVOD and sVOD services in the face of new market entrants in the free to view, sVOD and tVOD markets such as YouTube, Netflix and iTunes, or in the face of traditional frenemies such as the pay-TV operators positioning to be aggregators, and public broadcasters ARD and ZDF who are planning their own JV portal service upselling for-fee tVOD content.

The reality for RTL in Germany is that it is going to be challenging with its current share of the audience and schedule. It is hence unsurprising that both RTL and ProSieben have appealed the decision by the Bundeskartellamt. Unfortunately for both parties, on August 7th the court of appeal rejected their complaint. The door is however open for a further appeal. RTL, and its majority shareholder Bertelsmann, need to wish for a different result on their third pass.

FRANCE: SMART TVs AND TABLETS ARE ALREADY STEADY WITHIN THE TV PICTURE

To provide an overall picture of the French content market, PRENSARIO INTERNATIONAL publishes this special research generated by the Argentinean Embassy in France, about the evolution of TV in France and how the digital platforms have become a reality in the market. The keys were the Hybrid TV, SmartTVs and the tablets.

The 2011 was marked by the multiplication of Smart TVs—which represented 18% of total TV sets sold during the year, according to GfK—and the consolidation of a programming model for broadcast on wide audience-oriented tablets, according to the traditional report published by the Argentine Embassy in France, about the local content market.

The report indicates that the sale of 3D TVs was 'moderated', representing just 6% of the total sales. Another visible trend is the commercialization of TVs with the HbbTV standard, a platform for content on demand, which combines broadcast and broadband.

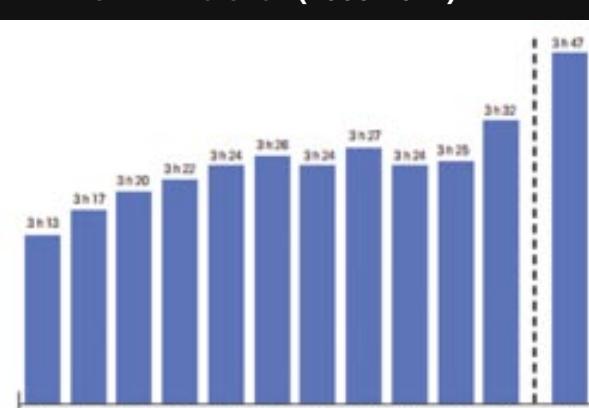
Last year, digital diffusion accessed to all kind of technologies (terrestrial, cable, satellite, ADSL). However, modernization of audiovisual diffusion did not come to an end: TNT in HD offering will be generalized and enhanced. The *Plan France Numérique 2020*, presented by the government on 30th November 2011, identifies the generalization of the compression standard MPEG-4 from now until 2015, and the diffusion standard DNB-T2 from now until 2020, as one

of its 57 priorities.

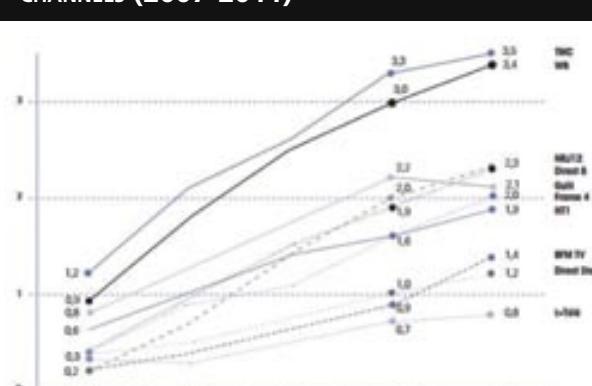
According to figures from the *Simavelec*, a new TV sales record was achieved, reaching 8.7 million of units. TV sales could move back after the transition to "all digital". GfK informed that 7.6 million of TVs would be commercialized in year 2012, which represents 100.000 units more than 2009. This level of sales remains significantly higher than the annual sales recorded between 2004 and 2008.

French homes spend increasingly on audiovisual content. Between 1980 and 2009, expenses were multiplied by 8.5, from 932 million Euros to 7,927 million respectively. Currently, the largest expenditure corresponds to the payments made in 2009, which totalized 3,308 million Euros, which means 41% of total. Expenditure on audiovisual tax also increased (an average of +15% per year between 1980 and 2009), as well as cinema expenditure (an average of +10% during the same period). Starting from year 2007, more money was spent in VOD, which will probably become prominent in the years to come.

VIEWING TIME EVOLUTION (2000-2011)



MARKET SHARE EVOLUTION ON NEW DTT CHANNELS (2007-2011)



Source: Médiamétrie

Source: Médiamétrie, Médiamat

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PRENSARIO INTERNATIONAL

HOUSEHOLDS RECEIVING DIGITAL PAY TV, BY TYPE OF ACCESS (1H 2011)

	IN MILLIONS	%
TOTAL	14,1	100%
ADSL/OPTICAL FIBRE	7,4	52%
SATELLITE	3,5	25%
CABLE	1,1	8%
DTT	0,7	6%

Source: CSA/ Observatoire de l'équipement des foyers pour la réception de la télévision numérique

a 40.6% increase over January-September 2009. 98.7% of pay transactions is made in the streaming location way, or as temporary download, and 97.3% is paid immediately.

In September 2010, more than 20 SVOD platforms were active. According to the same source, their turnover

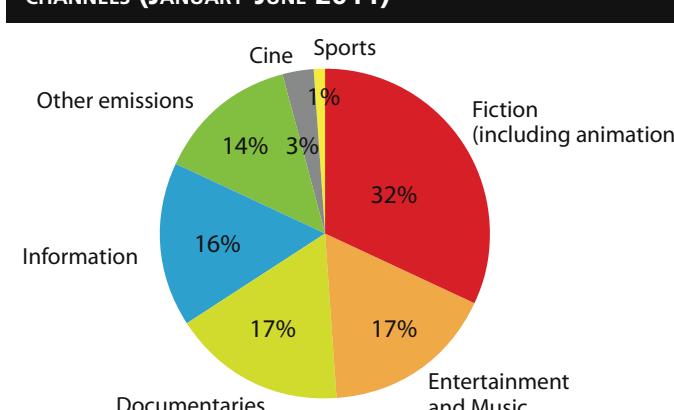
represented 6% of total during the first nine months of 2010, against 2.7% one year before. This progression can be explained with the advent of new offers that appear regularly. Rates are variable according amount and type of content proposed by the service. Monthly subscriptions cost from 1.99 to 24.99 Euros.

AUDIENCE

In 2011, time of audience in TV grew 15 minutes for each person, and reached 3 hours 47 minutes. Men time of audience is lower than women. In the same way, higher professional categories watch less TV than the rest of the population. However, audience increased faster than national average in 2011. From 2010 to 2011, differences according to age increased, since average audience grew faster among the elderly.

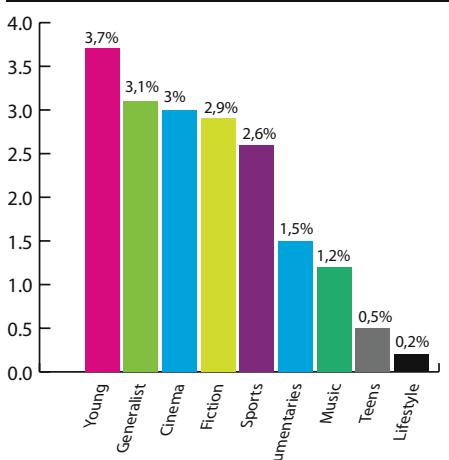
Last edition of *Médiamat Thématik* measures the audience of 92 thematic channels, although it should analyzed carefully. Survey is not exhaustive; some topics are more represented than others.

SHARE OF AUDIENCE ON THEMATIC PAID CHANNELS (JANUARY-JUNE 2011)



Source: SCA

SHARE OF AUDIENCE ON THEMATIC PAID CHANNELS (JANUARY-JUNE 2011)



Source: Médiamétrie, Médiamat Thématik

was the only channel in this group, which decreased.

"Generic" channels had a positive evolution with growth of *Téva* (+0.2 point), *RTL9* (+0.1 point) and *TV Breizh* (+0.1 point). In "Fiction", participation of channels 13ème Universal and SyFy Universal grew (from 0.2 and 0.1 point respectively), such as *AB1* (+0.1 point) while *Comédie* decreased (-0.1 point). "Music" channels audience participation decreased for three of the five MTV channels.

CANAL+ LAUNCHED D8 AND D17



Canal+ Group (France) has acquired the two channels from the Bolloré Group and rebranded them: *Direct 8* as *D8* and *Direct Star* as *D17*, launched on October 7th.

D8 is a general entertainment channel with Canal+ multiplying the programming budget for the channel. Original Canal+ programming is also part of *D8*, but there has to be a window of at least 18 months before any of this programming can be shown.

D17 has a focus on music, but programming also includes TV series about paranormal and extra terrestrial activities, manga cartoons, and there will be a weekly 'movie night'. The channel also shows some programming originally broadcast on Canal+.

Source: Broadband TV News

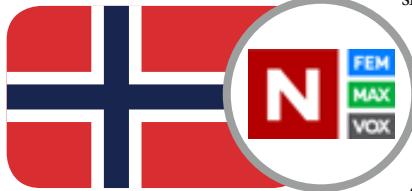
PRENSARIO INTERNATIONAL

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TV NORGE, NORWAY: THE LARGEST GROWING TV GROUP OF THE COUNTRY



Nina Lorgen Flemmen, Head of Acquisition TV Norge, FEM, MAX and VOX



audience is mature viewers, target group 30-59, providing older skewing quality crime and drama, lifestyle and reality, comedy and quality feature films.

SBS Norway is the largest growing group especially in the younger target demos P12-44. The four channels of the group increased by 12.8 % compared to last year and spring 2012 was its best ever in the channel groups history. July summer ratings totalized 18.6% (P12-44), which is an increase of 19.2% compared to July 2011.

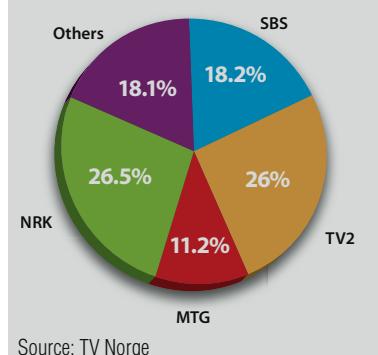
Nina Lorgen Flemmen, head of Acquisition of all the channels, explains to PRENSARIO: 'We love to be the challenger in the market place and we still believe in growth and close in on TV2; the leading broadcaster of the local TV market.'

TVNorge commissions all productions with the independent production companies in Norway, including **Monster Ent**, **Nord-isk Film**



(photo credit: Matti Bernitz)
Norwegian version of *71 degrees North* from Banijay is one of the top shows this season on TV Norge

NORWAY: AUDIENCE MARKET SHARE, BY GROUPS (JAN-JUL 2012)



(Banijay), **Mastiff** and **Zodiak**, among others. In addition we air top US and UK shows. **VOX** still does not have local production on air yet.

'Norwegians want to see shows they can relate to culturally. Shows such as *71 degrees North* (Banijay) and *Culture Shock Norway* on TVNorge are two good examples. Also, the talkshow *YLVIS* on TV Norge. We have a strong line up with *feel good* and comedy in focus. On **FEM**, *Connected* (**Armoza Formats**) was launched as a daily 10-week format', completes.

SBS TV, SWEDEN: A MIX OF SWEDISH CONTENTS AND US PRODUCT

Belonged to the German **ProSiebenSatMedia AG**, **SBS Norway** is the third larger group in the country and manages four TV channels in the country: **TV Norge**, the flagship station, is the broad family entertainment channel programming major local productions of big international formats and locally developed shows, US series and films, reality and factual entertainment. The goal is to become the best Norwegian entertainment channel for people under 50.

FEM, targeting women 15-49, offers female skewing lifestyle, reality and factual entertainment, series, feature films, and human-interest documentaries. **MAX** is for men 15-49 seeking non-binding, action-packed entertainment, factual entertainment, docuseries, US series and films. **VOX**'s



Katarina Eriksson, head of acquisitions, SBS TV



Angry Carpenter, on Kanal 5's prime time

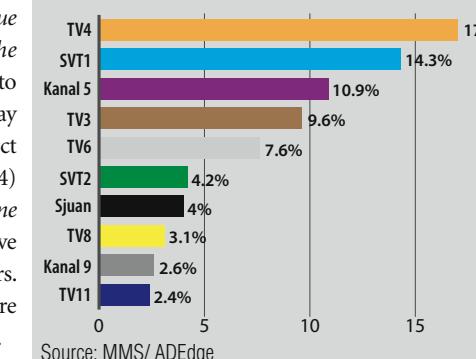
Katarina Eriksson, head of acquisitions of **SBS TV**, explains to PRENSARIO: 'We do not produce our own programs, we commission them from production companies in Sweden. We only have English speaking programs, mainly from the US and England. We program features, series, factual entertainment, reality.'

Kanal 5 is Sweden's number two broadcaster in its target audience of viewer's aged 15 to 44, offering a mix of American drama series, such as *Grey's Anatomy*, *Desperate Housewives*, *CSI*, and Swedish productions like the reality series *Ullared* and the lifestyle program *The Angry Carpenter*, which are some of the channel's biggest successes.

Kanal 9 brings a mix of American dramas and Swedish productions, such as the local version of *Restaurant in my living room*. It reaches 64% of all Swedish households and it's the youngest of the three small channels, **Sjuan & TV8**.

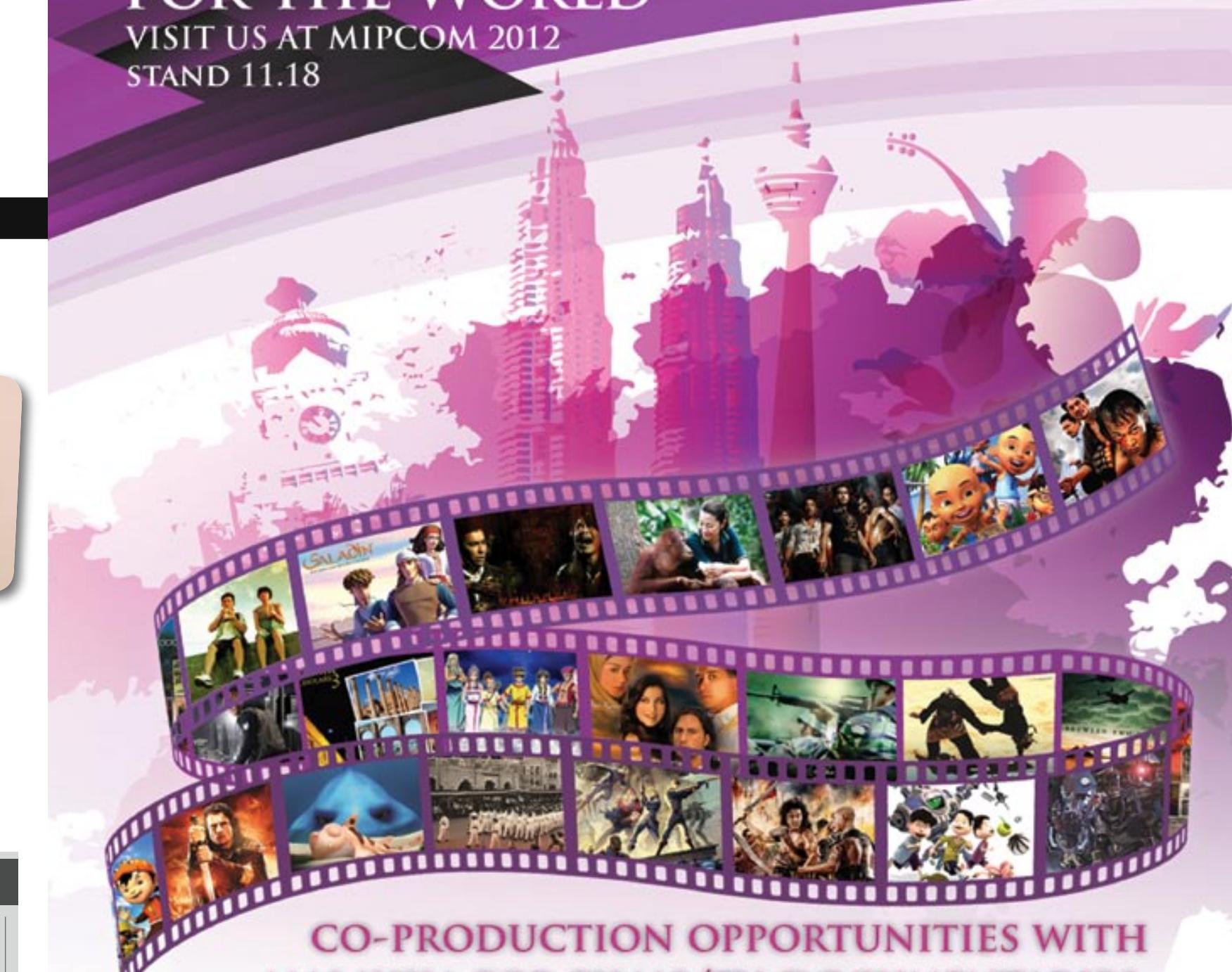
'There are a lot of recurring programs in the channels fall prime schedules. **SVT** continues their commercial approach and focusing on their weekend-programs. **TV3** is trying to fight their way in to the reality genre and are offering popular mainstream programs. **TV4** hopes to win over viewers with large-scale programs', explains **Eriksson**.

SWEDEN: MARKET SHARE, BY TV CHANNELS (SEP. 11 – AUG. 2012)



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Jan Andruško, CEO of TV Nova



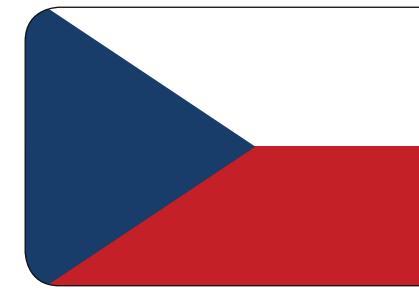
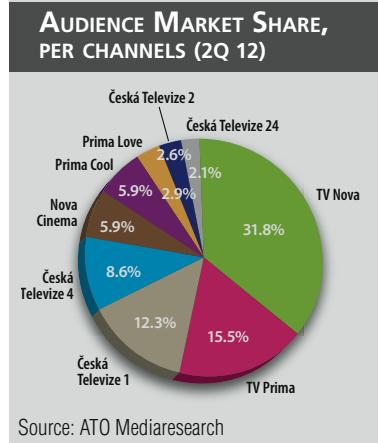
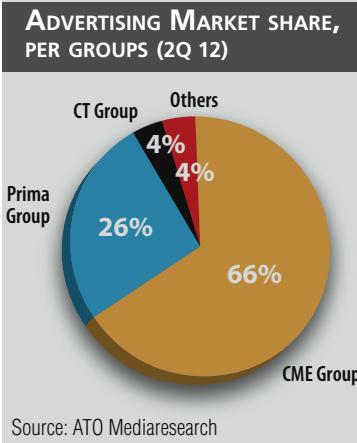
The TV Nova Group is the market leader in the Czech Republic in terms of audience share and market share and sells over 50% of the commercial GRP's on the market. It consists of five TV stations: **Nova**, **Nova Cinema**, **Fanda**, **Nova Sport** and **MTV**, as well as wide range of online projects and the SVOD service **Voyo**.

'Our flagship station is **TV Nova**, which is a full-format free-to-air channel, targets a general audience of 15-54 years old and achieved an average prime time share in 1Q 2012 of 31.8%.



Masterchef, the most recent entertainment format at TV Nova

Our second free-to-air channel, **Nova Cinema**, focuses on bringing viewers the best Hollywood blockbuster films and the best independent world



Rose Garden Medical Clinic, the most watched drama series on the Czech market

cinema, and achieved an average prime time share in the same period of 5.90%', explains to PRENSARIO **Jan Andruško**, CEO of TV Nova.

'The youngest FTA channel in our portfolio is called **Fanda** (as "fan" in English), which is geared towards men. It was launched this summer, so we don't have any official results of viewership,

but the first indications are quite high. Our broadcast portfolio is rounded out by the pay-TV channels **Nova Sport**, which owns licenses for the key sporting events in the country, and the local version of the music and youth lifestyle station **MTV** under a programming and trademark agreement with MTV Networks International.

'Our subscription-based online video service **Voyo.cz**, provides users with the option to stream thousands of hours of local and foreign content. We are looking forward to growing exponentially the amount of content we offer users on this service through partnerships with worldwide content owners over the next year.'

PROGRAMMING

TV Nova airs the most watched program in the country: *Televizní noviny* (news) and drama series *Rose Garden Medical Clinic*, both achieve a 50% audience share, which means about 2 million of viewers'.

'Fewer and fewer acquired titles currently achieve the viewership that we would expect on a channel like **Nova**. Foreign programming is still a cost-effective solution to filling non-key slots, and can be quite effective on smaller niche channels.'



'We produce all genres of content, from drama series, to crime series, sitcoms, reality and entertainment. We are also the drivers of VOD services in the Czech Republic, and across all our CME markets overall.'

'We developed the SVOD platform **Voyo**', completes Andruško.

tve



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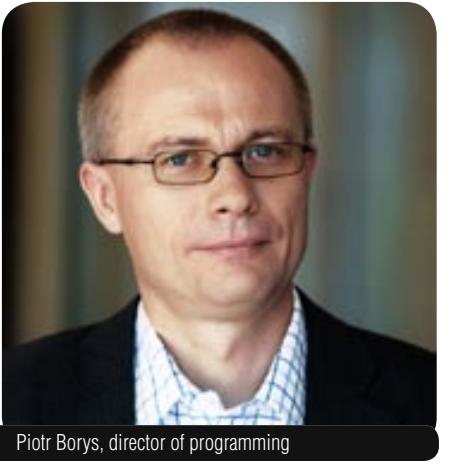
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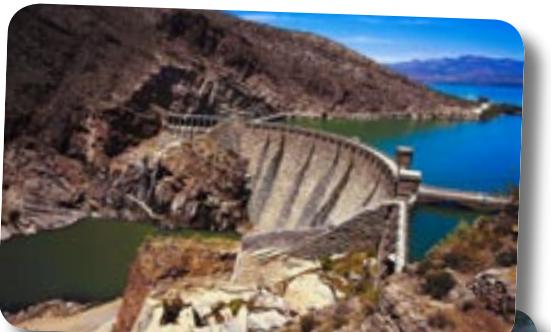
POLCAST, POLAND: MORE OFFERING FOR A GROWING MARKET



Piotr Borys, director of programming

POLCAST TELEVISION is a good example of the TV business expansion in the second advertising market of CENTRAL AND EASTERN EUROPE: Poland. It's a pay TV programmer, who has launched in 2012 two new TV channels for a growing and growing audience.

Polcast currently operates four channels. 'The main one is **Tele5**, a male-oriented network programming mainly movies and



Modern Marvels and Killer Whales, two options for Planet TV

series (crime, action, disaster, etc.). Then, **Polonia1**, a female-oriented channel and the oldest commercial channel in Poland with 19 years old, offering light factual entertainment', explains to PRENSARIO **Piotr Borys**, director of programming of the company.

The last two options released on May 14, 2012 are **Water Planet**, a documentary related to different aspects of water (environment, history, biology, lifestyle, etc.) and **Novela TV** focused on the main Latin genre, telenovelas. 'All these channels are distributed via cable and satellite. Technical reach of **Tele5** and **Polonia1** is around 50% of the country, while the distribution of the two new channels is currently under discussion', says the executive.

PROGRAMMING AND PRODUCTION

'We have our own production facilities which allow us to produce some programs (both in studio and outdoors) for all the channels. We co-operate also with local producers and acquire some ready-made programming', comments **Borys**.

'We were intensively looking for new programs early this year because we had to build new libraries for **Water Planet** and **Novela TV** and still looking for good movies and drama series for **Tele5**, factual entertainment for **Polonia1** and interesting water oriented documents and telenovelas for the first two.'

For **Tele5** and **Polonia1**, Polcast produces in-house some 20% and we buy from independent Polish producers another 20%, while the rest (some 60%) comes from acquisitions. For **Water Planet** and **Novela TV** almost entire content comes now from acquisitions.

Some examples of top shows in **Tele5** are *Nostradamus Effect*, *XIII* and *Ultimate Force*; in **Polonia1**: *Miss Naked Beauty*, *I want my mummy!* and *Eat Yourself Sexy*; in **Water Planet**, *Modern Marvels*, *Wild River Journeys* and *Killer Whales*; and for **Novela TV**, *La Reina del Sur*, *La casa de al Lado* and *Ninos Ricos Pobres Padres*.

THE POLISH PAY TV MARKET

The Polish TV market is very competitive with some 150 channels measured currently by **AGB Nielsen**. 'The Polish Pay TV market is

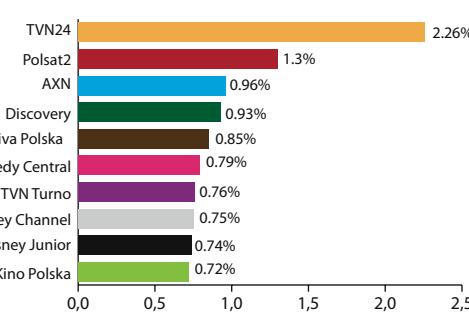


La Reina del Sur, telenovela from Telemundo available in the new channel Novela TV

dominated by 3 digital platforms (2 of them are to be merged later this year) and some 5-10 biggest cable networks. These are our main partners now when we keep intensive talks regarding the distribution of **Water Planet** and **Novela TV**.

'**Tele5** has some 0.3-0.4% of the commercial market (16-49), **Polonia1** a bit less, while **Water Planet** and **Novela TV** are not measured yet', completes the executive.

MARKET SHARE, PER CHANNELS – ALL DAY, 16-49 (1H 2012). EXCLUDING FREE TERRESTRIAL CHANNELS



COMPULSIVE TIMES



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NATIONAL MEDIA GROUP: A LEADING COMPANY IN THE RUSSIAN TV MARKET



Andrey Praslov, general producer of Ren TV

NATIONAL MEDIA GROUP (NMG) was founded in 2008 and acquired its 68% majority stake in Ren TV in the same year. Since then, the company has become one of the leading media groups in Russia, with holdings in CHANNEL 5 ST. PETERSBURG (72.4%), the Russian market leader CHANNEL ONE (25%), the daily newspaper *ISVESTIJA* (50.19%) and the radio station Russian News Service (100%). Giant RTL GROUP has become in June 2011 one of the main shareholders of the group with 7.5% of shares.

According to TNS Russia, daily average audience share of Ren TV between January to July 2012 amongst viewers aged 25-59 (the



To be launched this month, *Love 911* is the new project of Ren TV showing real people with real problems, while the Russian version of *Hell's Kitchen* and HBO's *Game of Thrones* are some of the top shows on Ren TV

most difficult to reach) was 6%, which allowed the channel to rank sixth in the Russian TV market. The channel has a potential audience of 120 million.

'This result was achieved because of a well composed viewing grid', says Andrey

Praslov, general producer of Ren TV, who adds: 'The target audience day-time programs are women. Evening broadcasting is based on documentary projects, in which men are mostly interested. The channel managed to implement brand new programming solutions. Thus, a number of TV projects were launched, which are in the trend of intellectual entertainment.'

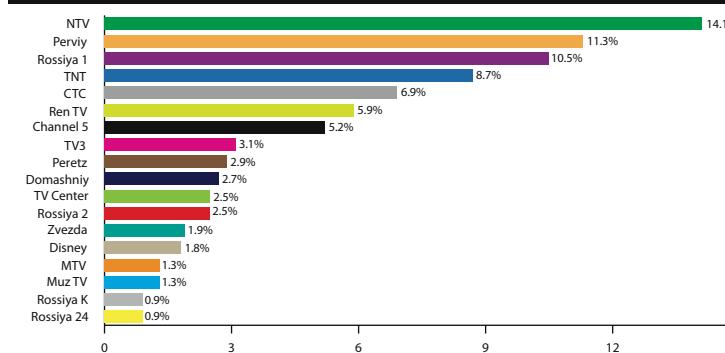
During the evening prime time (highly competitive time), the channels offers serious high-quality documentary, docudramas, cooking shows, famous Hollywood TV-shows and legendary movies, instead of a standard set of entertainment shows.'

Within 2012-2013 seasons, Ren TV is planning to 'strengthen' its market position. Explains Praslov: 'We plan to continue showing world known shows, such as *Hell's Kitchen*, launching projects *Kitchen NightMare* and *4 Weddings*. We will also show the sequels of world-known serials, such as *Game of Thrones*, *The Walking Dead*,



Some examples are the morning show *Excellent*

AUDIENCE MARKET SHARE, PER CHANNELS / 14-59 (JULY, 2012)



Source: TNS

Spartacus: Vengeance and many others.'

'We would like to point out a new project on our channel: *Love 911*, which will be launched in October. It was created in compliance with our technical requirements by *Mir Reality*, the well-known company on the market. Therefore, we expand docu-reality by creating our own project. We do not only buy some content, but also develop our own formats which meet with the world trends. *Love 911* is a project about real people with their real problems; it will be the most outspoken project about family relationships, where psychologists will be ready to help at anytime.'

Channel 5 is the only federal company broadcasting outside Moscow and reaching more than 130 million people. Marina Belova, Marketing and TV programming director, comments: 'Nowadays it is not the TV channels that compete, it is the content of their offers. For us it's a challenge and drive for an everyday routine work: to thoroughly select the content and please our audience. Channel 5 attracts viewers from the age range of 25-59. As our main competitors we have cinemas, theatres, social media and other sorts of entertainment.'

When Aleksey Brodsky (CEO since December 2012) headed the company, he announced his main goal: to join the top-10 of the Russian federal channels. The channels bases its image on the 5 words and proves them: bright, open, truthful, native and on-line. Channel 5 attracts both men and women in the age range from 25 to 59 who select live broadcasting, current news alerts, open discussions, qualitative Russian, Soviet movies and colorful special projects.'

The Russian President Dmitry Medvedev

morning with celebrity-guests, different anchor persons and wide range of information. The main goal of this year is to accumulate programs under one concept "fight with the evil", which means that in our everyday life everyone could face stealing, fraud or lies.'

'Not every person decides to go to the police or has enough money to hire an attorney or a private detective, but everyone from our audience can get a useful information what to do with the help of our on-line project *Open Forum* or TV-show *Court Session* that is based on the real cases; or series *Detectives*, *Track*, or *Truth of life*, a special project of our journalists investigating most tangled and confused cases.'

'The news coverage in programs *Seichas (Just now)* and *Glavnoe (Main things)* attract the viewers by detailed analytics in the on-line dialog. Using that holistic approach by keeping such tune as a specific 'red line' we're building the prevailing theme through-out the day.'

ADVERTISING

Ren TV is significant player on television advertising market. 'Obviously, prime-time content makes maximum effect, however, in general all of the content is being sold successfully', says Praslov.

'The results of the recent research show the stable growth of on the channel's share in 2012 according to the analysis of the target audience in the age range from 25 to 59 in Russia: 17% more comparing to the same period in 2011. And the most impressive breakthrough happened in the weekdays daytime prime (13:00-16:00), where the growth amounted almost 80% comparing to the same period last year', he remarks.

Belova adds: 'In August 2010 the share of the audience all over Russia was 2.0% and in August 2011, 2.9%. In August 2012, Channel 5 reached 5.5% and during the last two years, the share of the channel increased more than two times, as well

RUSSIAN PUBLIC TELEVISION

The Russian President Dmitry Medvedev announced in April 2012 the creation of the Public Television in the country. The launch of the station is planned for January 2013. In July 18th, President Medvedev named Anatoly Lysenko as general director of the autonomous organization "Public TV of Russian Federation"



as the audience grew to 175%, according to TNS Russia (24 hours, target audience 25-59%).

PRODUCTION

On behalf of the main content production trends, Praslov explains: 'The key genres in Russia are documentary and scripted reality films. I think that next season will see a rapid growth of such genres as docu-reality where main characters are real people with their real stories. These are the most popular products abroad and I believe they will be expanding on our channel as well.'

Belova comments: 'TV functions change rapidly these days. The main objectives maintain the same (to inform, to entertain, to educate), but the new tendency appeared: the spectator nowadays makes his choice based on the application-oriented criteria. Television managers make a great effort creating strong TV brands to enlarge the impact of the advertising made by the TV channel and force the target audience to follow the channel.'

Afterwards it will be the work of the "programming secrets" to secure the flow of the audience from one program to another. On Channel 5 all the TV traditions successfully cooperate, informing, entertaining, as well as "protecting". Such programs as *Right for protection*, *Incident to report* or *Real investigations* serve as a spectacular safety instruction beloved by our audience. Modern audience is attracted by the characters with whom they can feel connection, empathy, who is trustworthy, nice and friendly.'

Lastly, Praslov says: 'The channel has great experience in joint content production with both Russian and foreign companies. I don't see a big difference in partnership with either of them. We always choose our partners according to their professional qualities.'

Belova completes: 'With the cooperation of Teleformat, we produced the series *Detectives*, a Russian version of a well-known German series *Lenssen & partners* made by Constantin Entertainment.'

In the process of adaptation of any kind of television format the mental features of the viewer should be taken into account. In the original version of the series the Bavarian detective Lenssen acts



Marina Belova, Marketing and TV programming director of Channel 5

in the unusual for the Russian audience pace. As well as the main characters Igor Lukin and Alexey Nasonov, two private detectives happen to be ex-majors that makes them more credible for the target audience.'



News coverage attract viewers attention on Channel 5, who also bets on original series such as *Detectives* or formats like *Court Session* based on real cases

TET, UKRAINE: 'WE CREATED A NEW BRAND ALMOST FROM ZERO'



Irina Kostyuk

ceetv: You have been leading the station for a year and a half. What has changed at the channel after you came?

IK: A part from the channel name and *Dom 2* (Russian reality) in the programming grid, the rest is new: from the team to the channel image and its content. We repositioned TET and created a new brand almost from zero, young, entertaining and light channel. The hardest goal was to rejuvenate the audience and not only to keep it but also to grow. We were the first: earlier, all channels that planned to rejuvenate the audience lost viewers and then went back to the old scheme and dropped the 'thankless task' to chase the youth. It is indeed the most complex audience to conquer. For a period of less than a year, the channel's average viewer was 'rejuvenated' by more than for 10 years, while the audience grew twice.

ceetv: What is TET's demo and what content do you pick up to attract those viewers?

IK: Our main target is young people aged 14-30, in physical and spiritual way, those who always are '18 at heart'. The ideal genres are sitcoms, sketches and comedies, entertaining reality, parodies, dating and makeover shows, and our specialty - 'trendy' mysteries for the young people. Our taboo is moralism and maudlin, as well as reruns. As there is not much such content (young entertainment) on the market, we have to experiment and even invent genres like our spring hit *Bar Duck*, which has been already prolonged for a second season - it is a 'reconstruction of live baloney', a very unusual project. Plus almost all the staff is deeply integrated in social nets - where we find new projects, ideas and talented people. We were the first in Ukraine to invite to the channel a project born on the net: *Durnev+1* is our anti-glam showbiz chronicle. So we tend to chase for our audience everywhere.

ceetv: What are the differences in running a big channel and a small one? Which are the risks and advantages?

IK: I haven't managed a big channel and cannot compare. But we are a part of a TV

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ceetv: Is it cheaper to produce locally or to acquire ready-made stuff?

IK: It is more prospective and farseeing to produce locally. The most expensive produced by own means content will be in any case 2.5 less expensive than the most expensive acquired Russian content. There is no guarantee that the most expensive Russian content will have bigger audiences. But to fill in the whole programming grid with own production is an unmanageable task for any entertainment channel. I wouldn't say we need that really: sitcoms and sketches (our main genres) are very well done by our Russian colleagues (TNT content at our channel is 99% out of 100% successful). But we also plan own sitcoms and sketches, and we'd start co-productions where we can.

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ceetv



holding where besides us there are three other TV stations and many administrative functions are centralized. I can 100% say that the general producers have equally huge responsibilities: from the general producer of Citi to the flagship 1+1. All have equally big amount of work though each risk with different budgets and market shares.

ceetv: Please, tell us more about Internet integration and creating a TET community there?

IK: Massive presence on the net, maximum interactivity and availability for the viewers, and creation of TET community is one of our priorities. This strategy will become our advantage in the future. As the nature of viewers' preferences changes, we want to secure the place where it will be dropping in some time. We do not only want that viewers watch the channel but we also want to dig deeper into the audience, speak with it.

Each of our projects has an Internet part and simultaneously lives in it, in social nets in particular. We tend to be everywhere where our audience is: we catch it online and support events that are interesting for our viewers, like musical concerts.



Bar Duck is an original project from TET, now in its second season.



Durnev+1 is an anti-glam showbiz chronicle born on the net

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CIS COUNTRIES: FAST AND DYNAMIC DEVELOPMENT



Television market in the CIS countries is a rapidly developing industry both in terms of the quantity of TV channels and locally produced television content. For the past ten years CIS TV market drew dramatically, especially in such countries as Russia, Ukraine and Kazakhstan which are the biggest regional TV markets. Nevertheless television industry evolves rapidly also in other CIS countries, such as Uzbekistan, Kyrgyzstan, Azerbaijan, Tajikistan, Armenia, Moldova and Belarusia. The only one "closed for the others' eyes" market of the region is Turkmenistan, where there are only 5 TV channels, all of which are state-owned.

The most competitive TV markets of the region with the biggest number of national-wide analogue TV nets are Russia (16 national-wide TV channels), Ukraine (14) and Kazakhstan (10). After analogue switch off (in the majority CIS countries deadline for digital terrestrial TV switchover is set for 2015) the number of national-wide terrestrial TV channels will double or even triple in the CIS countries.

ADVERTISING

From the advertising point of view Russia, Ukraine and Kazakhstan are also the biggest markets in the region. TV advertising in Russian reached in 2011 more than \$4.35 billion, in Ukraine - \$440 million, in Kazakhstan - \$380 million. It's necessary to mention that economic

crisis of 2008-2009 influenced negatively advertising revenues of the CIS countries broadcasters. For example, in Ukraine TV advertising market fell almost twice in 2009 and still cannot recover after the crisis. In Belarusia crisis for TV industry started in 2011 when advertising revenues decreased 40% (to \$68 million) comparing with 2010. This tendency in Belarusia continues till now and analysts say 2012 will show 25% drop of the local advertising market.

On behalf of programming, entertainment content prevails almost in all CIS markets. Nevertheless in different countries of the region certain TV content restrictions exist. For example, in Moldova TV channels are not allowed to broadcast foreign movies in Russian translation, in Ukraine panel games are prohibited on TV. But the most strange restriction (we are not talking about Turkmenistan, where almost all foreign and entertainment content is forbidden) was introduced this year in Azerbaijan where starting from this May foreign TV series are prohibited to broadcast by TV channels.

Russia dominates in the region by the quantity of locally produced TV content. There are more than 150 production companies in the country that are supplying channels with TV dramas, comedies, detectives and TV shows. More than 60% of programming content of the

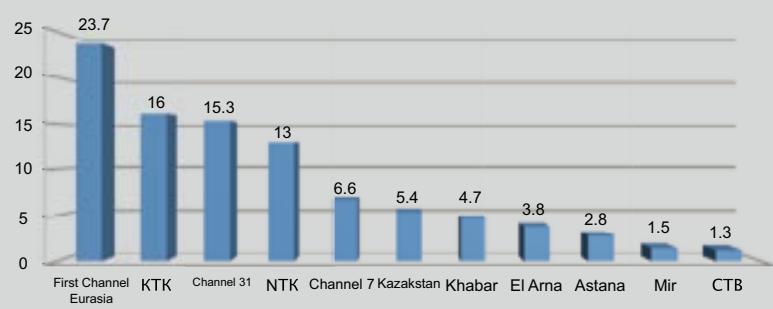


largest TV nets in Russia is locally produced. At the same time Ukraine is a region leader by as TV shows production (and adaptation of the international formats).

In the last 18 months Ukraine has come to be among the top three countries by the volume of foreign TV formats purchase. In the preceding decade (from 2000 to 2009) there were less format shows and programs launched in Ukraine, than in 2011 and first half of 2012. Roughly there were a little over 40 foreign formats adapted in the years 2000-2009. At the same time, in 2011 and first half of this year the amount of format TV-shows produced in this country outnumbered the total of the whole previous decade—the number of foreign formats adapted in the last 18 months crossed the mark of 60 absolutely new projects (not counting the subsequent seasons of the big shows, which were launched earlier). Game shows and reality shows are leading both in Russia and Ukraine.

In Kazakhstan feature movies production is better developed than in Ukraine, but in terms of TV content production this country is just starting to evolve. Local TV production in such countries as Armenia, Azerbaijan, Moldova, Kyrgyzstan, Belarusia, Tajikistan and Uzbekistan is represented by TV shows, because high-quality series production is not yet a matter of fact for these territories. TV channels of above-mentioned countries prefer to broadcast Russian and American TV content. In Azerbaijan, for instance, Turkish TV dramas are very popular. Romanian content is desired in Moldova, and both Korean and Turkish series are welcomed in Uzbekistan and Kyrgyzstan.

KAZAKHSTAN: MARKET SHARE, PER CHANNEL +6 (JULY 2012)



BY VICTORIA YARMOSHCHUK,
DIRECTOR OF MEDIA RESOURCES MANAGEMENT

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OPTIMUS CLIX, PORTUGAL: MAKES THE DIFFERENCE WITH IPTV



Carlos Barbosa, content manager, and Sussana Barbato, TV marketing director



over the continent where the countries' DTT strategies play a key role in the sense that they could represent quite good alternatives to IPTV and cables in some countries', remark **Barbosa** and **Barbato**.

'The full TV experience when interacting with an IPTV service is considered a major point of differentiation. We were the first player to introduce the *RestarTV* service, allowing viewers to start a program from the beginning with the touch of a single key'. Another pillar is the possibility to interact with social networks through the TV, offering apps like **Facebook**, **Twitter**, **Picasa**, **Wikipedia** and **Soccer**.

Besides a range of live TV lineup, a VOD library with more than 3.000 titles is available including content from **Disney**, **Warner**, **Paramount** and **Sony**. 'In September we become the first Portuguese operator to bring OTT video content to the TV by launching **Daily Motion app**. The number two web video site in the world is now available for free in all **Optimus Clix** customer STBs', says **Barbosa**.

'We keep our strategy of client acquisition in FTTH (fiber-to-the-home) covered areas. During 2011

, the FTTH customer base more than doubled showing the fantastic adhesion to its *Triple Play* bundles with more than 130 channels, Internet speed up to 400Mb and unlimited calls', describes **Barbato**.

The content offer is being continuously improved with the addition of new contents. In 2012 and so far, a total of 10 new live TV channels have been added, four of which are in HD. On demand contents have been reinforced adding a new 3D category, which includes some of the latest box-office hits from different providers'.

'The strategy is to keep increasing the offer reinforcing the image quality by launching new HD and 3D contents both live and on-demand. We have also a complete roadmap of applications and functionalities to be launched aiming the access on the TV to more OTT content and social networks'.

Optimus Clix is a *Triple Play* brand of the Portuguese company **Sonaecom**, one of the leading providers of telecommunication services. PRENSARIO interviews **Carlos Barbosa**, content manager, and **Sussana Barbato**, TV marketing director, about the programming strategies.

'IPTV contributed to increase the penetration of Pay TV in Portugal, which no now reaches more than 53% of households. The raise is almost totally due to the digital offers and is boosted by an aggressive competition. The trend is similar all

over the continent where the countries' DTT strategies play a key role in the sense that they could represent quite good alternatives to IPTV and cables in some countries', remark **Barbosa** and **Barbato**.

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SWITCHOVER MEDIA, ITALY: MORE OPTIONS FOR THE DTT MARKET

With the releases of **Giallo** in May and **Focus** on July, **Switchover Media** has become one of the most important DTT players in Italy. It also operates **K2** and **Frisbee** for kids, as well as programming a 3-hours evening comedy block with award winning sit comedies, **Seratissima**, and the pay TV channel **GXT**.

Focus is a factual entertainment channel born by the partnership with **Gruner+Jahr/Mondadori** —publisher of Italy's top seller monthly magazine—, offering documentaries, reality, specials, etc. Top shows includes *Ufo Hunters*, *How the Earth was made* and *The Universe and Cities of the Underworld*, among others.

Giallo is devoted to the mystery/crime genre, exhibiting popular TV series acquired from US studios as well as European and independent distributors. Top shows are *Law & Order*, *In Justice*, *Mr. & Mrs. Smith*

Francesco Nespega, Managing Partner at **Switchover Media**, explains: 'Our objective is to build unique targeted TV brands: **GIALLO** is aimed at a female-skewed adult 20-49 target'. **Fabrizio Salini**, Head of Entertainment & Factual Channels, adds: 'With an offer of high profile TV series, the channel grabs both investigative genre' fans and a wider audience looking for emotional and exciting stories'.

GXT (and **GXT+1**) is a pay channel exclusively available through a **Sky Italia Entertainment Package** to 4,7 million subscribers, targeting young male audience: it reaches an AMR of 12.000 individuals in the afternoon slots, peaking at 25.000 during most popular programs such as **WWE** magazines *Afterburn* and *Bottom Line* (Auditel/AGB Nielsen, Autumn 2011, time slot: 14.00-20.00).

KIDS, TOO

K2 and **Frisbee** reach a combined audience share of more than 10% of target kids 4-14 with an AMR of 90.000 kids (Auditel/AGB data, June 2012, timeslot: 7am to 10pm). The first is focused on boys and the second for girls, both including its families; are distributed on DTT and through **SKY** to approximately 20 million Italian households (95% of population).

Switchover Media's channels advertising sales are handled by **PRS Mediagroup**, which in 2011 gained advertising revenues for 25 million Euros (+96% vs. 2010), and aims at reaching 35 million Euros in 2012 with a + 40% growth.



Francesco Nespega, Managing Partner at Switchover Media and Fabrizio Salini, Head of Entertainment & Factual Channels at Switchover Media



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POR FABRICIO FERRARA

ESPAÑA: LOS DESAFÍOS DE UN MERCADO VANGUARDISTA, PERO CONCENTRADO Y EN CRISIS

PRENSARIO publica a continuación un informe especial (el tercero desde 2009) donde se exponen los principales desafíos a futuro del sector audiovisual español: crisis, TDT y 'dividendo digital', la privatización de las autonómicas, el mercado publicitario y las fusiones.

Con la eliminación en 2010 de la publicidad en los canales públicos de Radiotelevisión Española (RTVE), la fusión de TeleCinco con Cuatro (en Mediaset España) y la de Antena 3 con laSexta, el español se volvió un mercado altamente concentrado.

Después de algunos meses donde Antena 3 y laSexta se opusieron a los requisitos impuestos por la Comisión Nacional de Competencia (CNC), la vicepresidente del Gobierno, Soraya Sáenz de Santamaría, anunció el 24 de agosto que el Consejo de Ministros desbloqueaba la fusión, en unas condiciones de 'simetría' con las que vienen operando en el sector, en alusión directa al proceso de absorción entre Cuatro y Telecinco, fusionados en 2010. Explicó que el Consejo puede establecer variaciones frente a la CNC por razones de interés general y el mantenimiento del pluralismo informativo, pero sobre todo por el cumplimiento de la liberación del dividendo digital.

Así, se les permite la pauta única de publicidad, tal y como lo usufructúa Mediaset; aumenta al 22% la limitación de audiencia semestral media conjunta para ofertas de publicidad en TV; se eliminan las condiciones relativas a la negociación con anunciantes y agencias de medios y se modifica la vigencia de la autorización

de la operación, de 5 a 3 años, prorrogable a otros dos.

Al cierre de esta edición, Antena 3 estaba definiendo los lineamientos técnicos-jurídicos para la fusión, según pudo saber PRENSARIO. A partir del 1 de octubre, Atres Advertising, comercializadora encargada hasta ahora del Grupo Antena 3 (Antena 3, Neox, Nova y Nitro), sumó las plataformas laSexta, laSexta3 y Xplora, de acuerdo a lo publicado por la prensa española.

El mercado

Cuando se complete esta última fusión, dos grandes grupos acapararán el 85% de la torta publicitaria —cerca de €800 millones— y el 50% de market share de audiencia. Todo ello en un contexto de crisis y recesión con una caída de la inversión publicitaria del orden del 35% entre 2007 (3,467 millones) y 2012 (2,167 estimado), según un reporte de AEGIS. El mismo informe indica que el "Digital" es el único medio que crece en 2012 y reemplazará en el segundo puesto a "Diarios" en 2013 (915 millones frente a 895 millones).

La TDT también está en el ojo de la tormenta. Tras meses de negociación, el Ejecutivo y Unión de Televisiones Comerciales Asociadas (UTECA) pactaron en agosto reducir de 6 a 5 el

número de múltiple asignados a cada operador, pero se mantienen todos los canales (24) usando el espectro de forma más eficiente. Se apuesta a impulsar el HD y adelantar la telefonía móvil 4G antes de enero de 2014. 'Se pone fin así a meses de tira y afloja para resolver la liberación del dividendo digital' —liberar ancho de banda



Soraya Sáenz de Santamaría,
vicepresidenta del gobierno nacional

'EL CONSEJO DE MINISTROS ESTABLECIÓ VARIACIONES EN LAS CONDICIONES DE FUSIÓN RESPECTO A LA CNC, POR RAZONES DE INTERÉS GENERAL Y EL MANTENIMIENTO DEL PLURALISMO INFORMATIVO, PERO SOBRE TODO POR EL CUMPLIMIENTO DE LA LIBERACIÓN DEL DIVIDENDO DIGITAL'.

de la TDT para servicios móviles 4G— con el menor impacto posible, y ahorrar 800 millones de euros', dijo la prensa española.

El ministro de Industria, Energía y Turismo, José Manuel Soria, reconoció a comienzos de septiembre que serán los consumidores los tendrá que pagar el proceso de "reantenización" de la TDT que se llevará a cabo para permitir el 'dividendo digital'. También destacó la nueva ley de telecomunicaciones, que el Ejecutivo aprobará próximamente.

Desde que se lanzó la TDT, el incremento de oferta de canales fue en ascenso. Sin embargo, con el transcurrir del tiempo, sólo los canales de los grandes grupos (RTVE, Antena 3 y Mediaset) y algunos otros logran mantenerse, mientras los más pequeños apenas sobreviven. La audiencia se distribuyó en mayor cantidad de señales generando un mercado no sólo concentrado en menos jugadores, sino también con una audiencia atomizada.

LA CRISIS

'La situación de la economía española sigue con un elevado nivel de incertidumbre que responde a la percepción de que no se ha tocado fondo. Las TVs privadas ajustan los precios de compra de producto y las televisiones públicas van materializando su proceso de adelgazamiento en lo que a estructura se refiere', define a PREN-



Isabel: el estreno más importante de La1 en septiembre

SARIO una fuente que conoce el mercado.

Las públicas están con sus presupuestos recortados por el Gobierno del presidente Rajoy. RTVE perdió 200 millones de euros de su presupuesto a comienzos de 2012, algo similar le ocurrió con TV3 de Cataluña. Según un artículo de El Confidencial de agosto, TeleMadrid y Onda Madrid analizan el despido de entre 700 y 800 trabajadores (dejando sólo 480), copiando el modelo de Radio y Televisión Valenciana (RTVV), que ya despidió casi 1.200 empleados.

Se anunció a comienzos de septiembre la privatización de Televisión Autonómica de Murcia (TAM), que dejó de ser operada por GTM. La convocatoria del nuevo concurso de adjudicación durará entre siete y ocho meses, pero con un detalle: en 2013 tendrá un presupuesto tres veces menor a la que tuvo entre 2006 y 2010: €5 millones. El consejero de Economía y Hacienda, Juan Bernal, comentó durante el anuncio: 'Vamos hacia un modelo de gestión indirecta del servicio público'.

La Corporación Catalana de Medios Audiovisuales de Cataluña (CCMA), que agrupa a Televisión de Cataluña (TV3) y Catalunya Radio, anunció a comienzos de septiembre un plan de ajustes para ahorrar €2,4 millones, afectando



Ignacio Corrales, presidente de TVE

'CREEMOS EN UNA TELEVISIÓN PLURAL, EFICIENTE, CREATIVA Y APOSTAMOS POR LA PRODUCCIÓN PROPIA. SEGUIMOS REFORZANDO LOS INFORMATIVOS Y TENDREMOS UNA RENOVACIÓN DE LOS PRINCIPALES PROGRAMAS MAGACINES (COMO LA MAÑANA Y + GENTE) Y EL DEPORTE (UEFA Y CLASIFICATORIO A BRASIL 2014, COPA DAVIS, MUNDIALES DE BALONMANO Y NATACIÓN)'

promedio de 14.2% (1 de enero-19 de julio), según Kantar Media.

'Hemos cumplido los objetivos individuales de los canales: para TeleCinco el liderazgo de la televisión comercial y para Cuatro reforzar su posicionamiento y estar por delante de laSexta en cuota de audiencia. Para los canales temáticos, reforzamos su posicionamiento en su target de referencia', explica a PRENSARIO Patricia Marco, directora de antena de TeleCinco.

'Son dos cadenas con posicionamientos diferentes, que no compiten sino que se complementan para sumar perfiles. TeleCinco es más femenina y adulta basada en la producción propia, el directo y la actualidad. Cuatro, en cambio, es más masculina y joven basada en la producción ajena (cine y series) y en formatos de producción propia tipo cocina, factuales, etc.'

Mediaset tiene un portafolio de siete canales TDT. Divinity se dirige a mujeres de 16 a 44 años con producción ajena, complementando en tarjetas y contenido a TeleCinco; Energy, a hombres de 25 a 44 años con una oferta de documentales complementando a Cuatro. FDF es de series de humor buscando un perfil muy particular; Boing (11,2%) es un canal de niños y LaSiete (1,5%) es la segunda ventana de TeleCinco y Cuatro, orientado a capturar nuevos públicos.

Una reciente prueba de ello es el gran resultado que la serie Pulseras Rojas (producido por Filmax para TV3) está teniendo en Antena 3 en toda España, con un share cercano al 20%. El canal quiere adquirir la segunda temporada, que está en pleno rodaje.

El escenario de recorte plantea un doble problema: 1) los costos operativos del canal (salarios, etc.) no llegan a cubrirse 2) los productores de géneros como animación y documentales, que dependen de las teles públicas para coproducir, están viendo que esos proyectos se reducen.

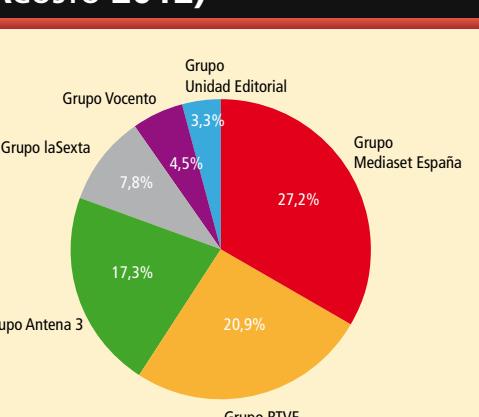
Recientemente, se sumó otro problema al panorama español: la suba del IVA en los espectáculos artísticos (cine, teatro, circo, etc.), con oposición total de la Unión de Asociaciones Empresariales de la Industria Cultural Español, donde está nucleada la Federación de Asociaciones de Productores Audiovisuales Españoles (FAPAE), en voz de su presidente, Pedro Pérez.

AUDIENCIAS

La1 de RTVE fue hasta febrero de 2012 la cadena líder del mercado español, aunque por grupos Mediaset tenía un mayor market share. Entre marzo y mayo, el liderazgo por mes fue de TeleCinco quien se alzó con un

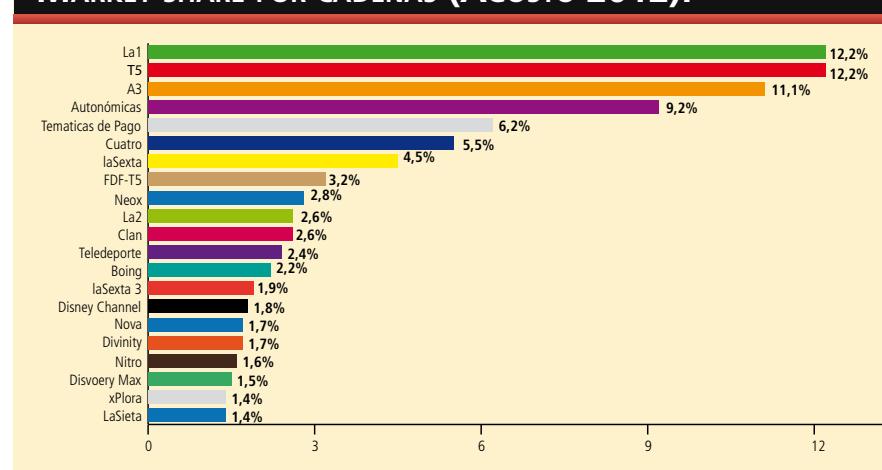


MARKET SHARE POR GRUPOS (AGOSTO 2012)



Fuente: Barlovento Comunicación en base a datos de Kantar Media

MARKET SHARE POR CADENAS (AGOSTO 2012).



Fuente: Barlovento Comunicación en base a datos de Kantar Media

ESPAÑA: LOS DESAFÍOS DE UN MERCADO VANGUARDISTA, PERO CONCENTRADO Y EN CRISIS



Patricia Marco, directora de Antena 3

'EL MODELO TDT ERA INVIABLE TAL Y COMO SE PLANTEÓ ORIGINALMENTE. EL MERCADO PUBLICITARIO ESTÁ DIMENSIONADO PARA UN NÚMERO MUY CONCRETO DE OPERADORES. ERA IMPOSIBLE QUE LAS NUEVAS OFERTAS SE ABRIERAN CAMINO, A MENOS QUE TUVIERAN ACCESO A UN PRODUCTO EN UNAS CONDICIONES ECONÓMICAS EXCEPCIONALES, COMO ES EL CASO DE LOS OPERADORES EXTRANJEROS, QUE YA DISPONEN DE PRODUCTO AMORTIZADO'

económica, su evolución y el devenir del mercado publicitario'. En relación a la TDT, Marco señala: 'El modelo era inviable en España tal y como se planteó originalmente. El mercado publicitario está dimensionado para un número muy concreto de operadores. Era imposible que las nuevas ofertas se abrieran camino, a menos que tuvieran acceso a un producto en unas condiciones económicas excepcionales, como podría ser el caso de los operadores extranjeros, que ya disponen de producto amortizado'.

Sobre las tendencias de programación, agrega: 'Nuestra estrategia va dirigida al entretenimiento, sin abandonar la ficción. Nos gusta hacer



Pulseras Rojas, producción de Filmax para TV3 Cataluña, finalizó en Antena 3 con un promedio de 20% de market share



Tú sí que vales, uno de los talent shows más importantes de TeleCinco

televisión y producirla. Ésa es una de nuestras máximas. Somos un grupo líder y con una estrategia de canales diseñada para complementarse y sumar audiencia, nunca competir entre ellos. Y esto lleva a un continuo ejercicio de análisis, estrategia y diseño de la programación'.

En el top de TeleCinco se destacan los realities como la más reciente edición de *Gran Hermano*; los talent y en especial *Tú sí que vales*; la ficción, como *Aída*; el informativo de prime time y *Sálvame*. 'En la próxima temporada produciremos un formato precedido por su éxito a nivel internacional: *La voz*', dice.

En el top de Cuatro destaca *¿Quién quiere casarse con mi hijo?*, *Hermano Mayor*, el cine y *House*. La próxima temporada estrena un nuevo formato de coaching, *Padres lejanos*, y tiene series como *Un mundo sin fin*, *Touch* o *Spartacus: dioses de la arena*.

'Buscamos formatos de producción propia que hayan triunfado en varios países. Prestamos especial atención al entretenimiento y más concretamente a concursos, talentos y *coachings*. Buscamos también producción ajena que pueda convertirse en gran evento', completa Marco.

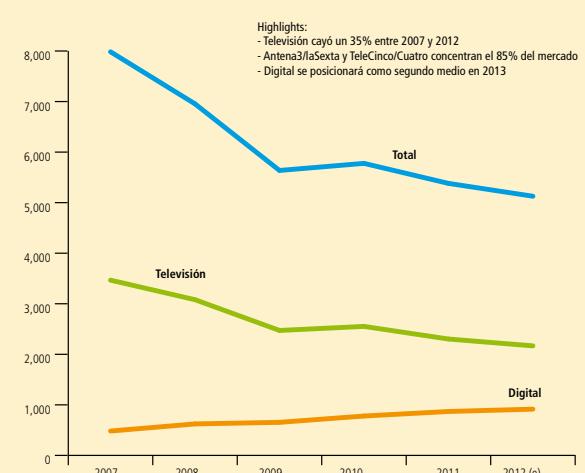
De acuerdo al informe de Barlovento Comunicación, Antena 3 registró en agosto su audiencia más baja de los últimos trece meses: 11,1%. Mantiene su liderazgo entre los jóvenes de 13 a 24 años y en las regiones de Castilla-La Mancha y Valencia, y en las jornadas de los sábados y en la franja de la mañana. *laSexta* bajó hasta 4,5%, con descensos en ambos sexos y fundamentalmente en el grupo de 25 a 44 años. Las franjas de mayor rendimiento son el late night y el prime time.

RTVE

El recorte en RTVE repercutió de manera negativa en la audiencia de La1, principal cadena del grupo público, que dejó el primer puesto a TeleCinco entre marzo y agosto con excepción de abril y agosto, donde se igualaron en 13% y 12,2%, respectivamente, según Kantar Media.

El presupuesto 2012 fue de €70 millones aproximadamente —400 millones aporta el Estado más el 3% de las teles privadas; 0,9% de las telefónicas; y el impuesto al espacio radioeléctrico—, de los que la corporación destinó casi €0 millones a los Juegos Olímpicos.

INVERSIÓN PUBLICITARIA EN TV Y DIGITAL (2007-2012)



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



Acquisitions of TF1, France: Grégorie Delarue and Julie Anthony.



Sebastian Luckel, acquisitions ZDF (Germany)



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



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



Katica Saleh, international producer, drama, BBC UK



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



Johannes Hiller, programming, Red Arrow Media (Austria); Thomas Müller-Kulmann, head of programming Viacom Northern Europe; Irene Heschl, Red Arrow International; Lukas Kuntzsch, senior manager, and Ruediger Boess, SVP Group Programming Acquisitions, ProSiebenSat.1 Media AG (Germany)



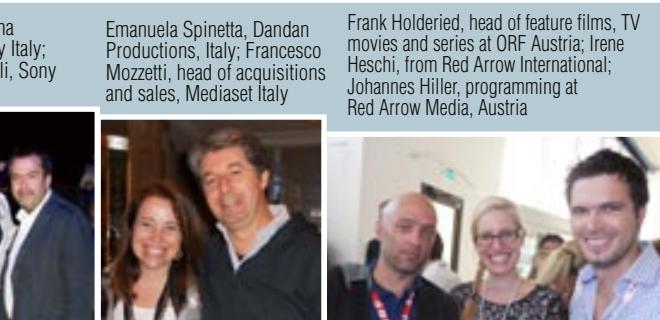
Charles Farmer, SVP, MGM International TV, and Christine Brand, managing director MGM Networks, with Dieter Brockmeyer, Medien Fach Dienste (Germany)



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



Marco Rosi and Agata Spatola, Fox Italy; Diana Krepold, Fox Germany; Ricardo Chiattelli, Sky Italy; Maria Laura Mozzetti, Fox Italy; Marco Gingoli, Sony Italy



Emanuela Spinetta, Dandan Productions, Italy; Francesco Mozzetti, head of acquisitions and sales, Mediaset Italy
Frank Holderied, head of feature films, TV movies and series at ORF Austria; Irene Heschl, from Red Arrow International; Johannes Hiller, programming at Red Arrow Media, Austria



Gonzalo Fernández Arceo, Alfonso Pérez Soto y Angel Blasco de Telefónica España, con Beth Minehart, EVP International New Media de NBCUniversal



Buyers internacionales de Sony: Juan María Romieu, managing director SPTI Networks Iberia; Sonia Grewal, programming acquisitions director, Sony Africa; Elena Vaquero, acquisitions, y Carlos Hernán, VP programming acquisitions, ambos de Sony España



Conrad Heberling, producer, Channel 9 (Austria) and Thomas Eidloft, marketing, Deutsches Anleger Fersehen (DAF), new free TV channel in Germany



Mediaset España: Paloma de la Fuente Vásquez, Ángel López Armendariz, Mónica Iturriaga (arriba), con Asumpcão Loureiro, Fox Portugal, y Pilar Jiménez, Fox Iberia



Portugal: Gonzalo Moura, programming, Asumpcão Loureiro, VP (3rd from left) both from Fox International Channels, with TVI, the leading broadcaster: Margarida Pereira, programming director (2nd) Fátima de Jesus, acquisitions, and Bruno de Lima Santos, formats and content director



RTP Portugal: Nuno Vaz, head of content; Hugo Andrade, programming director; and Carlos Barrocas, international distribution director of the public group TV channels

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MIPCOM 2012 MORE ATTENDING BUYERS & PRODUCERS | EUROPE

TV2, Hungary: Gergely Okros, recently named Chief Creative Officer, and Lazlo Arva, creative producer.

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

Hungary: Péter Gonda, managing director from the production company ART Entertainment, and Prukner Brigitta, OP creative producer from Viasat3, the third channel of the market.

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

RTL Kabel Televizio, Hungary: Bernadett Ófalvi, assistant, Gabor Fisher, head of programming, Éva Kozma and Anita Kiss, programming coordinators.

Nova, Czech Republic: Alexandra Bezápalcová, acquisitions manager, and Petra Bohuslavová, acquisitions executive.

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

Jana Porybná, head of acquisitions at TV Barrandov (Czech Republic):

Cristina Cepi, head of acquisitions of CME Internet Division in Czech Republic: with Ivan Grodetsky, business development manager of Yota, a subscription services in Russia.

Andreja Sertic, managing director of Media Acquisitions (Croatia): with Tomaz Krznicnik, head of acquisitions ProPlus (Slovenia).

RTL Televizija, Croatia: Filip Zunec, head of Film and Series; Kaspar Pflueger, programming director; Marco Dasic, head of schedule and research.

Croatian broadcasters: Zrinka Jankov, programming schedule and film editor, Nina Mikola, head of acquisitions, and George Makris, general advisor to the Board from Nova (borders), with Zvjezdana Djuranevic, program Acquisition Business Director, and Djelo Hadziselimovic, Head of Foreign Programming, both from HRT.

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

Erika Sameková, from the Slovakian distributor Eurokim: with Antoni Mangov, deputy programming director, and Svetlana Vassileva, CEO, Nova Television Bulgaria.

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

Dexin Film, Serbia: Andejla and Dana Petrovic with Ljupka Triunovic.

Ivan Hronec, CEO at Film Europe: with Martin Havlicek, acquisitions HBO Central Europe.

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

GMG, Georgia: Bidzina Barataashvili, general producer, and Levan Kubaneishvili, managing director.

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

Paprika Latino, Romania: Kristof Dombrovary, production director in Hungary, and Silviu Epure, head of acquisitions.



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



9TV, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director

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



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

Victoria Yarmoshchuk, director of MRM (Ukraine) with Intra Communications (Russia); Lusine Aslanyan, executive director, Viktor Umnov, producer, Igor Fedorov, director of sales and acquisitions, and Antonina Udalova, senior acquisitions executive



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



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

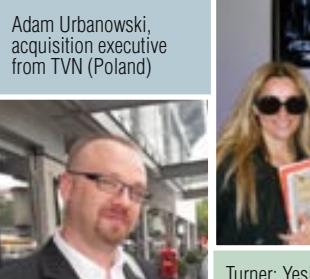


MK Distribution, which buys for six free Ukrainian satellite channels: Vladimir Osaulenko, head of digital media development, Katerina Dmitrieva, international sales & acquisitions manager, and Denis Mikheev, general director

Maciej Taras, Pol-Media, Poland (home video player); Petr Vasenda, managing director, Vapet Production, Czech Republic



Poland: Magdalena Garbacz, from the production company ATM Grupa, and Dorota Stec, from TV Puls.



Turner: Yesim Yunak, programming director, and Rasim Yilmaz, acquisitions, both from Cartoon Network Turkey; Indrid Orstadius, Sr. Manager, Corporate Development, Turner EMEA



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



Marcel Vinay Jr., CEO and Adela Velasco, sales of TV Azteca/Comarex Mexico (borders) with Marta Piotrowska, deputy head of content & scheduling, and Jacek Swoboda, programming executive from Telewizja Silesia (Poland)



31 Channel, Kazakhstan: Vela Fidel, Sr acquisitions manager, Igor Syrtsov, general Producer



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



Universal Networks, worldwide acquisitions: Angel Gomez, creative director, and Steve Patscheck, EVP international programming



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



Mari Koivuhovi, acquisition executive, YLE TV, Finland



Jurnal TV, Moldova: Dorina Cojocaru, producer, and Nata Albot, general producer

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Anca Budinschi, general director PRO TV SA

Part of Central European Media Enterprises (CME), Pro TV S.A. is a true leader and trendsetter in the Romanian television market, in both audience and advertising market share. According to Kantar Media, since 2002 to 2012 both Pro TV and CME have been reaching an annual leadership of 100% both in prime time and the whole day.

In the last 10 years the company has reached an average share on the whole day of 19,2% compared to its main competitor, Antena 1, which had 12,6%. It operates Pro TV —urban adults 18-to-49 with medium-to-high incomes—, Acasa, Pro Cinema, Sport.ro, PRO TV international, MTV Romania and Acasa Gold, a new project with telenovelas, launched this year. In the same period of time, the TV channels have gathered an average share of 30,4%, while Intact Group reached 15,4%.

In December 2006, Pro TV was the first station to transmit in HD not only in Romania, but also in Central and Eastern Europe, only two years after the service was launched in Belgium.

Anca Budinschi, general director of Pro TV, explains to PRENSARIO: 'Our programming strategy is based on top international series and movies, as well as a wide variety of local productions including news programming, light entertainment and comedy. For the seventh consecutive year, one of the major independent



Romania's Got Talent is the most successful show on the local TV, watched by more than 4 million people during the "golden minute" in the first edition



consumer attitudes surveys *Trusted Brand 2011* has ranked the channel as the most trusted station among Romanians'.

Pro TV is currently producing some of the most successful international TV formats, such as *Romania's Got Talent*. It's the most important show of the country in terms of audience and brand power results. More than 4 million people were watching frantically in the golden minute of the show during the first edition. On the 11th of April, it reached 75.6% market share in the golden minute', says Budinschi.

The Voice of Romania is another big show, described by the executive as an 'innovative' format that brought to another level the talent shows. 'The production value is one of the assets of this show: the set has an incredible design, which will change during each stage of the competition'. Other shows on air are the cooking competition *MasterChef*; *Dancing for You* and *Happy Hour*, mixing music and dance.

About the local series, *Las Fierbinti* is a market leader on its slot, and with Romanian most watched TV episode in the past 10 years; *Tanti Florica* is the local version of the well-known NBC *Mrs. Brown's Boys*; *Serviciul Roman de Comedie* is a parody on political, social and showbiz issues; *Spitalul de dementa* is a fresh TV comic series, a parody of the medical system; *Pariu cu viata (A Bet With Life)* is a phenomenon, following the life of a group of talented teenagers. 'Lastly, the third season of *A Bet With Life*, that was launched on September 17th', says Budinschi.

About the news, *The PRO TV News* is a top rated show, awarded with an Emmy in 2008. 'Our goal is to cover the news impartially and to treat viewers, news sources, advertisers and all parts of our society fairly and openly. The reputation of our company rests upon that perception, and so do the professional reputations of our staff



The Voice of Romania brought to another level the talent shows



members. We have launched a series of social campaigns, which led to major law changes'.

DIGITAL

Voyo, CME's pan regional VOD brand, was launched in Romania on August 1st 2011. Through the local brand, *Voyo.ro*, it's offered premium contents, including international blockbusters, TV series, live events, as well as local content from Pro TV. 'Catch-up TV is also available for Voyo Romanian users who will thus be able to see their favorite local shows immediately after broadcasting', says Budinschi.

And completes: 'Other offers include exclusive live sport events, advanced streaming, which enables users to see episodes of their favorite shows and TV series ahead of broadcast transmission and choose from a selection of blockbuster movies. Voyo was a finalist at the international *ConnectedWorld TV Awards* held in Amsterdam on September 10. Its celebrates developments in TV and video consumption. Other candidates are BBC, RTVE Spain and France Télévisions'.

CONSTANTIN MOCANU APPOINTED SVP, HEAD OF VOYO



Constantin Mocanu

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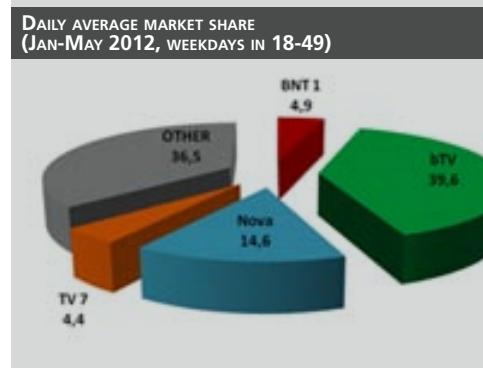
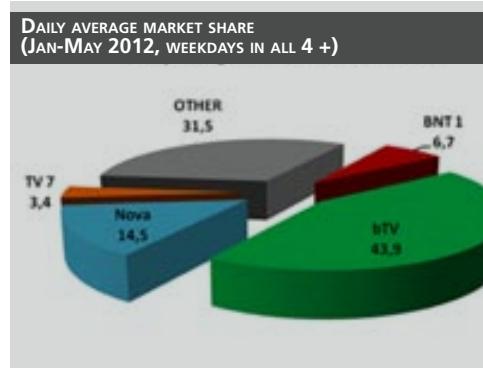
BY HRISTO HADJITANEV



A few years ago companies were reluctant to produce series. Today there is almost no place for other formats. While dominated by reality shows during the first decade of the century, today the Bulgarian TV market is focused on delivering, almost exclusively, scripted content to its viewers. Following the success of the Turkish series, bTV was the first broadcaster to produce a primetime drama (*Glass home*), which failed to conquer the audience beyond the borders of Bulgaria but proved to be one of the most successful projects at home, before its finale this June with 64 episodes produced.

The critically acclaimed series *Undercover*, featuring the story of a young agent infiltrated in the mafia world, was the only successful production of the public broadcaster BNT in the last two years and so far it is the best local series in terms of quality of production, script and audience reception. The third season is currently in production and will premiere in October.

Nova Television and TV7 were the last



to join the 'series club' in the beginning of 2012 with varying success. The two series produced for TV7, *Mitrani legal office* and *Morning show*, although not scoring remarkable results, received high critical acclaim and brought positive image to the channel. A different story for Nova's *Revenge*, narrating the transformation of an ordinary man, unjustly convicted for the murder of his family, into a brutal and sophisticated avenger. The series didn't manage to satisfy the station's expectations, despite the high quality of production and the exciting twists in the script.

In fact, in this new environment the 'biggest loser' was namely **Nova Television**. The second leading broadcaster is still experiencing the consequences of its disorientated behavior toward the viewers following its big programming crisis. After deciding to abandon its controversial image of a station dedicated mostly to gossip and reality shows, in an attempt to transform itself into a 'positive' family television, Nova lost a big portion of its traditional younger urban audience and didn't manage to attract the desired broader group of more conservative viewers from the main competitor bTV.

This situation permitted other players like TV7 to offer programs suitable for the urban audience and improve their



Revenge: critically acclaimed series of Nova TV



The main cast of Nova's comedy series *Floor property*

market position. Despite the statement that Nova would drop from its schedule the Turkish series and the scandalous format *Big Brother*, the station attempted to revive its problematic primetime a few times with proposals like *Ezel* and *The other desperate housewives*, both successful Turkish projects with no success for Nova. The station saw changes in its management with Svetlana Vassileva replaced by Didier Stoessel as new CEO.

Another battle on the comedy formats and series front once again saw bTV as the indisputable leader. Inspired by a similar format on the Romanian ProTV, the sitcom *Home arrest*, examining the difficult relationships between a foolish man and his possessive mother-in-law forced to live under the same roof, was well accepted by the viewers who are ready to follow its third season this fall. A third season is also in store for the fighting families in the highly rated dramedy *Citizens in excess*, with a similar plot to *Mega's Oi Basiliades* and involving the cast of bTV's

flagship sketch format *The Comedians*.

Nova's *Floor property*, following the everyday adventures of the inhabitants of a big community block of flats in the capital's outskirts (loosely based on the Spanish series *Aqui no hay quien viva*), also performed well in primetime and will be continued in the fall. Uncertain is the future of the local version of **Sony's Married...with children**, which couldn't repeat the success of the US original and was cancelled after 16 episodes. As of yet the second season of TV7's sitcom *Morning show* is still not confirmed. The show that was named the best original local comedy by many critics, is starring the last great actor from the socialist era (Todor Kolev) and follows the production of a morning show and its crazy crew.

No information has been released regarding the continuation of the channel's other original series *Mitrani legal office*, which presents various cases from the legal practice of a small office led by a blind lawyer with a Robin Hood-styled behavior.

Despite the ratings success and the total leadership on the market, bTV was involved in few scandals during the past season. The first was related to the media coverage of the protests against a powerful Gypsy family responsible for the death of a teenage boy in the Bulgarian countryside. Leading bTV news reporter Miroliuba Benatova was accused of presenting the protesting people as a bunch of drunken hooligans and the wave of anger against her spread across the social networks and put the broadcaster in a critical position.

The second scandal led to the dramatic split with the production company **Global Vision**, which accused the station in censorship and limiting the editorial freedom of the show *Lords of the air* (local version of *Canale 5*'s hit format *Striscia la notizia*). As a consequence, this fall, *Lords of the air* along with the sketch show *Total Nuthouse* will return to their first home



Seven hours difference: successful bTV's drama series

The cast of *Home arrest*: bTV's highly-rated sitcom

Nova Television.

GlobalVision was also producing the other successful primetime drama on bTV *Seven hours difference* following several parallel and intertwining stories of love, power and corruption in two separate locations -New York and Sofia. The series' next season will be produced by CME's local production arm *MediaPro Entertainment*. Two other premiers are expected on bTV this fall: the drama series *Where is Maggie?* and *The group*, a primetime series for the younger audience, telling the story of a group of teenagers in pursuit of their dream to create a music band.

Pubcaster **BNT** also has two more primetime series in store, the first a sequel of *Undercover* and the second – a high school drama also targeted at the younger viewer.

So in face of these developments, what is happening with the reality shows that were so popular in Bulgaria not too long ago?

The answer will come from Nova, the channel that has always been regarded as the reality television of Bulgaria, despite its attempts to switch its programming direction. Last year the only memorable competition in the reality genre was between



Undercover: hit primetime series on BNT



Mitrani legal office on TV7

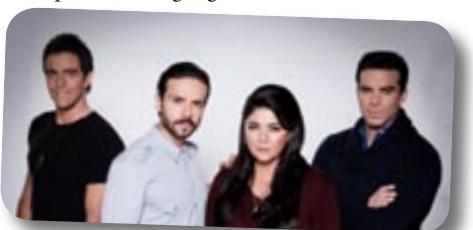


Todor Kolev: best Bulgarian comedian of all times in the leading role in *Morning show* (TV7)

TELEISA EUROPE: CONSUMER PRODUCTS AND BRANDED ENTERTAINMENT

The European division of Televisa International (Mexico), headed by Claudia Sahab, opened an specific area of Televisa Consumer Products, in charge of Olivia Fernández Castaño, and other for branded content and virtual publicity, in charge of Lorena García, reporting to Sahab.

'Due to the economic crisis, channels have less money to invest in production. Appealing to brands becomes vital to boost more risky projects. We want to invite the broadcasters of the region to be part of a new experience in the audiovisual business, integrating brands, channels and content providers,' highlights the executive.



Crown of Tears

POWER: ACTION MINISERIES

Power (UK) exhibits at MIPCOM the action miniseries *Air Force One Is Down* (2x'120) and *Bomb Girls* (6x'60) a drama held during the World War II. The

distributor also brings the action movie *Blood Money* ('120), as well as the thrillers *7 Below* ('120) and *Love's Christmas Journey* ('120).



Hugo Treviño, Marketing, with Televisa Europe team: Patricia Porto, Claudia Sahab, Ricardo Ehrsam, Manola Martín, and Beatriz Rodríguez

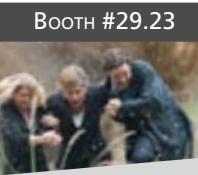
For MIPCOM, the distributor highlights its brand-new telenovela *Crown of Tears* about a hard working and selfless woman that has to go ahead some difficult challenges.

Sahab commented that in some territories such as the former Yugoslavia, Slovakia and Bulgaria, the Turkish and Indian series are present and bet has to be doubled. 'Televisa has not lost its presence. Instead, it has grown in markets such as Hungary and Poland. Our competitive advantage is the amount of telenovela premieres in the year: between 10 and 12' and our leadership in this genre, supported by more than 50 years of experience.'

Regarding the genre that best manages the distributor, Sahab offered interesting data: 'Telenovela is attracting increasingly broad audiences and reaching the younger layers. For that reason, our division's big challenge is to begin to exploit the teen business, with 360° developments in Central and Eastern Europe, as we have done in Southern Europe, with great successes such as *Patito Feo*'.

Digital business is important here. Sahab explains: 'Voyo of CME Group is growing strongly. We have two titles in Romania, and *La fuerza del destino* in the VOD system of TV Puls (Poland), besides our presence in Czech Republic and Slovakia. They are not large volume agreements, but we consider strategic to be there from the very first time.'

In Spain, Televisa is already doing that in the Ono VOD system, where it premieres its productions 15 days before than free TV (RTVE). 'We consider that the best profitability obtained in combination of VOD and SVOD platforms (with monthly subscription)', completes Sahab.



Booth #29.23
Air Force One Is Down

Booth #RSV.46

MARVISTA: STRATEGIC ALLIANCES FOR THE BEST PRODUCT



Vanessa Goglio Shapiro, EVP Sales

releasing at this MIPCOM.

From the same producer and distributor, MarVista also launches in Cannes *Power Rangers Megaforce* (40x'30) the new season of the action/adventure series, which premieres in 2013 on Nickelodeon.

The Shores (13x'30) is an unscripted reality

MarVista Entertainment (USA), one of the leading independent producers and distributors, keeps itself offering outstanding productions, after closing strategic alliances with different producers, like the recent one with Saban Brands for the 2D preschool animated series *Julius Jr.* (52x'11), which is

drama set in the glamorous world of modeling and chic party planning, while *Collision Course* ('90) is an action disaster movie showing a powerful solar flare that strikes a plane, killing the pilot and disabling the electronic systems.

MarVista has acquired three new 90-minutes telefilms for distribution, including the romantic comedies *Today's Special* and *Language of a Broken Heart* and the entertaining family film *Doggie Boogie*. The company has announced plus three new telefilms, including *Pop Star, I Kissed a Vampire* and *Circle of Lies*, produced specifically for teen and young adult audiences.

Vanessa Goglio Shapiro, EVP Sales, says: 'Our international broadcast partners and audiences around the world looks for light hearted romantic comedies and telefilms geared for the entire family. Teens are also important, as they are very media savvy and demand relatable and entertaining materials. Overall, they now considered

us among the main international programming providers, and this is very important for any independent player.'



Again with Saban Brands: *Julius Jr.*, new animation for MIPCOM



Circle of Lies, new telefilm targeting teens

CONTENTS WITHOUT FRONTIERS

MIPCOM 2012

Palais Des Festivals – Cannes
BOOTH: RSV 14 - Riviera Sea View

GRADUATES
ROMANTIC COMEDY
120 X 1 TV HOUR
TELEFE/UNDERGROUND/ENDEMOL

THE CHAIRWOMAN
SERIES
32 X 1 TV HOUR
TELEFE/ENDEMOL ARGENTINA

THE DONOR
SERIES
13 X 1 TV HOUR
EYEWORKS

Candy Love
TELENOVELA
150 X 1 TV HOUR
TELEFE/LCA PRODUCCIONES

Qitapenas
Sounds Good
MUSICAL COMEDY
Under production
TELEFE

Dirty Old Parrot
COMEDY
Under production
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NBCUNIVERSAL: COMEDIES, REALITY FORMATS AND FEATURE FILMS



Belinda Menendez, president Int'l Distribution of NBCUniversal with actors Monica Raymund (*Chicago Fire*) and Laz Alonso (*Infamous*), two of the series highlighted at MIPCOM

NBCUniversal International Television Distribution (USA) provides at MIPCOM a rich slate of varied product genres, headed by comedy and drama series. One of the main options is *Animal Practice* (13x'30), where a veterinarian has an impressive list of famous animal patients at the Crane Animal Hospital – a bustling New York City veterinary practice,

where it often seems as if the patients are running the place.

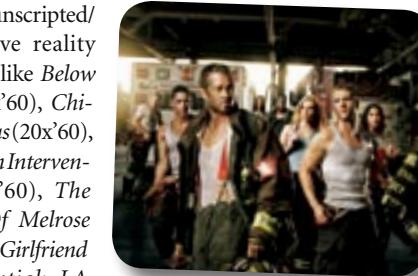
Chicago Fire (13x'60) offers a view into the lives of everyday heroes committed to one of America's noblest professions, while *Defiance* (11x'60 or '120) is an epic drama set in the near future that introduces a completely transformed planet Earth, inhabited by the survivors of a universal war. And *Infamous* (13x'60) is about the dead of a notorious party girl that does not surprise to anybody, but...

In *Do No Harm* (13x'60), a highly respected neurosurgeon who has everything but keeps a deep, dark secret. *Go On* (13x'60) is the new comedy series of **Matthew Perry**; *Guys With Kids* (13x'60) is absurdly funny comedy about three thirty-something dads trying to hold on to their youth. Lastly, the comedies *The Mindy Project* (13x'60) that follows a woman who is unlucky in love *Next Caller* (6x'30)

The US Studios is also bringing a wide cata-



Animal Practice



Chicago Fire

VERIA: HEALTHY PROGRAMS

Veria Living Worldwide (USA) represents one of largest catalogs of healthy lifestyle and wellness programming. At MIPCOM it highlights the fitness show *Yoga Sutra Now* with Jai Sugrim (52x'60) and the food program *Kitchen Cures* with Peggy K (39x'30).

Other titles are the realities *Myth Defying with Up!* (52x'30).

Dr. Holly (26x'30), *What Would Julieanna Do?* (39x'30), *Yogi Cameron: A Model Guru* (26x'60); the travel/food show *Good Food America* with *Nathan Lyon* (26x'30), *Natural Companions* (52x'30), *Rock Your Yoga* (65x'60), *Yoga For Life* (60x'60) and *Fed Up!* (52x'30).



Kitchen Cures with Peggy K

BOOTH #09.13

FOX TELECOLOMBIA: FROM NATGEO TO UTILISIMA...



Ana María Barreto,
directora Comercial

The new comedy and humor series *Exposos* (13x'60) was produced for **Fox International Channels**. We also have a reality shot in US and Mexico: *Aquiles en Houston* with the well-known Mexican chef produced for Utilisima', explains to PRENSARIO **Ana María Barreto**, commercial director.

For this new MIPCOM edition, **FoxTelecolombia**, the Colombian company part of **Fox International Channels**, brings a renew catalogue of own produced different genres products, plus the libraries of **NatGeo** that distributes for Latin America and **Utilisima'**, which distributes for the world.

The new comedy and humor series *Exposos* (13x'60) was produced for **Fox International Channels**. We also have a reality shot in US and Mexico: *Aquiles en Houston* with the well-known Mexican chef produced for Utilisima', explains to PRENSARIO **Ana María Barreto**, commercial director.

Héroes Anónimos is a documentary for **NatGeo**, who investigates about the illegal animal traffic, in this case the Colombian bears. After the success of the two last seasons, we highlight in Cannes the cooking reality *Cocineros al límite* 3, with new challenges, host and participants'.

The executive says that the production company is doing two new seasons of *Story Of A Drug Lord* and *Lynch*. The former one is an original series produced for **Movieficity** that will have 17 new episodes. 'We keep betting on big-budget production for diverse audiences', remakes *Barreto*, who says that *Lynch* has been sold to **Fox** (Latin America), **MundoFox** (US Hispanic), **Medcom** (Panama), **ATB** (Bolivia) and **Teleamazonas** (Ecuador).

Looking forward to internationalizing the company and the Colombia content, **Barreto**,



Lynch, original series for Movieficity with a second season

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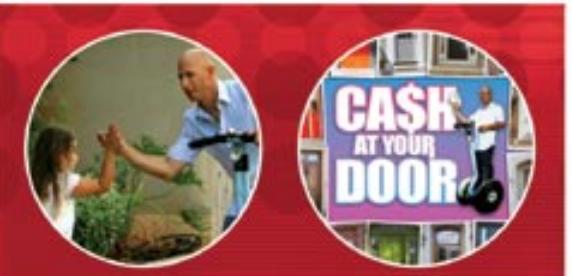
Stand LR3.22



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



Cash At Your Door

The show that knocks on your door and invites itself in to get to know the family. Participants may never have imagined they'd be on TV, but if they decide to let our charismatic host into their home the family could win big money. The rules are simple: open the door, answer one quick, easy question correctly and *Cash at your Door* begins!

Format



Rat B*stards

Overgrown rodents known as Nutria are currently tearing up the Louisiana Bayou at an apocalyptic speed, leaving the communities that surround it vulnerable to flooding and the natural habitats decimated. The authorities have placed a bounty on the Nutria rat's tails so Skeeter and his band of 'Cajun Commandoes' are out to collect. Carrying all the artillery they can, the hunters take to the swamp lands in search of these golden tails.

Completed



Model Employee

Sensitive, ambitious and tantrum-prone supermodels chase that big job – to become the ambassador of an international brand. But there's no room for prima-donnas as they get their hands dirty to win the title. The USA version is set in the surreal environment of the Mandalay Bay Hotel so is a job application Vegas style, complete with roulette tables, a shark pool and 10 supermodels all living under one roof!

Completed and Format



Money From Strangers

How much money would it take for you to make a fool of yourself in public? How much to harass a stranger? *Money from Strangers* sees just how far the public will go for cash. As the money goes up, so do the laughs as the tasks get more outrageous, more daring and more embarrassing. MTV's US version features pranks on the streets of New York.

Completed and Format

ALL NEW PROGRAMMES ALL NEW FORMATS ALL NEW CONCEPTS

CBSSI: THE LEADING DRAMA SERIES PROVIDER



Armando Nuñez, president

For MIPCOM, the studios highlights its brand new series *Elementary* (13x'60), described as a modern take on *Sherlock Holmes*, with Sherlock now living in New York City. It's starred by Jonny Lee Miller and Lucy Liu.

Emily Owens, M.D. (13x'60) is a medical drama series, where a first year medical intern is excited to enter adulthood as a professional only to discover that life in a hospital isn't so different from high school.



The talk show The Jeff Probst Show

Following with drama, **CBS Studios International** (CBSSI) is recognized internationally as the top crime, investigation, detective series provider with worldwide successful franchises *CSI* and *NCSI*, as well as *Hawaii Five-0*, which was one of the series most distributed in 2011 with 200 territories.

Hosted and executive produced by the Emmy Award-winning Jeff Probst, *The Jeff Probst Show* (170x'60) is a talk show that will cover topics including relationships and family dynamics, newsmakers of the day, families and individuals facing challenges. Probst has hosted all 24 editions of CBS's reality hit *Survivor* since its inception 12 years ago, and is currently an executive producer. He is a four-time Emmy Award winner for "Outstanding Reality Host!"



Elementary, detective series on top

ABS-CBN: NEW SERIES

ABS-CBN, one of the leading Philippines broadcasters brings to MIPCOM a new slate of productions, beginning with *My Eternal* (60x'45) that has a phenomenal development in the local screen during this year.

The company has attended Discop Africa, where is

seeking to increase its presence. Two of the key titles that pushed there are *Without You* (5'0x'45) and *Be Careful with my Heart* (60x'45), one of the most watched series on the channel, where a woman is looking for the main of her dreams.

VIEWING BOX 12



Laarni Yu, sales for Europe, Middle East, Latin America and Africa

DW TRANSTEL: INTELLIGENT DOCUMENTARIES AND ENTERTAINMENT



Petra Schneider,
Director of Distribution

Through DW Transtel, Deutsche Welle (Germany) offers to the international market an enormous catalogue of TV contents, including documentaries and entertainment. For MIPCOM, it highlights its brand new documentaries *Art Beats* (7x'30) about alternative arts and those who create them.

Also, *Beyond Progress* (7x'30) that casts a critical light on the scientific and technological achievements of our time; *The Allure of Nature* (7x'30) that highlights the diversity of the natural world; and three new episodes of *Ecopia – Intelligent Building, Sustainable Living* (3x'30), an innovative look at the urban landscape.

(6x'30) and *Full Report* (7x'30).

Lastly, DW English Channel has entered into the grid of the new Indonesian DTH service Parabola Orange TV. It will be offered in Orange TV's Smart Package, alongside other top global news, educational and lifestyle networks.



Art Beats



Euromaxx, adapted in China

PLAYBOY TV

Whether it's our spicy latin library or our U.S. productions...
We've got your missing piece

Playboy Trip:
Back In Argentina
(15 x 30') + (1 x 60')

Playboy Trip:
Patagonia
(15 x 30')

Jazmin's Touch
(13 x 30')

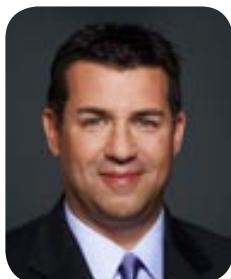
Luli In Love
(9 x 30')

Red Vengeance
(7 x 30')

Visit us at **MIPCOM** at booth #17.22 or contact our Sales Director **Marisa Tamburro**
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STARZ: A PROVEN TRACK RECORD OF SUCCESS



Gene George, EVP, Worldwide Distribution for Starz Media

around the globe.

'Our original series *Spartacus* and *Magic City* have clearly been the biggest successes and 2014's *Black Sails* from **Michael Bay** will be a huge success, as well', he says, and completes: 'We are looking for long-term partnerships: in the past year, we have concluded significant deals with **Moviecity/Fox Latin American Channels (LAPTV)** covering Latin America and **Super Channel** in Canada.'

'High-end series are clearly the biggest draw

StarzMedia (USA) is on an 'amazing trajectory' in the international market, according to **Gene George**, EVP, Worldwide Distribution, who describes its catalogue as a combination of scripted dramatic series and targeted TV movies that have a proven 'track record of success'

with interest remaining strong in *Magic City*. Our international sales efforts for it to date are outpacing *Spartacus*. We are still focused on a few more key broadcast partnerships as we go into production on season 2 for an additional 10 episodes.'

For MIPCOM, the distributor brings several TV movies, including the action/disaster film *F6: Twister* ('90) and the fourth family film in the highly successful *The Dog Who Saved...* franchise, *The dog who saved the holidays* ('90). 'As we increase the original programming on the Premium channel in the US and grow as a business, we are doing all we can to retain worldwide rights to much of that great content,' he says.

'We are faced with a very challenging international market. Several key territories in Europe are struggling economically and this has impacted the appetite from major broadcasters in these countries. Our series are truly special and typically unlike anything seen before on television. They are targeted to a global audience and can be programmed within multiple time

slots and thus give broadcasters added flexibility. Our telefilms work particularly well in late afternoon and post-prime time, while the Christmas movies have been doing well in prime time.'

'We work hard to allow our broadcast partners to launch in their territories as close as possible to the US launch. We are marketing our series in a big way in the US and that benefit is being realized in other countries. We want our partners to be able to capitalize on that timing,' finalizes **George**.



Magic City: top dramatic series



Spartacus Vengeance

FLI: FICTION FORMATS ON TOP



The Argentinean version of *Mi problema con las mujeres*, released in Cannes

BOOTH #H4.32

Frecuencia Latina International (USA) brings to MIPCOM more new productions, including *Historias detrás de la muerte* from Peru, *Volverte a ver*, to find people, and *Mamemo* an animated series, as well as a complete catalogue of fiction and multi-platform formats.

Patricia Jasin, director of International sales explains to PRENSARIO: 'Last year we received a great feedback to our fiction formats. *Mi problema con las mujeres* was adapted by **13 Mares** for **Telefe** (Argentina), and we are promoting it in Cannes. **TV Azteca** adapted *Lejana como el viento* under *Amor Cautivo* in México, and **Teleset** adapted *Contra las Cuerdas* for **RCN** in Colombia.'

MORE HISTORICAL SERIES ON ANTENA 3



Diana Borbon, sales and acquisitions executive, and Jose Antonio Salso, head of Acquisitions and Sales at Antena 3 TV

Despite the difficult situation the Spanish market is going through, **Antena 3**, one of the leading Spanish broadcasters, continues betting on local production series. 'We are very satisfied with the results of our series and it is remarkable the effort everyone is doing. We bring to Mipcom the brand new historical series *Imperium*, a spinoff of *Hispania*', explains **Jose Antonio Salso**, head of Acquisitions and Sales.

Imperium has been shot in the well-known **Cinecittà Studios**. The new drama narrates the story of the praetor that was defeated by the Spaniards. He comes back to Rome after losing everything and will have to fight to recoup his honor.

The distributor also highlights the new season of the comedy *Con el culo al aire*, as well as the dramas *Grand Hotel* and *El Barco*, and the telenovela *Old Bridge's Secret*. 'We highlight many returning series, because they are having excellent audience rates and moreover, a good acceptance in the international markets, especially in Europe, Eastern Europe and Latin America', adds Salso.

Con el culo al aire returns with plenty of comic situations. The main characters are back

BOOTH #R32.27, R33.20



Imperium: new series for MIPCOM

with more economical difficulties and even more rascally skills. The successful comedy shows how different families are forced to move to a campsite because of the economic crisis and how cunning becomes the only way to survive.

Grand Hotel came as the 'revelation drama' to the Spanish market and it is back with the second season. 'Produced by **Bambú Producciones** and distributed by **Betafilm**, the series has seduced both critics and audience', completes Salso.

RT is to launch VIDEO NEWS AGENCY



RUPTLY

QUESTION MORE
at MIPCOM booth # 26.02



rt.com

A+E: REAL LIFE & HISTORY SERIES

A+ENetworks (USA) launches at MIPCOM a big catalogue of real life and history series of documentaries and formats. The first title is the brand-new feature film *Liz & Dick* ('120) produced for **Lifetime Television** that takes viewers behind the headlines of one of the great love stories of all time.



Liz & Dick

My Life Is A Lifetime Movie (8x'60) is a compelling new series that taps into the key components of the Lifetime brand: gripping stories of average women who find themselves caught up in circumstances so outrageous they have to be true.

Produced for **History U**, *Miracle Rising: South Africa* ('120) is an epic legacy of South Africa's

political transformation that culminated in the first free and fair elections in April 1994, while the real-life series *Barter Kings* (14x'30) features teams of entrepreneurs pursuing items they want by trading other items that they currently own.

The Men Who Built America (8x'60) is a history program with the men that built the United States of America: Rockefeller, Vanderbilt, Carnegie, Astor, Ford and Morgan. *Mountain Men* (8x'60) is also about men from USA. Both production were made for **History**.

Duck Dynasty (31x'30) meets the Robertsons, a famous family from Louisiana that does not live in the governor's mansion, but in the backwoods where they operate a sporting empire fabricating, of all things...

On formats, *Dance Moms* follows children's early steps on the road to stardom and their mothers who are there for every rehearsal, performance and bow...all under Miller's



Marielle Zuccarelli, Managing Director, and Mayra Bracer, International Content Sales Executive, Latin America

discerning eyes. And *Monster In-Laws* shines a light on married couples who are at the boiling point with their overbearing in-laws.



The Men Who Built America

SCREENHITS DEBUTS AT MIPCOM

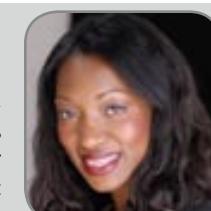
ScreenHits, a global, online marketplace for the buying and selling of TV content, announced the new London-based start-up, which has its official launch at Mipcom.

ScreenHits is based on a proprietary algorithm that predicts the potential success of a TV show that integrates viewer votes amongst other industry data into a formula that assigns a Hit Rate percentage. 'We wanted to create a site that provided buyers with key viewer data on the shows they were considering for purchase,' said **Rose Adkins**, founder and CEO of ScreenHits.

'We are a company made up of former producers, acquisition and sales

executives, distributors and sales agents from **Universal Pictures**, **Warner Bros**, **MTV** and **Fox**, etc. We created a site from the know-how of our industry and created solutions to make the content of acquisition simple and painless.'

In Latin America, the company has closed deals with **MGM Latin America**, **Sony Pictures Television**, **The Hollywood Reporter**, **Microsoft**, **AMC Networks**, **eOne**, **Discovery**, and finalizing deals with **Disney**, **Lionsgate**, **Turner** and **Warner Bros**.



Rose Adkins, CEO and founder of ScreenHits

EONE, ON THE MAJOR LEAGUES



Valerie Cabrera, EVP for Latin America, Iberia and France

Entertainment One (Canada) continues growing as one of the top independent distributors of TV series and films of the international arena. At this Mipcom, it provides a new slate of action adventure and drama series, as well as new romantic comedies and sitcoms.

Set in the Pacific Northwest, *Primeval: New World* (13x'60) is a more adult and visceral adaptation of the original UK production with the same name. There, a new team battles prehistoric and futuristic creatures. *The Spiral* (5x'60) is a drama series

where an underground artist and his band of European young protégés, pull off an ambitious guerilla art project... a full-scale heist of six world-renowned paintings from the most famous European museums.

Saving Hope (13x'60) is a classic title from the distributor: when her fiancé and Chief of Surgery falls into a coma, a doctor must press on to save his life and those of other patients at a downtown Toronto hospital.

Tom, Dick and Harriet ('90) is a romantic comedy movie where a man loses his top admin job when his company is sold to a company owned by a young twenty-something whipper-snapper. Lastly, *Sugar Stars* (14x'30), a real-life sitcom following the team at Petite & Sweet as they create sweet tables for some of the biggest events in the city.



Saving Hope

Valerie Cabrera, EVP for Latin America, Iberia and France, highlights to PRENSARIO: 'This Mipcom promises to be another solid market for eOne, as we continue to offer prime time programming from all genres. Besides the new offering, we have all of our traditional series going into third and fourth seasons.'

BOOTH G3.18

BOOTH #RB.30

DISNEY: ANIMACIÓN, SERIES Y AHORA TAMBIÉN DOCUMENTALES



Disney Media Distribution Latin America: Gustavo Sorotski, Leonardo Aranguibel, Fabiola Bovino, Henri Ringel, Heather Harris, Jack Morera y Fernando Barbosa

Disney Media Distribution Latin America (USA) destaca en MIPCOM la producción original *El Don de Alba*, adaptación de *Ghost Whisperer* para **Telecinco** de España, con 13 episodios de 70 minutos.

También trae *Violetta*, co-producción entre **Disney Channels Latin America** y **Disney Channels Europa**, con colaboración de **Polka** de Argentina, que fue un suceso de explotación 360° con serie de TV, licensing, música y shows en vivo. Y la serie preescolar emitida en **Disney Jr.** *El Jardín De Clarilú*,

con las aventuras de Clarilú y su perro Lápiz. Como novedad, está el documental *The Two Escobars*, dirigido por Jeff y Michael Zimbalist, con la historia del narcotraficante Pablo Escobar Gaviria y Andrés Escobar, el jugador de la selección nacional de fútbol asesinado en Colombia, tras regresar del Mundial Estados Unidos 1994.

'Buscamos generar sucesos prime time en América Latina como *A corazón abierto* en Colombia, con *RCN'*, comenta **Fernando Barbosa**, SVP distribución para América Latina e Iberia. La gran novedad de la división que maneja el ejecutivo es que desde junio le fueron designados los territorios de Europa, Medio Oriente y África, un nuevo gran paso que se suma a cuando le destinaron España y Portugal hace dos años.

Siguiendo con la línea pionera que siempre lo caracterizó, el estudio armó hace un año y medio una división específica de negocio digital en Latinoamérica, que se ha incrementado en



The Two Escobars, primer documental en oferta

los últimos años. Con base en Buenos Aires, Argentina, **Gustavo Sorotski** es el director de distribución digital, que se ocupa de los operadores globales como **Microsoft** (México), **iTunes**, **Netflix** y **Vudu**, próximo a lanzarse en Latinoamérica.

'Trabajamos con compañías regionales y locales como **Telefónica** (*Terra* y *Sunday TV*), **Sky Brasil**, **VTR Chile**, **Cablevisión México** y **Une-EP** Colombia, además de **DLA** y **Cineápolis**, principal player de cine en México que se lanza al VOD. Impulsamos el modelo de



El Don de Alba, adaptación de *Ghost Whisperer* para TeleCinco España



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**BOOTH
#05.02**

SOURCE: CAEM MEDIA MONITOR. PAY TV. 04/10/2012.


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ZODIAK RIGHTS: 'DATING SEEMS TO BE COMING OFF THE BOIL'



Barnaby Shingleton, Head of Entertainment, Zodiak Rights person who takes in a road show and culminates in a big shiny floor entertainment show.

'It was created by I&U (Germany), and it has already been a huge success in Germany on the public broadcaster ARD, and has just secured a major Saturday night primetime entertainment commission for BBC One', explains to PRENSARIO **Barnaby Shingleton**, Head of Entertainment, who also recommends the brand new quiz show *Tipping Point*. 'It's a hit on ITV1 right from its premier episode, the show is due to return to UK screens soon'.

'Most autumn schedules for terrestrial broadcasters are filled with existing tried-

Fox: *THE AMERICANS*

Twenty-first Century Fox Television Distribution (USA) launches at MIPCOM the period drama *The Americans* ('60) about the complex marriage of two KGB spies posing as Americans, as well as *Graceland* ('60) about a FBI agent.

LOS PRODUCTOS DE RESONANT FUNCIONAN



Gonzalo Cilley

grandes, y **Resonant** (con apenas 4 años) lo está logrando. Hoy es referente de buenas ideas y confianza para broadcasters a ambos lados del Atlántico.

Su telenovela *Pobres Rico* generó un vuelco de

audiencias en RCN Colombia. Señala **Gonzalo Cilley**: 'Se convirtió el 23 de agosto en la novela más vista de Colombia, superando a *Pablo Escobar*. Y colaboró para que RCN superase a Caracol en el liderazgo. La novela duplicó su audiencia desde el estreno al presente. Nuestra oficina en Colombia, a cargo de **Guillermo Restrepo**, la coproduce con RCN'.

'Como los realities son hoy el género más popular allí, quisimos propiciarle uno muy bueno a RCN. Y elegimos *Mundos Opuestos* de Canal 13 de Chile, con 40% de share: celebridades y personas comunes conviven separados por un vidrio, unos con todas las comodidades del futuro y otros con las penurias del pasado. Y

< 76 >



BOOTH # LR4.02

and-tested formats including *X Factor*, *Got Talent*, *Dancing With The Stars*, etc. but it is noticeable that ratings are down for many of these established shows in a number of territories', he says.

'Dating seems to be coming off the boil, especially studio dating shows in major territories, although they remain popular with cable networks. Game shows remain the mainstay of prime access for many channels, but very few have broken into primetime where talent shows predominate. Audiences are getting tired of the hyperbole of some talent formats and are yearning for something more authentic and relatable'.

Terrestrial broadcasters are still the only one able to broadcast 'event' programming 'with the size and scale necessary' to attract broad audiences. 'These shows may involve live elements or stunts which can prove expensive for most cable broadcasters. Undoubtedly, they are more risk averse than their Pay TV cousins, given their commercial structures they cannot afford to speculate

In USA for example, Pay TV is leading the way in innovative programming. 'Larger broadcasters remain reliant on sure-fire hits, and helps explains why shows like *The Voice* has swept the globe so quickly, terrestrials need to bring new content to their audiences but without speculating on something created locally. That's when they look to the international market for content solutions'.

'While there have been some examples of docu-reality formats produced in more than one territory (e.g. *Housewives*), often broadcasters prefer to develop their own shows which more closely reflect local audiences. Docu-reality is a difficult genre to 'own' other than the brand so the main opportunity for distributors is selling tape and then local versions off the back of that', completes **Shingleton**.

BOOTH # E3.01

Other shows are the comedy series *The New Normal* ('30) starring a couple that have it all, but something missed: a baby; and the single-camera comedy *Ben and Kate* ('30) that follows a pair of odd-couple siblings and their friends.



Pobres Rico, éxito en Colombia

cada día se disputan quién vive en cuál'.

'De *Había una Vez* (unitarios basados en las más conocidas fábulas infantiles, pero para adultos) ya se han grabado tres capítulos para Antena 3 en España, es una coproducción con Eyeworks España. Hay opciones Holanda, Francia y también ya se está desarrollando para OnceTV en México, en coproducción con Plataforma TV. Escribimos 13 episodios para ellos'.



MIPTV 2012 Stand R.33.20

Contact: Head of Sales and Acquisitions: José Antonio Salsoba jsalsoba@antena3tv.es +34 91 623 08 19
Sales Executives: Pilar Gardón pgardon@antena3tv.es +34 91 623 08 84 Diana Borbón diana.borbon@antena3tv.es +34 91 623 08 29



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BANIJAY: 'OUR FORMATS ARE BOLD AND RISK-TAKING'



Karoline Spodsberg,
Managing Director, Banijay
International

Banijay Group (France) has recently acquired a new production company, **Screenime**, which will give presence in Australia, New Zealand and Ireland as well as growing its distribution catalogue with formats like *Popstars*, the original singing talent show format that has been produced in more than 50 countries worldwide.

Karoline Spodsberg, managing director of **Banijay International**, explains to PRENSARIO: 'We are maturing brand now, our reach is firmly established in Asia, the Middle East and Latin America; not just in terms of sales but also acquisitions to our catalogue too, hence our exciting new Chilean controversial and thought provoking reality show *Opposite Worlds*, which was such a ratings smash in on **Canal 13**'.

'We are flexing our presence around the

world with new people and office moves too: our headquarters are now out of the formats hub of London and we have moved our acquisitions manager, **Fanny Baudry**, from Paris to Los Angeles. The company feels even more "buzzy" these days, we are moving fast and I know the team won't miss a trick.'

Facing MIPCOM, the company closed deals for its new game show *Trust* in the UK, France and Turkey and *Honey Pack the Bags* to China. 'We have had significant success in CEE, Latin America and Asia following our sales pushes in these regions. We'd like to continue this momentum, as well as continuing to build our profile across all sales regions. The established formats markets of North America and the UK present a big focus for us right now'.

'Buyers come to us for formats that are bold and risk-taking', says **Spodsberg**, and continues: '*Trust* is one of the most tension-filled game shows, requiring two total strangers to work together in order to amass a prize pool of cash. It's in production in France and Turkey and on its way to the UK.'

Banijay also launches *Art of Survival*, a



BOOTH OUTSIDE ON THE PARVI

From Chile to the world, *Opposite Worlds* is the brand new reality format of the distributor

suspenseful and action-packed reality series, where teams of artists must undertake a lengthy international journey. It performed extremely well in Sky UK and we think that broadcasters all over the world will respond to this culturally valuable reality series about truly talented individuals', she says.

'We feel that the international market is regaining its optimism after several years characterized by financial downturn and our clients are looking for original and exciting formats like the kinds we have. We are ambitious and excited about the future', completes **Spodsberg**.



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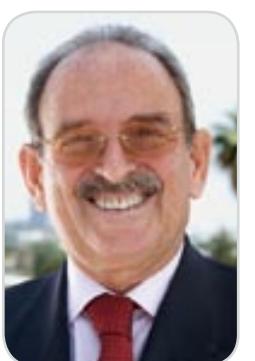
GLOBAL AGENCY ACQUIRES WORLD WIDE ENTERTAINMENT BRAND

Global Agency has entered in the business of ready-made content distribution, trading under the banner of **World Wide Entertainment**, after acquiring the brand rights to the leading Australian factual entertainment distributor.

World Wide Entertainment focuses on representing premium-finished programs from producers from around the world. Is a joint venture

between **Global Agency** and **Tims Productions**, the makers of the hit show *Magnificent Century*. The company is controlled by **Global Agency** founder and CEO **Izzet Pinto**, and continues to build its world-renowned catalogue of high-quality light entertainment formats and dramas. **Pinto** says: 'Our aim is to make World Wide Entertainment the industry's leading distributor of factual entertainment'.

MÁS SCI-FI CON LEDAFILMS



Pedro Leda, CEO

Además de su tradicional catálogo de películas de acción y familiares, que incluye el material de los estudios de Hollywood **Paramount Dreamworks**, **Ledafilms** (Argentina) presenta en MIPCOM un slate de series de ciencia ficción, drama y animación.

Continuum (10x'60) es una nueva serie sci-fi donde una mujer policía en 2007 vigila a un grupo de terroristas convictos que están a punto

de ser ejecutados. En plan de fuga, los presos hacen estallar un artefacto explosivo que crea un espiral de fuerzas y los envía a 2012.

World Without End (8x'60) se desarrolla en el mismo pueblo ficticio de *Pillars of the Earth* (otra serie exitosa de Ledafilms) y combina drama y acción, donde un asesino a sueldo es enviado a matar al rey del lugar.

Muy llamativa es *Barça Toons* (13x'15) serie animada para la familia sobre el célebre equipo de fútbol catalán, con las animaciones de Messi, Iniesta y compañía viviendo aventuras. También se destaca *BondiBand*, serie animada de producción original realizada en asociación con **Mondo TV Spain** y **Exim Licensing**, que se estrenó con gran éxito en **Disney XD** en



Continuum

América Latina. Es un producto pensado para pleno desarrollo 360°.

En películas, se destaca el thriller de acción *The Expatriate* ('90) con **Aaron Eckhart**, sobre un ex agente de la CIA que se ve obligado a darse a la fuga con ella cuando sus empleadores los traicionan. Y *Albert Nobbs* ('11), nuevo drama estrenado en cine con **Glenn Close**, sobre una mujer disfrazada de hombre que busca sobrevivir en la Irlanda de finales del siglo XIX.

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4G: DESPLIEGUE DE NUEVAS REDES LTE EN LATINOAMÉRICA

Un gran impulso vienen teniendo las redes 4G (LTE) en América Latina. Al cierre de esta edición, se contabilizaban 7 redes LTE comerciales en América Latina: **Antel** en Uruguay; **Sky** en Brasil; **UNE** en Colombia; **Orange** en República Dominicana; y **AT&T Mobility**, **Claro** y **Open Mobile** en Puerto Rico.

Según 4G Americas, actualmente se encuentran en prueba otras cinco redes: **Personal** y **Movistar** en Argentina; **Entel** en Chile; **Wind** en República Dominicana; y **Claro/Enitel** en Nicaragua. **Erasmo Rojas**, director de 4G Americas para América Latina y el Caribe, señala: 'No hay dudas de que América Latina continúa viendo una aceptación impresionante de la banda ancha móvil. Sumada a la disponibilidad de nuevo espectro, LTE ofrece amplias oportunidades para la conectividad de Internet móvil y una nueva experiencia del usuario tanto para empresas como para consumidores, como así también un gran impulso para la economía'.

LTE es la norma mundial para la próxima generación de redes móviles, y cuenta con el respaldo de virtualmente todos los operadores importantes de la industria. La misma ya fue probada por operadores incumbentes en países como Argentina, Bolivia, Brasil, Chile, República Dominicana, Nicaragua, México y Perú. En base a datos de **Informa Telecoms & Media**, 4G Americas prevé que, para 2015, habrá 40 operadores latinoamericanos que ofrecerán servicios LTE con más de 20 millones de suscripciones LTE.

Vicki Livingston, encargada de Comunicaciones para 4G Americas, explica: 'Entre los numerosos beneficios de la tecnología LTE

está la flexibilidad de que se despliega en una amplia variedad de bandas de espectro y su escalabilidad para operar en diversos anchos de banda en hasta 20 MHz. Frente a la escasez de espectro, LTE les da a los operadores la tecnología de banda ancha móvil más espectralmente eficiente disponible hoy'.

Actualmente, el 95% de las conexiones móviles en América latina en la actualidad emplean tecnologías 3GPP tales como GSM, HSPA y LTE. Al término de 2011, había 604 millones de conexiones 3GPP, entre ellas 74 millones de conexiones a banda ancha móvil HSPA. HSPA y HSPA+ son el sustento del mundo de la banda ancha móvil, y les dan a los operadores la flexibilidad de satisfacer las crecientes necesidades de tecnología inalámbrica avanzada que plantean los clientes hoy y en el futuro y serán las tecnologías de banda ancha móvil líderes durante al menos la próxima década, proveyendo una presencia global para los operadores, roaming internacional y velocidades robustas de banda ancha móvil. Hay 79 redes HSPA comerciales en 33 países de América latina y el Caribe al día de hoy, de las cuales 33 fueron actualizadas a HSPA+ en 20 países. La evolución natural de la base de clientes 3GPP será a LTE, siempre y cuando haya atribuciones de espectro en el mercado.

Rojas completa: 'Existe preocupación respecto de la atribución oportuna de bandas

REDES 4G EN AMÉRICA LATINA (SEPTIEMBRE 2012)

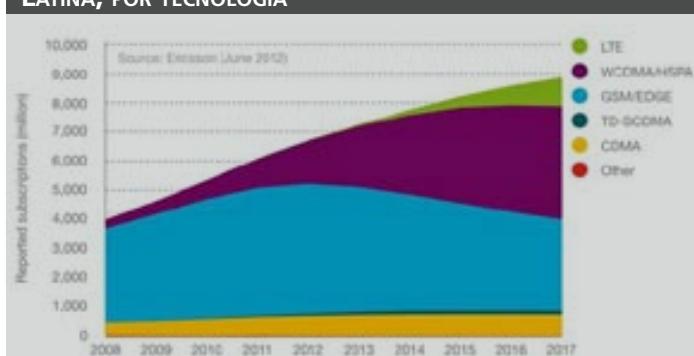


Fuente: 4G Americas

de espectro debidamente armonizadas a nivel mundial en América Latina. Los gobiernos de la región están trabajando para agregar más espectro en licitaciones orientadas al mercado libre. Para incentivar las inversiones considerables que se necesitan de parte de los operadores, 4G Americas enfatiza la necesidad de reglas equitativas y transparentes para licitar bandas de espectro armonizadas a nivel internacional en toda la región Américas'.

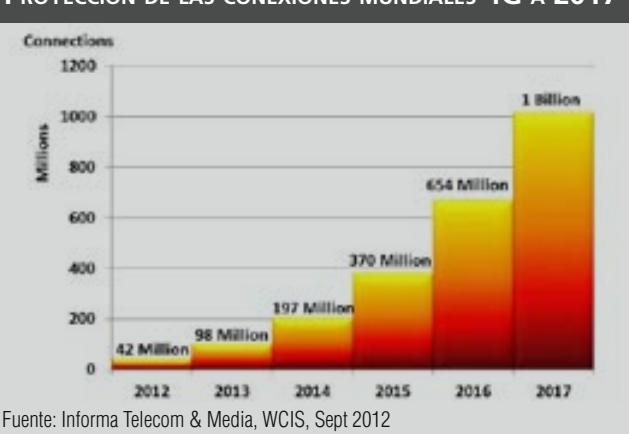
Las bandas de espectro que se prestan para el despliegue exitoso de LTE en las Américas incluyen las de 700 MHz, 1.7/2.1 GHz y 2.6 GHz. La subasta de la banda de 700 MHz de los EUA en 2008 fue un motor clave para la inversión en despliegues de redes LTE y condujo a que EUA se posicionara como líder en términos de suscriptores LTE. Estas bandas de espectro son consideraciones importantes para el futuro exitoso de las comunicaciones móviles de toda la región Américas.

CRECIMIENTO DE LAS REDES MÓVILES EN AMÉRICA LATINA, POR TECNOLOGÍA



Fuente: Ericsson, Junio 2012

PROYECCIÓN DE LAS CONEXIONES MUNDIALES 4G A 2017



Fuente: Informa Telecom & Media, WCIS, Sept 2012



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Honorilton Gonçalves y Paulo Calil de Record Brasil junto a Denise Assumpção y Enrique Juárez, NBCUniversal



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

Eduardo Leal, content research and acquisitions en GloboStar Brasil SBT Brasil: León Abravanel Jr., director de producción, Daniela Beyruti, directora, y Richard Vaun, asesor de inversionista.

Fernando Sugueno, director de programación, Diego Guebel, nuevo director artístico, y Goyo García, adquisiciones de Band (Brasil) con Luis Fernambuco, director de programación de laSexta, Andrés Varela, socio de Imagina, y José Miguel Contreras, CEO de laSexta, todos de España



Mauricio Tavares director de adquisiciones de Rede TV! y Mónica Pimentel, head of program de TV Omega



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



Daniel Conti, director Canal Glitz; Fabio Medeiros y Bermando Armalo, adquisiciones Esporte Interativo, todos de Brasil

Alberto Niccoli Jr., Sony Brasil; Henri Ringel, Disney Latin America; T.C. Shultz, Sony Latin America & Brasil; Ben Pyne, presidente de Disney Media Distribution



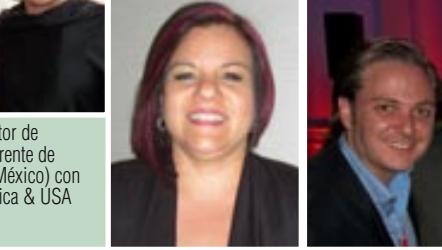
Carolina Rojas Pico, programming manager de CadenaTres, México



Brasil: Kiko Mistrorigo, productor de TV PinGuin, Elcio Filho, Senior Programmer de TV Escola, y Fernando Dias, productor de Grifa Filmes



New media: Karl Loriega, director de contenidos, y Susan Rivera, gerente de adquisiciones de TotalMovie (México) con Leila Oliveira, Terra Latin America & USA (centro)



Televisa compras, a pleno: Jaime Aguilar, Carlos Sandoval, Alberto Ciurana y Adrián Echegoyen



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



DLA adquisiciones: Alessandra Castanho, Pablo Iacovello y Jennifer Barany



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



Televisa Networks, adquisiciones: Karina y Ana Lidia Montoya

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



Cindy Kerr, general director of acquisitions, of Turner.



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



Red Uno, Bolivia: Sergio Piasek, asesor de contenidos y producción nacional, Carola Arze, adquisiciones, y Julio Romero, gerente de programación



Daniel Zanardi, Adrián Suar y Eduardo Fernández de Artear; Martín Kweller, Endemol Argentina; Mariano Elizondo, Ideas del Sur; Pablo Codevilla, Artear



Artear, Argentina: Walter Sequeira, acquisitions manager, y Facundo Bailez, acquisitions executive



Luis Fernández, director de Univisión Studios



Grupo Alavvisión: Analida López, Marcela González e Ignacio Barrera

Lucía Suárez, Marisa Piñeiro y Alejandro Harrison de Pramer; Jessica Franco, Claudio Villarruel de OnTV, Julian Rousseau de Anima; Julieta Shama y Ricardo Pichetto, de Eyeworks Cuatro Cabezas

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

Lorencita Santamaría, Fabio Ardilla de El Tiempo, Sylvia Zuloaga Tovar de Telmex, Juan Manuel Castañeda y Olga Novaro de CityTV Colombia con Pablo Massi, gerente comercial, Eric Jurgensen, gerente general, y Luis Guillermo Camacho, director de imagen, todos de América TV de Perú



RCN Colombia, adquisiciones y ventas: Alexandra Fernández, directora de integración de producto; Ricardo Cruz, director de adquisiciones; Sara Gutiérrez, directora de programación; María Lucía Hernández, SVP international sales



Pay TV más new media: Andrea Cuartas y Francisco Morales de Turner, Ralph Haiak (Construir TV), Fernando Gastón (Viacom) y Eduardo Miri (Construir TV)



Bazuca, Chile: Andrés Espinoza, subgerente de contenidos, Rodrigo Terrazas, CEO



Canal 13, Chile: Patricio Hernandez, programming director, Manuela Velasco, head of projects and content, and Juan Ignacio Vicente, acquisitions manager



Marcelo Bravo Canepa, Mauro Valdés Raczyński, Francisco Espinoza y José Montesinos de TVN Chile con Alejandro Carballo de Telefilms



Venevision ventas y adquisiciones, en su ya tradicional cocktail: Miguel Somozas, Manuel Pérez, Soledad Leiva, Daniel Rodríguez, Héctor Beltrán y César Díaz



MTV Networks Latin America/Viacom, compras: Tatiana Rodríguez, Nick; JC Acosta; y Migdalsy Silva.



Buyers de Chile: Francisco Henríquez y José Miguel Sánchez de Mesa, Juan Ignacio Vicente de Canal 13, María de los Angeles Ortiz y Carolina Zúñiga de Chilevisión



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



Enrique Juárez, NBCUniversal, con Roberto Ríos de HBO, la actriz Monica Raymund, Daniel Alvarez, HBO; Isabel Quintero, Beatriz O'Higgins y Eduardo Ruiz, de A&E Olé Networks



TC Ecuador: Luis Rivadeneira, director financiero-administrativo, y Carlos Coello, director general



Ecuavisa: Xavier Alvarado, presidente de Corral de Teleamazonas Ecuador



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



Wapa TV, Puerto Rico: Joe Ramos, presidente, y Jimmy Arteaga, VP of programming and promotion

TELEFE: ALIANZA ESTRÁTICA CON PRODUCTORES LOCALES



Sebastián Ortega, presidente de Underground, y Tomás Yankelevich, director global de contenidos de Telefe

Entre enero y agosto de este año, Telefe recuperó el liderazgo en el mercado televisivo argentino, tras un año y medio de gestión de **Tomás Yankelevich**, director global de Contenidos, que en febrero de 2011 tomó control del área de programación y producción del broadcaster.

Según Ibope Argentina, hasta mediados de septiembre Telefe estaba ganando el año por una diferencia de 1.7 puntos de rating, promediando 11.4 puntos frente a su principal competidor **El Trece**, con un rating de 9.7 puntos, que en 2011 había terminado primero.

En 2012 y con el liderazgo de **Tomás Yankelevich** como director global de Contenidos, el



La Voz Argentina es un formato de talento musical con un twist en relación a los formatos emitidos en el pasado

ARGENTINA: TOP 10 DE PROGRAMACIÓN (AGOSTO 2012)

Pos.	Programa	Canal	Fecha de Emisión	Género	Rating	Share
1	Graduados	Telefe	01/08/2012-31/08/2012	Telenovelas	24.5	33.8
2	Show Match	El Trece	02/08/2012-31/08/2012	Humorísticos	22.2	34.2
3	La Voz Argentina	Telefe	05/08/2012-26/08/2012	Entretenimiento	21.5	33.1
4	Torneo Inicial II	TV Pública	05/08/2012-26/08/2012	Deportivos	19.6	30.6
5	Dulce Amor	Telefe	01/08/2012-31/08/2012	Telenovelas	19.5	30.5
6	Show Match 2	El Trece	08/16/12	Humorísticos	18.6	32.7
7	Dulce Amor 2	Telefe	08/16/12	Telenovelas	17.8	30.6
8	Cine Del Viernes	Telefe	08/17/12	Filmes	17.4	25.8
9	Sos mi Hombre	El Trece	21/08/2012-31/08/2012	Telenovelas	16.8	23.1
10	Copa Argentina III	TV Pública	08/08/12	Deportivos	16.8	23.3

Fuente: Ibope Argentina



Graduados fue el programa más visto en agosto en Argentina con un share promedio del 46%

TV y 13 Mares, esta última del actor **Mariano Martínez**, cuyo estreno totalizó 21.1 puntos de rating; es un formato original peruano distribuido mundialmente por FLI.

Los miércoles tiene al aire *La dueña* con **Mirtha Legrand** (**Endemol**), que resultó una gran revolución en su estreno por el regreso de la diva a la ficción, y ahora se mantiene con buen nivel de audiencia. Y tiene en etapa de producción dos series más que se estrenarán antes de fin de año: la comedia musical *Quitapenas* y la serie *Mi viejo verde*. *La Dueña* y *Mi problema...* se programan a las 10.15-10.30pm, y anteceden a otro producto punta de lanza del canal: su tira diaria para el late prime time, *Dulce Amor*, una telenovela tradicional que promedia 20 puntos de rating y 45 de share a las 11pm.

Otro rasgo distintivo de Telefe ha sido su apuesta por la música. Por un lado, adaptó el formato mundialmente exitoso *La Voz* (**Talpa**) que fue en agosto el tercer programa más visto de la TV local con 21.5 puntos de rating y 33.1% de share los domingos en prime time. Tras *La Voz*, programó su segunda serie americana —además de *Los Simpsons*, *Glee*, también de **Fox**. A la vez estrena *Operación Triunfo*, la *Banda*, una nueva versión del formato que ya había emitido años anteriores.

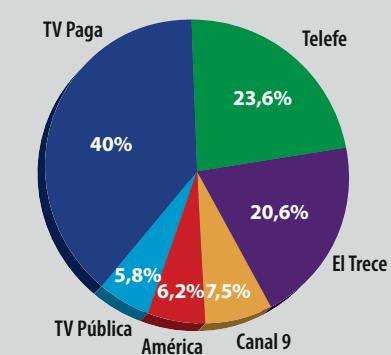
canal inauguró una nueva etapa: un rasgo distintivo es el fuerte incremento de la producción local ya sea a través de su propia fuerza productora, como en alianza con principales productoras independientes del país.

Recientemente, renovó por dos años más su alianza estratégica con **Underground**, productora de **Sebastián Ortega**, con el objetivo de continuar incrementando el número de proyectos, ya sean telenovelas, unitarios y otros contenidos. En el pasado, Underground desarrolló la comedia *Los exitosos Pells*, realizada junto a **Endemol**—otra de las principales casas productoras de Argentina— y el unitario *Lo que el tiempo nos dejó*.

Ambas productoras y **Telefe** producen ahora el programa de mayor audiencia de la TV local: la comedia diaria *Graduados*, que promedia 23 puntos de rating y 46% de market share en prime time de lunes a viernes, superando en agosto a *Showmatch*, el programa de entretenimiento conducido por **Marcelo Tinelli**—que incluye el concurso *Bailando por un Sueño*— que hasta ahora había tenido un liderazgo absoluto en los últimos años.

A lo largo del año, Telefe ha ido adaptando su grilla de acuerdo a los estrenos. En algunos meses emitía una serie distinta cada día de la semana. En septiembre lanzó la versión local de la comedia romántica *Mi problema con las Mujeres* (emitida los lunes), fruto de un acuerdo entre **Frecuencia Latina International** (USA) y las productoras **Resonant**

ARGENTINA: MARKET SHARE POR CANALES (AGOSTO 2012)



Fuente: Ibope Argentina

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CANAL FUTURA CELEBRATES ITS 15TH ANNIVERSARY



Lucia Araujo, general director of Canal Futura

Founded in 1997 in Brazil, **Canal Futura** is a social project of communication of public interest accomplished through partnerships with the private initiative and the non-profit sector.

Lucia Araujo, general director of **Canal Futura**, explains to PRENSARIO: 'We seek to enrich people's daily development, offering entertainment and useful knowledge for life. Our programming is dedicated to promoting ethnic and racial equality, community spirit, entrepreneurship and cultural pluralism, combining education and entertainment'.

'We have joined forces with institutions and social networks, encouraging communities to develop projects in cooperation with **Futura**'s outreach work and programming teams,' she adds.

2012 marks channel 15th Anniversary on-air. 'During all this time, we have provided quality programming, thus being awarded many times. Our shows promote equality, entrepreneurship, cultural pluralism and public awareness of important issues reaching audiences all over the world'.

The documentary *Armed* ('52) for instance, shows the reality of Brazil, a country that, despite of being of the BRICS is in the route of international drug trafficking and still has public security, corruption and gun control issues. *Students House* (10x'20) talks about one of the most urgent topics on the global agenda:



sustainability and energy resources. It shows how young people deal with these issues and *Armed* (*Final Destination: Education* 7x'52) investigates the countries with best educational systems according to PISA.

Completes **Araujo**: 'We are looking forward to establish partnerships with channels in the Americas, Europe and Portuguese language countries, with whom we have a very strong connection. We will also carry on our research for films, documentaries with non-violent content about environment, social issues, and health, besides kid's specials for the end-of-year'.

LOS DRIVERS DE GLOBOSAT: SEGUNDA PANTALLA Y SOCIAL TV



André Nava, gerente de nuevos medios

El área de nuevos medios de **Globosat**, el programador de TV de paga más importante de Brasil y Latinoamérica, sigue innovando y potenciando nuevas ofertas *on demand* para el mercado local.

La compañía lanzó **Philos TV**, que comenzó como una franja de programación a las 9pm en **Globosat HD** y ahora es un canal VOD de documentales, conciertos y contenido cultural. Son siete en total las opciones del programador, algunas gratuitas y otras de pago para suscriptores de TV de paga.

Philos TV se lanzó en septiembre como propuesta SVOD en **NOW**, el sistema VOD de **Net Servicios**. Está disponible en varias operadoras más, y tiene una versión "everywhere" para acceder a su contenido desde iPad, iPhone, Android, SmartPhones, PCs, etc.

André Nava, gerente de Nuevos Medios, señala: 'Desde hace dos años cambiaron las demandas, y el suscriptor está más ávido de las propuestas OTT y TV Everywhere'. Entre ellas está **Muu**, lanzado en 2011 con **NET** y ahora también disponible en **CTBC**, y lo estará para

tres operadores más a fin de año. Es una sistema clásico de VOD multigénero, con los mejor del portafolio de canales Globosat. 'La estrategia es desarrollar productos no lineales exclusivos para clientes Pay TV', dice.

La tercera propuesta es **PremierFC.com**, un producto 100% "everywhere" con el campeonato brasileño en vivo. **Telecine Play** ofrece películas gratis para los suscriptores de ese paquete de canales Premium. 'Está disponible en **NET**, **GVT**, **OiTV** y **Vivo TV** y desde septiembre en **Claro TV**, también', comenta.

Completan **BIS**, con shows musicales; **Receita GNT**, un compilado de recetas culinarias de ese canal, disponible a través de STB o TV Everywhere; y **Combate**, con eventos de lucha en vivo para el suscriptor del canal. 'Este último también tendrá una versión SVOD para los no suscriptores del canal, pero sí de Pay TV', remarca.

'El objetivo final es que nuestras marcas estén donde el suscriptor esté, por eso el sentido de la "movilidad" en todas nuestras propuestas. 2013 será el año de la madurez de algunos de nuestros productos. Creo que las tendencias van hacia la segunda pantalla y el social TV, dos tendencias fuertes y consolidadas en Europa y Estados Unidos', finaliza Nava.

BoxBRAZIL: NUEVOS JUGADORES EN EL MERCADO BRASILEÑO



Cícero Aragón, CEO

BoxBrazil produce y distribuye cuatro canales para Brasil, disponibles en SD y HD que estarán en las grillas de los operadores anteriores de fin de año, producto de la ley de Servicios de Acceso Condicionado (SeAC), la cual obliga a los operadores a incluir un canal de contenido brasileño independiente por cada seis de contenido calificado (todos aquellos que no transmiten noticias, deportes e internacionales).

'Ese contexto potenció el desarrollo de canales locales con contenido propio', explica **Cícero Aragón**, CEO de BoxBrazil. Y añade: 'Prime BoxBrazil es un canal de películas, miniseries y cortos brasileños (12 horas de contenido independiente); **Music BoxBrazil** es de música; **Travel BoxBrazil** es de turismo y estilos de vida; y **Fashion TV Brazil** tomó la marca internacional y es distribuido en exclusiva para Brasil'.

Inicialmente, los canales serán únicamente para Brasil, pero **BoxBrazil** tiene planes de expandir la señal a otros mercados de Latinoamérica y Europa en un futuro próximo. 'Tendremos señales en español e inglés para los otros mercados. Trabajaremos que muchas productoras locales para cumplir con las cuotas de programación independientes', completa **Aragón**.



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TELEVISA NETWORKS: REBRANDING DE CANALES Y MÁS PRODUCCIÓN ORIGINAL



Bruce Boren, VP

Con 17 señales propias y tres de terceros, **Televisa Networks** es la programadora de TV de paga más grande de Latinoamérica, con cobertura también en Estados Unidos, Canadá, Europa y Oceanía. 'MIPCOM es un mercado de gran importancia para nosotros, ya que por un lado buscamos de contenidos y formatos para nuestras señales, y por otro las promocionamos para aumentar nuestra cobertura mundial', destaca a PRENSARIO **Bruce Boren**, VP.

Fernando Muñiz, director general de ventas internacionales, y **Valentina Lauria**, directora de ventas Europa y África y, desde abril, Canadá, promueven su señal para niños **TiiN** en



Europa, y **TNL** en Portugués para los territorios africanos de habla portuguesa, además de Brasil. Y por otro lado, **Ana Lydia** y **Karina Montoya**, del área de programación, están a la búsqueda de contenidos para las señales.

Entre las principales novedades de la compañía, está el *rebranding* del canal de comedias **Clásico** que cambió su nombre a **Distrito Comedia**, ofreciendo una imagen inspirada en el lenguaje visual de los cómics, de donde se

tomaron elementos como la cuadrícula y la tipografía, entre otro', describe **Santiago Kuribreña**, director de publicidad y promoción de **Televisa Networks**.

En una clara apuesta por la producción original, **Telehit** estrenó la serie de suspenso **#Hoy Soy Nadie** (14x'30'), que se emite semanalmente en el prime time de la señal SD y HD. **Carlos Murguía**, productor de la serie, destaca la historia 'original y



#Hoy Soy Nadie



moderna' que involucra el uso de tecnologías y redes sociales tanto en el desarrollo de la trama, como en el lenguaje visual de cada capítulo.

Finalmente, la señal de música **Bandamax** emitirá el 24 de octubre los **Premios Bandamax** desde el Palacio de los Deportes, para premiar lo mejor de la música gruppera. 'Se transmitirá en vivo para México, Latinoamérica y Estados Unidos, y las redes sociales también serán protagonistas para el backstage y el detrás de cámaras', explica **Miguel Ángel Fox**, encargado de la producción del evento, realizado en conjunto por **Televisa Networks**, Editorial Televisa y **Televisa Radio**.

BROADCASTERS

TC: MÁS PRODUCTO ECUATORIANO AL MUNDO



Carlos Coello, gerente general

Carlos Coello, gerente general, describe a PRENSARIO el momento de **TC Televisión**, uno de los broadcasters líderes de Ecuador. 'Actualmente el mercado ecuatoriano está más competitivo que años anteriores, pero seguimos conservando el liderazgo en los targets más importantes que son amas y personas de 18+', explica.

'Los programas que se mantienen en los

primeros lugares son *Mi Recinto*, *Guerra de Sexo*, *Capos de la Risa* (producción original), y entre los enlatados se destacan en el horario de las mañanas, las novelas clásicas, y las novelas de la tarde. Seguimos trabajando con nuevos formatos internacionales y preproducción de nuevos programas, que se transmitirán en horario estratégicos'.

'La audiencia local busca programas concursos, entretenimiento y humorístico, mientras que las telenovelas continúan siendo el principal género en las parrillas de programación', completa.

En cuanto a las ventas internacionales, el ejecutivo destaca la alianza con **World Media Picture** (USA) de **Juan Fernández** por su producto estrella: la telenovela juvenil **FanatiKDA**, que está teniendo 'buena acogida' según Coello.



FanatiKDA, serie juvenil distribuida por WWP, Booth # 05.21

'Estamos esperando tener nuevas producciones para brindar al mercado diversos géneros de programas', agrega.

Y completa: 'Nuestra expectativa a largo plazo es darnos a conocer en el mercado internacional con nuestras producciones ya que es un plaza difícil de incursionar por el posicionamiento de las grandes casa productoras'.

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THE AMAZING PROFESSOR AMBROSIUS' MANSION
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THE WIT: EL AUGE DE LA #SOCIAL TV EN LATINOAMÉRICA

Cuando se habla de "interactuar con un programa de televisión", fenómeno conocido comúnmente como Social TV y que supone un creciente desafío para los actores del mundo televisivo, los estudios realizados en las redes sociales por la agencia The Wit, líder de estudios en medios audiovisuales y digitales, demuestran la gran vitalidad de Latinoamérica posicionándose como el continente con mayor progresión esta temporada. A través de una herramienta exclusiva de análisis de opiniones y de medidas cuantitativas en redes sociales (The Witspotter), The Wit entiende este dinamismo latinoamericano debido a tres tipos de fenómenos:

1- La alta penetración de las redes más utilizadas para comentar programas durante su emisión: Facebook tiene en Latinoamérica una penetración particularmente fuerte ya que 5 de los 10 top mercados en términos de "reach", según Facebook.com, son en Latinoamérica. En Chile llega hasta el 90.9% de usuarios online, es el país con mayor penetración en el continente.

Facebook tiene en Latinoamérica un mercado soñado ya que no solo es la red social más popular del continente, sino que sigue registrando un crecimiento récord (casi ha doblado su número de usuarios en un año y medio). En número de

2 - Las estrategias de los canales en Facebook y Twitter: los actores del mundo audiovisual Latinoamericanos son los más "activos" a nivel mundial y usan intensivamente la promoción online por delante de EEUU y de Europa. Venezuela, Chile y México, son los países que de forma más sistemática crean una página Facebook oficial para un nuevo programa (el 53% de los programas estrenados desde septiembre 2011 en estos 3 países, mientras que solo el 28% de los nuevos programas a nivel mundial, o el 36% en EEUU). Venezuela y México lideran el ranking mundial, si se considera el ratio de nuevos programas con cuenta oficial Twitter.

3 - Acompañando a las estrategias de promoción de los canales, la "actividad social" es un fenómeno donde Latinoamérica destaca por el "engagement" de los televidentes en Internet, o sea por su enganche y su participación intensiva en este tipo de interacciones. En lo que llevamos de 2012, Chile es el país donde los usuarios online tienen el " compromiso" más fuerte con respecto a los programas de televisión: sobre los 22 estrenos analizados en Chile, el promedio era de 5.200 comentarios (Facebook + Twitter) por estreno, mientras que el promedio mundial es de 1.700

comentarios por programa, 2,800 en Estados Unidos.



con mas "engagement", con un promedio de 18.000 comentarios por estreno, los últimos realities chilenos como Pareja Perfecta, Amazonas o Mundos Opuestos superaron éxitos de otros mercados como La Voz en Argentina o México, y las mejores telenovelas de la temporada.

Ficción: representan el 45% de los estrenos, el 51% de los comentarios, un promedio de 3.349 comentarios por programa. Brasil lidera en este caso debido al tamaño de su mercado (Gabriela es la telenovela más comentada del continente en lo que va de año), pero Chile y Argentina están casi al mismo nivel. Programas mexicanos suelen tener comunidades muy importantes de seguidores en Facebook y Twitter, pero generalmente menos "actividad social" durante los estrenos.

Talk Show: representan el 6% de los estrenos, el 9% de los comentarios, un promedio de 4.230 comentarios por programa. Brasil, sobre todo, contribuye a este resultado.

Los menos comentados:

Juegos televisivos: representan el 8% de los estrenos, el 4% de los comentarios, un promedio de 1.539 comentarios por programa.

Programas factual (documentales, docu-realities, docu-soaps): representan el 22% de los estrenos, el 7% de los comentarios, un promedio de 1.014 comentarios por programa.

Caroline Servy es directora ejecutiva de la agencia de The WIT – World Information Tracking –, agencia líder del mercado en estudios audiovisuales, Social TV, Web TV y branded content. The Wit estreno en septiembre el boletín The Wit Diario, una letra diaria en español sobre nuevos proyectos, estrenos de formatos en el mundo. www.thewit.com

TWITTER: LOS ESTRENOS MAS "COMENTADOS" DE LA TEMPORADA EN AMÉRICA LATINA

Nº	Programa	Estreno	Canal (País)	Tema
1	Pareja Perfecta, hasta que la competencia los separa	8/26/12	Canal 13 (Chile)	Reality
2	Na Moral	7/5/12	TV Globo (Brasil)	Talk show
3	Amazonas, famosos perdidos en la selva	7/17/12	Chilevisión (Chile)	Reality
4	Gabriela	6/18/12	TV Globo (Brasil)	Telenovela
5	La Voz Argentina	7/1/12	Telefe (Argentina)	Concurso de talento
6	Sos mi hombre	8/21/12	El Trece (Argentina)	Telenovela
7	Soltera otra vez	5/27/12	Canal 13 (Chile)	Comedia
8	Cachito de Cielo	6/11/12	Canal de las Estrellas (Mexico)	Telenovela
9	Escobar, el patrón del mal	5/28/12	Caracol (Colombia)	Telenovela
10	No basta con ser bella	4/19/12	Canal 13 (Chile)	Docu-soap

Fuente: The Witspotter (servicio exclusivo de análisis y monitoring en las redes sociales de la agencia The Wit)

usuarios, Facebook es seguido por Windows Live Profile, Orkut (en Brasil, principalmente), y Twitter (comScore, Septiembre 2011).

Aunque su popularidad no es tan fuerte al nivel de uso general, Twitter revela su potencial a la hora de interactuar en tiempo real. Según un estudio realizado por The Wit (Junio 2012) sobre todos los nuevos programas estrenados en Latinoamérica entre el 1 de enero y el 24 de junio de 2012, Twitter representaba el 96% de los comentarios emitidos por usuarios durante el estreno.

más comentados fueron:

Entretenimiento: representan el 19% de los estrenos de la temporada, pero sin embargo el 29% de los comentarios, un promedio de 4.684 comentarios por programa. Chile es el país

FACEBOOK: LOS PROGRAMAS MAS "SOCIALES" DE LA TEMPORADA AMÉRICA LATINA

Nº	Programa	Estreno	Canal (País)	Tema
1	Pánico na Band	4/1/12	Rede Band (Brasil)	Sketch show
2	Graduados	3/12/12	Telefe (Argentina)	Comedia
3	Soltera otra vez	5/27/12	Canal 13 (Chile)	Comedia
4	Mundos opuestos	1/15/12	Canal 13 (Chile)	Reality
5	Gabriela	6/18/12	TV Globo (Brasil)	Telenovela
6	La Voz Argentina	7/1/12	Telefe (Argentina)	Concurso de talento
7	La Voz... México	9/11/12	Canal de las Estrellas (Mexico)	Concurso de talento
8	Infames	2/13/12	Cadena Tres (Mexico)	Serie
9	Por ella soy Eva	2/20/12	Canal de las Estrellas (Mexico)	Telenovela
10	Perla, tan real como tú	10/23/11	Canal 13 (Chile)	Scripted reality

Fuente: The Witspotter (servicio exclusivo de análisis y monitoring en las redes sociales de la agencia The Wit)



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NEW MEDIA

SUNDAY TV: 'EL CONSUMO NO-LINEAL DE CONTENIDO CONVIVIRÁ CON EL FORMATO LINEAL'



Pedro Rolla, director de Mídia



Terra ha sido en los últimos cinco años no sólo el más importante servicio de distribución digital de contenidos en Latinoamérica, sino también una de las principales compañías a nivel de innovación, servicio y producto. Dedicado ahora exclusivamente a noticias y deportes, Terra lanzó a comienzos de 2012 el servicio de entretenimiento **Sunday TV** —la evolución de **Terra Video Store**—, bajo un modelo de suscripción (SVOD) con 3.000 títulos, y otro de alquiler con 4.000 títulos, que ofrecen series, películas, recitales y programación infantil. Se puede accederse desde la PC, SmartTVs (LG, Philips, Samsung y Panasonic) o aplicativos de iPad, iPhone y Android.

'A agosto, teníamos 500.000 personas registradas, siendo Brasil el principal mercado, seguido de México, Argentina, Chile, Colombia y Perú. Y 100.000 suscriptores que abonan aproximadamente 10 dólares mensuales para acceder a nuestra librería. Si bien hay contenidos regionales, buscamos que cada país tenga su contenido local', explica **Pedro Rolla**, director de Mídia de **Terra Latin America y US Hispano**.

Sunday TV tiene acuerdos con las majors **Disney** (*Avengers* se lanzó en septiembre) y **Sony**, además de promover fuertemente el contenido independiente, a través de asociaciones con festivales de música, cine, etc., como el caso del *Festival de Cine Judío* que se desarrolló en São Paulo en agosto.

En el modelo de alquiler, se solicitan más contenidos de acción/policial (series y películas), seguido de musicales e infantiles, mientras que en el modelo de suscripción los infantiles son los más accedidos. 'El consumo no lineal de contenido convivirá con el formato lineal, ya que muchos aún prefieren que alguien programe por ellos. Todo va a depender del momento, lugar y experiencia de consumo', expresa Rolla.

Un 20% de los accesos a Sunday TV vienen de diferentes *devices*, ya sean aplicativos o TV conectadas, mientras que el restante 80% es a través de la web. 'Estimamos que en 2013 un 40% ingresará por la web, mientras que un 60% lo hará por los diversos aparatos', añade.

'La mayor dificultad que encontramos para expandir el servicio es que a los usuarios se les complejiza el proceso de encontrar las aplicaciones en los dispositivos. Creemos que en algunos años, las TV Conectadas cambiarán hacia un modelo "desktop", es decir serán más parecidas a una computadora que a un televisor', explica y completa: 'La tendencia es que la televisión ya no ofrezca un contenido lineal (canales, de pago o gratuitos), sino que se ingrese a una especie de PC donde el usuario elija qué hacer frente a una multiplicidad de opciones'.

PAY TV CINE SONY TELEVISION: LOS ESTUDIOS DE HOLLYWOOD APUESTAN POR EL MERCADO HISPANO



Superna Kalle, SVP US networks, SPT y gerente general de Sony Movie Channel y Cine Sony Television



Sony Pictures Television (SPT) lanzó en junio una nueva oferta en Estados Unidos, **Cine Sony Television**: su segunda señal con marca **Sony**, esta vez enfocada al mercado hispano y con una oferta de contenidos donde las producciones que el estudio desarrolló en Latinoamérica serán la estrella.

Además de administrar **Sony Movie Channel**, **Superna Kalle**, SVP US networks de SPT es gerente general de Cine Sony Television. Explica a PRENSARIO: 'El principal objetivo del canal en el corto plazo es estabilizarse como una marca entre los televidentes hispanos, con una propuesta alternativa de programación en español'.

'En el largo plazo, buscamos tener plena distribución y entregar contenido original desarrollado por nosotros y adquirido', remarca y añade: 'Hoy es un canal lineal ofrecido a la audiencia hispanoparlante, pero seguimos en conversaciones con varios Carriers para lanzar pronto plataformas adicionales, antes de que termine 2012'.

Kalle señala que, como una de las poblaciones de mayor crecimiento, el mercado hispano de Estados Unidos ofrece una gran oportunidad de expansión a SPT. 'Ese incremento repercute en mayor audiencia, que demanda contenido relevante que entretega y en su idioma original, que exactamente el espacio que venimos a ocupar'.

Los pilares programáticos del canal, según Kalle, serán la 'variedad de género', combinando producto de Hollywood (películas, series de acción, comedias) y un line up global de artistas y músicos latinos. 'Mientras continuamos expandiendo la distribución y sumando audiencias, adquiriremos producciones relevantes para el público latino. A comienzos de 2013 programaremos Cine Sony Television con una amplia variedad de series en español cada semana', añade Kalle.



Los Caballeros las prefieren Brutas: serie original de Sony producida por Teleset en Colombia que llega al mercado hispano, tras haberse emitido en Sony Entertainment Television en Latinoamérica

SERIES & TELENOVELAS FORMATS

Left on the Shelf Dramatic Comedy

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The Social Leader Drama

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CHILE: MÁS COMPETITIVO QUE NUNCA

POR FABRICIO FERRARA

Esta no es la primera vez que PRENSARIO desarrolla un informe especial sobre el mercado chileno de TV, al igual que lo hace con distintos países de Latinoamérica y el mundo. Pero siempre impacta en Chile un rasgo muy distinto, que no cambia con el pasar de los años: el hiper dinamismo y la ardua competencia entre los cuatro principales broadcasters nacionales.

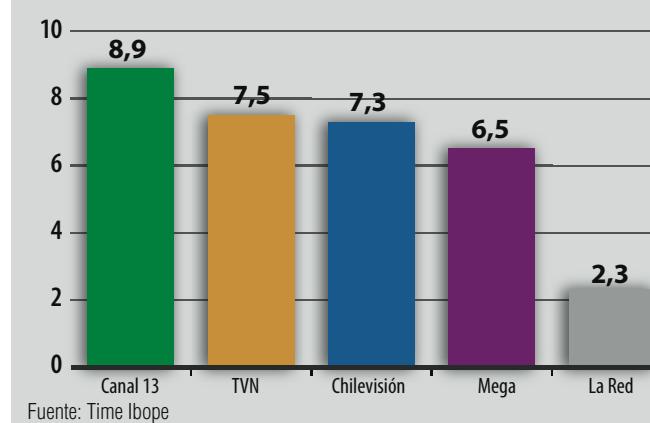
Tal vez por esa característica intrínseca es que Chile está entre los mercados más atractivos de América Latina. Brasil, México, Colombia o Argentina tienen tortas publicitarias más grandes—sobre todo los dos primeros—pero resultan más predecibles y estables en cuanto a los liderazgos e innovaciones.

¿Cómo se explica? El alto nivel de competencia obliga a los canales a invertir financiera y creativamente en nuevas propuestas para no quedar rezagados (y surgen formatos interesantes a cada momento). Ese nivel de innovación constante torna sumamente atractivo el mercado para compañías internacionales.

La producción nacional está en los niveles más altos: ninguna de las señales tiene menos del 85-90% de producción propia en horario estelar, ya sea en series y novelas, como en formatos de entretenimiento u otros géneros, como *reality*, que es el género que está en auge.

Aunque el polo productor independiente no muestre el desarrollo que tiene en países como Colombia o Argentina, Chile ha comenzado a ser considerada por productores internacionales como HBO para generar producciones locales, como la serie *Prófugos*, realizada en 2011.

RATING HOGARES, POR CANALES (ENERO-AGOSTO 2012)



Soltera otra vez, nueva telenovela en el prime time de Canal 13 con un 40% de share y 27 puntos de rating

abril de 2011 y aprobado en general por el Senado en julio del año pasado, el texto provisorio de la norma fundamental para impulsar el despliegue de la TDT en Chile ahora pasará a la Comisión de Hacienda de la Cámara Alta y, luego, a ser tratada en el recinto para su aprobación final.

En el texto final se acordó establecer un plazo de 20 años de duración de las concesiones, y se resolvió la situación de las actuales concesiones que tenían período indefinido, fijando un plazo para la migración y la obligación de que éstas den cobertura al 100% de sus zonas.

Sobre los trabajos finales realizados por las Comisiones sobre el proyecto, el edil señaló que en los últimos días ‘la normativa fue objeto de una rigurosa revisión, junto con el Ministerio de Transportes y Telecomunicaciones, de su articulado para corregir alguna inconsistencia o reiteración que exista’.

LOS CANALES

‘Sin dudas el cambio de dueños modificó el contexto del mercado’, asevera Patricio Hernández, director de programación de Canal 13. Y agrega: ‘En nuestro caso, ya cumplimos casi un año y medio con la nueva administración y estamos liderando los primeros ocho meses del año con un rating hogar aproximado de 8.9’.

El ejecutivo tiene buenas expectativas para lo que resta del año, ya que el canal ha levantado cabeza en varios slots. ‘Seguimos con nuestro plan a tres años y esperamos para 2012/2013 una fuerte competencia. Leal, pero intensa, con todos los actores. La presencia de nuevos jugadores moverá inevitablemente al resto de la industria. Chile es un mercado multipolar’.

‘Hemos tenido una estrategia distintiva de



PATRICIO HERNÁNDEZ, DIRECTOR DE PROGRAMACIÓN DE CANAL 13: ‘SEGUIMOS CON NUESTRO PLAN A TRES AÑOS Y ESPERAMOS PARA 2012/2013 UNA FUERTE COMPETENCIA. LEAL, PERO INTENSA, CON TODOS LOS ACTORES. LA PRESENCIA DE NUEVOS JUGADORES MOVERÁ INEVITABLEMENTE AL RESTO DE LA INDUSTRIA. CHILE ES UN MERCADO MULTIPOLAR’



MARCELO BRAVO, DIRECTOR DE PROGRAMACIÓN DE TVN: ‘ESTAMOS IMPULSANDO CONTENIDOS PARA LOS JÓVENES CON CALLE 7, UN FORMATO QUE HEMOS VENDIDO A OTROS PAÍSES DE LA REGIÓN, Y LA FRANJA INFANTIL DE TRONIA. DESARROLLAMOS PROYECTOS CON 26 PRODUCTORAS EXTERNAS, ADEMÁS DE UN PITCHING DONDE RECLUTAMOS OTRAS SEIS’.



PABLO MORALES, DIRECTOR DE PRODUCCIÓN Y PROGRAMACIÓN DE CHILEVISIÓN: ‘CON CUATRO CANALES MUY FUERTES, CHILE SE TORNA UN POLO DE PRODUCCIÓN Y DE CREACIÓN DE CONTENIDOS INTERESANTE. LAS ÁREAS DRAMÁTICAS DE LOS CANALES TIENEN PESO Y MUCHAS DE LAS PRODUCCIONES CHILENAS SE EXPORTAN AL EXTRANJERO’



ENRIQUE AIMONE, DIRECTOR EJECUTIVO DE UCV TV: ‘DADA LA TREMENDA COMPETENCIA, PELEAR EL QUINTO PUESTO ES MUY BUENO. LA ESTRATEGIA ES CONTRAPROGRAMAR A LOS CANALES GRANDES, QUE NOS HA DADO BUENOS DIVIDENDOS, CONSIDERANDO NUESTRO TAMAÑO DE CANAL. SOMOS LA ÚNICA EMISORA QUE TRASLAMOS DESDE UNA REGIÓN A TODO EL PAÍS’

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.

Mundos Opuestos, el reality que marcó impulsó a Canal 13, culminó en junio y fue reemplazado por *Soltera otra vez*, la telenovela adaptada de *Ciega a Citas* (DoriMedia) que tiene un 40% de share y 27 puntos de rating durante cuatro días de la semana. Completa *En su propia Trampa*, un programa de denuncias que tiene guarismos similares a la telenovela.

‘La telenovela como género sigue funcionando muy bien en prime time, con varias propuestas de todos los canales. Tras el éxito de *Mundos Opuestos*, los realities también tomaron vuelo en el mercado. Tenemos también *La pareja perfecta, hasta que la competencia los separe*, otro reality de competencias de desarrollo interno estrenado a fines de agosto. Y para fines de año, principios de 2013 se viene *Mundos Opuestos II*’, señala Hernández.

Durante el día, los Juegos Olímpicos de Londres le dieron a Canal 13 buenos números durante agosto (120 horas totales). ‘Por primera vez notamos que este evento mundial fue de gran interés para la audiencia, cosa que no había ocurrido con Beijing 2008’, explica Hernández y añade: ‘Otro hito fue *Sábados Gigantes* con Don Francisco que, tras 25 años de haberse ido de Chile a grabarse a Miami, regresó a nuestro país para filmar 4 galas por su quincuagésimo aniversario’.

Finalmente, el canal apuesta a la docu-teleserie

como formato novedoso con la segunda temporada de *Perla*, la quinta temporada de la serie *Los Ochenta*, y el concurso de entretenimiento *Vértigo*, ‘un estelar *realizado* con seis famosos compitiendo, que integra web y mobile’, completa el ejecutivo.

De acuerdo a datos de TIME IBOPE, entre enero y agosto, el segundo broadcaster era **Television Nacional** (TVN) con 7.5 punto de rating hogar, que revivió tras un 2011 que lo había dejado cuarto. **Marcelo Bravo**, director de programación, explica: ‘Durante agosto disputamos el primer lugar con Canal 13 y proyectamos tener un muy buen segundo semestre’.

‘Nuestros pilares programáticos siguen siendo el programa matinal *Buenos Días a Todos*, las tres teleseries que tenemos (*Dama y Obrero, Pobre Rico y Reserva de Familia*), las noticias (24 Horas) y un prime variado en formatos que incluye programas de investigación periodística (*Esto No Tiene Nombre*), show de talentos (*El Mejor de Chile*), docurealities (*Los Méndez, Medium*), series y películas internacionales’.

‘También estamos impulsando contenidos para los jóvenes, con *Calle 7*, un formato que hemos vendido a otros países de América Latina, y la franja infantil de *Tronía*. Hoy estamos desarrollando proyectos, que se hallan en distintas etapas, con 26 productoras externas. Además, a través de un *pitching*, acabamos de reclutar otras seis’, añade.

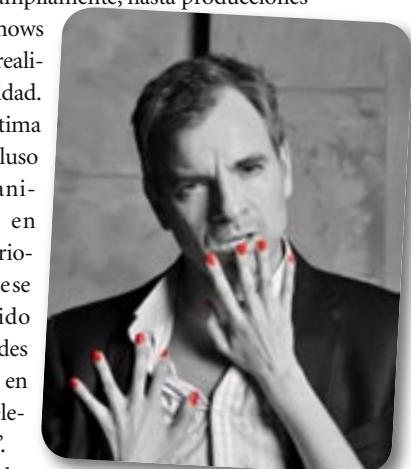
Para el segundo semestre prepara la nueva teleserie nocturna de comedia *Separados*, y estrena

la nueva serie de ficción *El Reemplazante*. ‘Con ella abordaremos el problema que como país más ocupa la agenda pública: el de la educación’, dice el ejecutivo.

‘Tendremos una nueva temporada del espacio de reportajes de investigación *Informe Especial*, un show de talentos estelar *Cabaret* y un docu-reality *Las Argandoña* que, en torno a la vida de una importante figura televisiva, reúne a tres generaciones de mujeres. Buscamos conjugar transversalidad, masividad y calidad que es lo que se espera de TVN como canal público’.

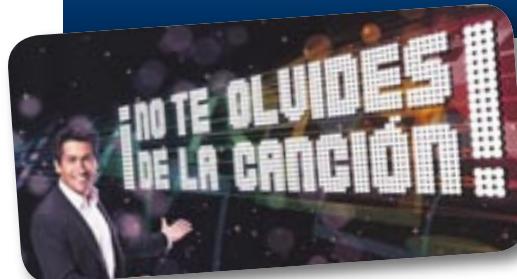
En relación al competitivo mercado, explica: ‘Aquí caben los más diversos formatos, desde las noticias y los programas matinales, que son consumidos ampliamente, hasta producciones de ficción, shows de talentos, realities y telerrealidad. Es en esta última área, que incluso muestra manifestaciones en programas periódicos, donde han producido las más grandes innovaciones en la industria televisiva chilena’.

A fines de 2009, TVN comenzó a emitir las teleseries de TVN son marca registrada: *Separados* es la nueva comedia nocturna por estrenarse



Las teleseries de TVN son marca registrada: *Separados* es la nueva comedia nocturna por estrenarse

CHILE: MÁS COMPETITIVO QUE NUNCA



Chilevisión apuesta a programación alternativa como *No te olvides de la canción*, formato de entretenimiento de Zodiak Rights

su señal en HD en Santiago. El canal está preparado para enfrentar el desafío tecnológico, a la espera de que sea promulgada la ley que se tramita en el Congreso. 'Renovamos el sitio web www.24horas.cl, que, además del contenido generado para televisión, desarrolla contenido propio y diferenciado, mientras que www.tvn.cl utiliza las redes sociales para generar sinergia con sus contenidos y aumentar el tráfico. Estrenará una nueva visualidad hacia fines de año y prepara proyectos exclusivos para esa plataforma', completa **Bravo**.

Pablo Morales, director de Contenidos y Producción de Chilevisión, señala: '2012 ha sido un año muy competitivo: hemos demostrado ser un canal muy sano, pese a la inyección de recursos en la competencia y los muchos movimientos en la industria. Contamos con un modelo de producción y programación que se ha desarrollado en una línea ascendente desde hace ya varios años'.

'Apostamos por la ficción, entretenimiento e informativos con la misma fuerza, combinando programas emblemáticos como *Tolerancia Cero*, *Teatro en Chilevisión*, *Infieles* y *Primer Plano* con formatos nuevos que renuevan la parrilla, como *Amazonas* o *No te olvides de la Canción* y *Psíquicos*, estos dos últimos de Zodiak Rights. Estar en los grandes hitos del país nos da conexión con las audiencias, por eso asumimos las Clasificatorias

Por fuera de los cuatro grandes, varios canales regionales pelean el quinto puesto. Es el caso de UCV que este mes celebra 55 años al aire,

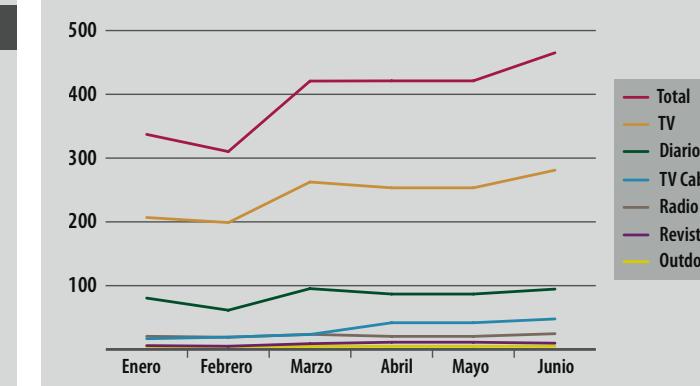
TOP 10 DE PROGRAMAS (JUNIO 2012)

No.	Programa	Canal	Genero	Pers 4+
1	Eliminatorias Brasil	Chilevisión	Fútbol	18,7
2	Mundos Opuestos (Final)	Canal 13	Noticiero	16,0
3	Mi Nombre Es VIP	Canal 13	Musical	12,9
4	Dama y Obrero	TVN	Telenovela	12,1
5	Noticias Central	Chilevisión	Noticiero	11,3
6	Pobre Rico	TVN	Telenovela	11,1
7	Soltera Otra Vez	Canal 13	Telenovela	11,1
8	El Tiempo En Chilevisión	Chilevisión	Noticiero	10,7
9	Los Méndez	TVN	Noticiero	10,5
10	24 Horas Central	TVN	Noticiero	9,8

Fuente: Time Ibope

PRENSARIO INTERNATIONAL

CHILE: EVOLUCIÓN DE LA INVERSIÓN PUBLICITARIA POR MEDIOS (ENERO-JUNIO 2012)



< 94 >



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BOOTH #A0.21



Precious Rose: the new telenovela from Telemundo



Karina Etchison, VP Sales EMEA

Facing Destiny (130x'60) tells the story of a man who starts his life anew under a different identity, but will realize that one cannot begin a new life when one has a past. Co-produced between **Televen** (Venezuela) and **Cadenatres** (Mexico), the distributors brings to Cannes **Bitter Sweet** (130x'60) a contemporary love story of five couples, exploring how bittersweet relationships can be. From TVN, it highlights

BOOTH #H4.32

EYEWORKS: MORE FINISHED PROGRAMS

Finished programs like *Being Lara Bingle* (10x'30), *The Croc Catchers* (8x'30) and *The GC* (8x'30) are at the top of the catalogue from **Eyeworks Distribution** (The Netherlands), who also recommends the reality show from Australia *Outback Cops* (18x'30), the comedy series produced by Eyeworks *Cuatro Cabezas* in Argentina *The Donor* (13x'60), available in format or ready made, and the entertainment format *Celebrity Splash* ('90).

TURNER: MÁS FALLING SKIES

Turner Broadcasting Systems (USA) asiste a MIPCOM donde ofrece una amplia variedad de géneros, entre ellos documentales de arte, cultura, noticias, *current affairs*, viajes, cocina, deporte, además de programas infanto-juveniles como la novela *La Banda*.

También trae formatos y series originales como *Falling Skies*, que ya tiene confirmada la tercera temporada para 2013 debido al éxito que ha experimentado a nivel mundial.

BOOTH #R28.02



La Banda

POLAR STAR: NUEVAS DIVISIONES POLAR KIDS Y LATIN STAR

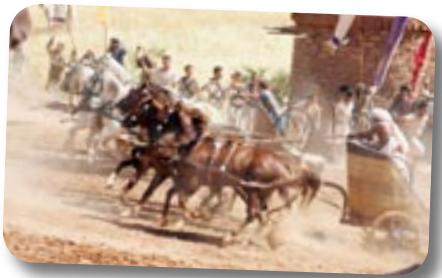


Diego y Carlos Kargauer (extremos) con Salette Stefanelli, de la oficina de Miami

Carlos y Diego Kargauer de Polar Star (Argentina) resaltan el buen presente de la compañía, a la que han sumado distintos géneros para completar el mapa de oferta. Desde ahora, tienen una nueva línea de títulos para niños, que incluyen series infantiles, animaciones y películas familiares, escolar y preescolar, tras un

acuerdo con **Engine-15** de Estados Unidos. 'Estamos muy contentos con el acuerdo porque, de alguna manera, cierra el círculo de material que estamos ofreciendo. Y le hemos colocado **Polar Kids** a la nueva división encargada de este material', explica Carlos. Y Diego añade que cerró en LA Screenings de mayo un acuerdo por *Highlander* y que tienen desde ese mercado películas latinas y documentales, división que denominaron **Latin Star**.

La recepción de Latinoamérica por las miniseries *Ben Hur* o *Moby Dick* ha sido asombrosa. Es un material ideal para Semana Santa, con muchos clientes interesados para emitirla en esa fecha; y ahora sumamos una nueva miniserie de *Juan XXIII*. Vemos mucha actividad y ganas de cerrar negocios de parte de los compradores, y en eso, mucho tiene que ver nuestra oferta variada'.



Ben Hur

Además, se destaca dentro del catálogo la serie *True Justice* con **Steven Seagal** —con segunda temporada en producción y tercera confirmada por la productora **Voltage Pictures**—, y un pack de películas familiares. 'Si bien Latinoamérica pide sobre todo películas de acción, el foco familiar es importante entre nuestros clientes, por eso reforzamos la oferta año a año', completan los ejecutivos.

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CINE ARGENTINO EN LAS MEDIATECAS FRANCESAS



Edgardo Malaroda, jefe de la sección comercial de la Embajada argentina en Francia

el *Primer Festival cultural argentino* denominado *Tango, vino y cine*. Se desarrollará en Courbevoie y Rueil-Malmaison del 21 al 27 de noviembre, en la mediateca de Puteaux durante todo el mes de noviembre y en el cine de Dreux, del 23 al 29 de enero de 2013.

En la mediateca de Puteaux habrá una exposición de fotografías sobre los paisajes de la Argentina y una muestra de *Mafalda*, personaje de *Quino*. La programación in-

cluye una selección de aproximadamente 13 películas de cine nacional, documentales y 2 avant-premieres.

Como parte del trabajo de cooperación cultural descentralizada que lleva a cabo la Sección Económica y Comercial de la Embajada Argentina en Francia, a cargo del Ministro **Edgardo Malaroda**, se organiza

'Buscamos fomentar la industria argentina y su posicionamiento internacional, como así también para dar a conocer la cultura de nuestro país; el evento pretende ser una ventana para que los franceses conozcan la Argentina', dice Malaroda.

El Festival comenzará con una presentación del nuevo cine nacional: una breve introducción a las películas más importantes desde 2000 a la actualidad; en algunas salas se incluirá un debate posterior a cada película y encuentros con personalidades argentinas del cine. En la inauguración se brindará un concierto de tango, con un espectáculo de danza y degustación de vinos argentinos.

En la mediateca de Puteaux habrá una exposición de fotografías sobre los paisajes de la Argentina y una muestra de *Mafalda*, personaje de *Quino*. La programación in-



INCAA: ARGENTINEAN CONTENTS FOR THE WORLD

BY GERMAN CALVI, TV, INTERNET AND VIDEOGAMES MANAGER OF INCAA



Lucrecia Cardoso, manager of Accion Federal, Liliana Mazure, president of INCAA, and German Calvi

In an unprecedented transformation process and with an integral work driven by the **National Institute of Cinema and Audiovisual Arts (INCAA)**, an Argentinian Pavilion attends MIPCOM with over 1,000 hours (200 titles) of brand-new HD contents that were broadcast in the Argentinean TV screens, some of them having achieved nine Martín Fierro's nominations, and with great recognition over NATPE, MIPTV, FIPA, Fipatel and Roma Fiction Festival.

Miniseries, unitaries, documentary series and animations, integrates the distributors' portfolio, combining materials from commercial TV with productions with a new language. In the regional screens, **Channel 10** of Cordoba broadcast the first eleven fiction and documentary series produced in the region itself, including the fiction series *Eden* (13x'26), nominated to Federal Martín Fierro's award for Best Television Fiction. And **Channel 10** Tucuman highlights the miniseries *La Riña* that tells a story of the '30s, also nominated in that category.

Other integrate provincial channels like **Channel 3** (La Pampa), **Channel 6 Colecor**, **Channel 11** (Formosa), **Channel 9** (La Rioja), **Channel 10** (Rio Negro), **Channel 11** (Ushuaia), **Channel 9** (Rio Gallegos) have released TV series that are now arriving to MIPCOM. **Encuentro**, a reference for educational and cultural content, has released a dozen documentaries and unitary series, providing an open window about the Argentinean society.

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VENEVISION: THREE NEW TELENOVELAS

Venevision International (Venezuela/USA) presents at MIPCOM three new telenovelas, beginning with *Rosario* (120x'45) from Venevision Productions, followed by *My Ex Wants Me* (120x'45) and *The Love Curse* (120x'45).

'With these titles we have high expectations of being able to close this year's last remaining international market with great success, increasing sales and acquisitions, as we continue to strengthen and expand our brand in the regions of Europe and Asia,' states Cesar Diaz, VP of Sales. The showcase includes reality clips, extreme sports and comedy series.

Rosario is a new co-production between Venevision Productions and Univision Studios, shot in Miami. Peter Tinoco, president and CEO of Venevision Productions, says: 'This is the third collaboration with Univision, after the successful *Eva Luna* and *The Talisman*—premiered on the Israeli Pay-TV telenovela channel *Viva*—apart from having produced reality shows like *Nuestra Belleza Latina* and *Mira Quien Baila*.

Eva Luna was premiered on September 9th in TBS Japan in an adapted version of 26 episodes.



Rosario: Arquimedes Rivero, Peter Tinoco and Ed Hernandez from Venevision; the actors Guy Ecker and Itahisa Machado; Luis Fernandez and Carlos Sotomayo from Univision Studios; and Alex Hadad, author

never made in this genre,' describes Manuel Fraiz-Grijalba, executive producer along with Cristina Palacio from Be-TV.

ADRIANA CISNEROS TO KEYNOTE AT MIPCOM

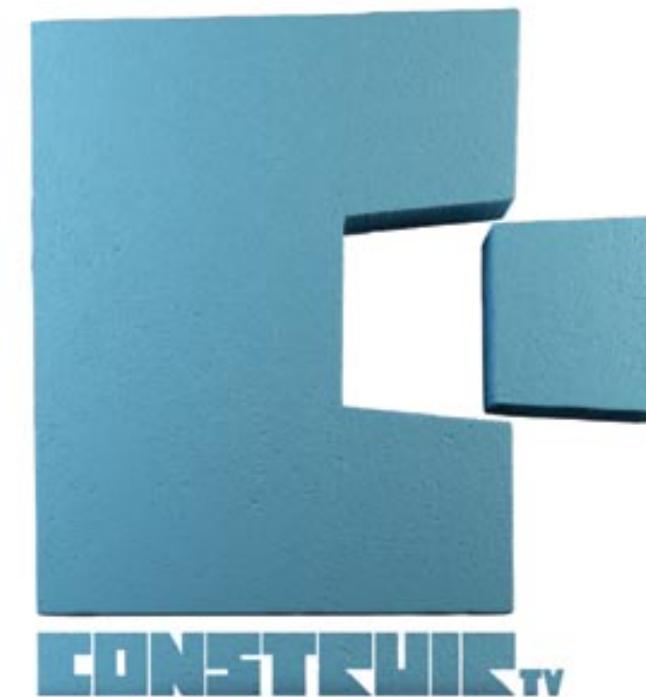
Adriana Cisneros, the vice chairman and director of strategy of the Cisneros Group of Companies, is onboard as the headline speaker for MIPCOM's LATAM Global Dealmakers Networking Lunch, to take place October 9 in Cannes.

The senior-level event brings together 80 entertainment executives from Latin America



Adriana Cisneros

and worldwide who are leading the growth in international co-productions and media investments. Telemundo Internacional sponsors the event.



A channel devoted to the world of work



SONY: THRILLING DRAMAS

Sony Pictures Television (USA) launches a new drama and comedy slate headed by Showtime series *Masters of Sex* (13x'60) that sheds light on what happens behind closed doors. *House Of Cards* (13x'60) is a thrilling new drama series with Kevin Spacey for Netflix that is being presented by Spacey himself at MIPCOM. *Men at Work* (20x'30) is a comedy series for TNT, while *Save me* (13x'30) was produced for NBC in the US.

Booth #RB20

ITV: DRAMAS ON TOP

ITV Studios Global Entertainment (UK) exhibits *Mr Selfridge* ('90 or 9x'60) that brings to life the spectacular rise and fall of the American retail genius, *Mrs Biggs* ('90 or 3x'60) and *Rectify* (6x'60), from Sundance Channel. On the entertainment side, *The Audience* (7x'60) is the new show, available as format or finished program. *Surprise Surprise* ('60) marks the return of classic family entertainment juggernaut Surprise Surprise from 1984 and *Red or Black?* ('90) is a quick show Game & Quiz

Booth #R38.01

BTVP, BRAZIL: CO-PRODUCTION OPPORTUNITIES



Marco Altberg,
president
of BTVP, promotes new co-production opportunities and develop international partnerships for TV and new media producers, enabling alliances between Brazilian and

Created in 2004, Brazilian TV Producers (BTVP) is an audiovisual content export program created by the Brazilian Independent TV Producers Association (ABPI-TV) in partnership with Culture and EBC/TV Brazil.

'Our goals are to promote new co-production opportunities and develop international partnerships for TV and new media producers, enabling alliances between Brazilian and

foreign companies,' remarks Marco Altberg, president of ABPI-TV, who leads the delegation with more than 30 companies at MIPCOM.

BTVP promotes at Mipcom business meetings, networking and launches and the third edition of RioContentMarket, to be held on February 20-22 in Rio de Janeiro, which will be focused on international partners for Brazilian audiovisual studios.

The entity is holding a heavy agenda in Cannes: first, the conference *Co-produce with Canada* with Ricardo Rangel, COO of *Conspiração Filmes* at 10.40am, and then the *Caipirinha Cocktail* on BTVP's booth, both on October 8th, as well as the breakfast meeting with Screen Australia the next day at 8.45am and a



workshop *Entertainment Master Class – Strategic planning for Audiovisual studios*, the same day at 5pm.

Created in 1999, ABPI-TV gathers independent producers of audiovisual content for television and new media and has 223 members from different Brazilian regions.

'During 13 years we have been working in our objective: assist the development of Brazilian audiovisual market, represent the sector in forums; encourage the production and new business models,' completes Altberg.



8 - 11 October, 2012
Argentina Umbrella, Booth 06.31, Level 01

MIRAMAX: BACK AND STRONGER THAN EVER

Miramax (USA), the leading worldwide film and television studio, has a direct presence again this year at MIPCOM, delivering not only its own acclaimed library of more than



Pulp Fiction and The English Patient, two timeless, modern classics



Joe Patrick, Worldwide Television, and Marna Grantham, SVP, North & South America

Miramax sells directly and licenses its titles globally through strategic partnerships with Lionsgate, Netflix, Facebook, Hulu and StudioCanal, among others. Collectively, this incredible library has received 284 Academy Award nominations and 68 Oscars, including four Best Picture Awards. The company is headquartered in Santa Monica, California, with a sales office in London.

Marna Grantham, SVP for North and South America, says: 'Our goal is to be highly

visible in the Latin American market, forging new relationships with broadcasters across all territories to better understand their needs. We believe that many exciting opportunities exist in these markets as we work to reach established channels and emerging platforms with Miramax's volume of quality products'.

RT: RUPTLY, VIDEO AGENCY SERVICE

RT, the news network broadcast in English, Arabic and Spanish to more than 550 million viewers worldwide, launches *RT Ruptly*, a new full-service video agency that provides original video coverage (raw footage) of developing stories from around the world. The agency has a fully staffed office in Berlin.

As a first step in 2009 RT launched its online video agency, *FreeVideo* to give its users free online access to broadcast-quality RT footage. In the last three years, more than 13,000 TV channels and agencies from 185 countries, including CNN, Fox News, ABC News, AP, and Reuters, have



subscribed to the service and use RT material on a regular basis. Altogether, nearly 14,000 videos have been uploaded to the site, which has generated more than 175,000 downloads, mostly from the media outlets in the US, as well as from China and Europe.

Unlike *FreeVideo*, *RT Ruptly* provides fee-based services, including special services for its subscribers. The ultimate goal for RT is to provide balance in the global media coverage of the world news, and offer an alternative in a highly concentrated market of professional video footage.

CONSTRUIR TV STRENGTHENS ITS INTERNATIONAL PRESENCE



Alejandra Marano,
Executive Director

ConstruirTV is a sectorial DTT channel with social content, dedicated to workers and the working world, with a 'modern, positive and innovative' look, highlights **Alejandra Marano**, recently appointed Executive Director.

'It covers the whole value chain through four themes: people, social dimension, education and industry', continues the executive, whose incorporation reinforces and completes the team that leads the international

expansion of the signal.

Marano provides more than 15 years of experience in the sector and successes throughout her career. Together with her partner Ralph Haiek, heads **BAC - Film, TV and New Media School**. Her appointment aims to turn ConstruirTV into a media with international projection and presence on all platforms', highlights Haiek.

For Mipcom, the channel releases its programming for the second prime time of the year, currently on air. Its series are home made with 13 episodes of 26 minutes in Full HD, standing *Mecanismos Cotidianos*, *El Arquitecto* and *El Hombre y su Obra*, which complete the series and micro shows catalogue, all recently produced



and with the highest quality standards.

ConstruirTV has participated in Natpe, Rio-ContentMarket, MIPTV and Canitec.

'We closed agreements for the entire region with DLA, in Mexico through TVUNAM, to a million and a half households in the US Hispanic with Canal 22, and for the whole world through more than 4,000 repeaters of the international channel of DW', completes Marano.

FORENSIC FACTOR

Una serie de la ciencia forense, con nuevos y espeluznantes misterios y entrevistas que presenta una fascinante combinación de aterradoras y apasionantes historias reales
HD: 43 x 60'



PURESCREENS MUSEUM

Transporta a los televiendentes a los museos más importantes y las fotos más impresionantes. Convierte a tu televisor en una galería de arte.
HD: Series variadas

ROMANCE OF THE THREE KINGDOMS

El anime más emblemático de la China, basado en el libro del mismo nombre que ha sido calificado como el más leído de todo el país.
HD: 52 x 30'



AUTO MOTOR & SPORT

Los periodistas de AMS son los primeros en probar los coches nuevos y tienen acceso privilegiado a los laboratorios de diseño y centros de fabricación.
HD: Series variadas

A BITE OF CHINA

Con imágenes sofisticadas e impactantes de la comida china, empezamos a comprender las actitudes del pueblo a través de su gastronomía.
¡Eres lo que comes!
HD: 7 x 60'



JEAN-MICHEL COUSTEAU: OCEAN ADVENTURES

Coproducido con PBS y grabado con tecnología de punta, esta serie marca la pauta para los documentales marinos de la más alta calidad.
HD: 11 x 60'

Castalia Communications cuenta con más de 20 años de experiencia en la distribución de los mejores contenidos internacionales.



Contacto de Ventas: Miguel Torres-Bohl, VP Ventas y Marketing
miguel@castaliacom.com | Tel: (+51 1) 348-7800 | Cel: (+51) 99*824-7487

RENDEZ-VOUS 2012: THE FRENCH PROGRAM EXPORTS KEEP GROWING

During the 18th Rendez-Vous, which took place in Biarritz on September 9-13, France, TV France International (TVFI) released export figures for 2011 that grew by a strong 13% (sales and presales totalled 153 M€). A record number of participants attended the event, which proved buoyant for French exporters.

Mathieu Béjot, president of TVFI, explains: 'The French TV Screenings attracted 227 buyers from 158 different companies and 51 countries. Half of the attendees hailed from Western Europe, a quarter from Eastern and Central Europe, with a strong delegation from Russia notably, while Asia/Pacific and the Middle East each accounted for about 10% of attending buyers.'

Le Rendez-Vous hosted a semi-final round of judging of the **International Emmy Awards**



Atlantique Productions for HBO in the USA, M6 in France, RTL in Germany and Canada. It has already been sold to over fifteen territories, including Italy (**Mediaset**), Spain (**Antena3**) and Japan (**Kadokawa Shoten**). The program generated a lot of interest from Central and Eastern Europe, while LE Right sis also in talks with buyers in the UK and Turkey in particular.

Upside organized a dinner party centered on the documentary series produced for **Arte Through Your Eyes**, in the presence of blind journalist and host of the show Sophie Massieu

and her Dalmatian dog Pongo. The series has already been sold to over 20 territories. The most recent sales include **CCTV HD** in China, **EPTV** in Algeria, **MTVA** in Hungary for season 2 and **ERT** in Greece.

A panel discussion, moderated by journalist and TV magazine host **Bernard de la Villardière**, shed



The Jury of the semi-final round of judging of International Emmy Award, pre-school programs



Spanish Buyers: Jaime Fontan, Aragon TV, with Aritz Galarza, Yolanda Mendiola, Ibai Alzaga Moreno, and Hasier Etxeberria from Euskal Telebista

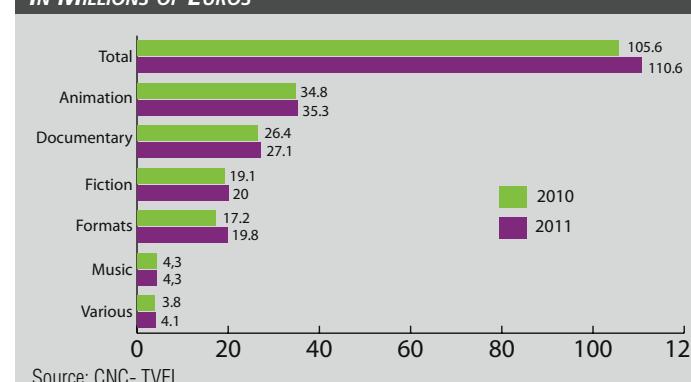


TV Nova, Czech Republic: Eva Doubravova and Ivona Patockova

that keep the audience coming back. In that context, single documentaries can still be appealing if they are "the right film on the right topic at the right moment" as illustrated by *Usain Bolt: the Fastest*, produced by **Elephant Doc** and sold throughout the world by **Zodiak Rights**.

'Many deals were concluded at le Rendez-

SALES OF FRENCH TV PROGRAMS BY GENRE (2010-2011) IN MILLIONS OF EUROS



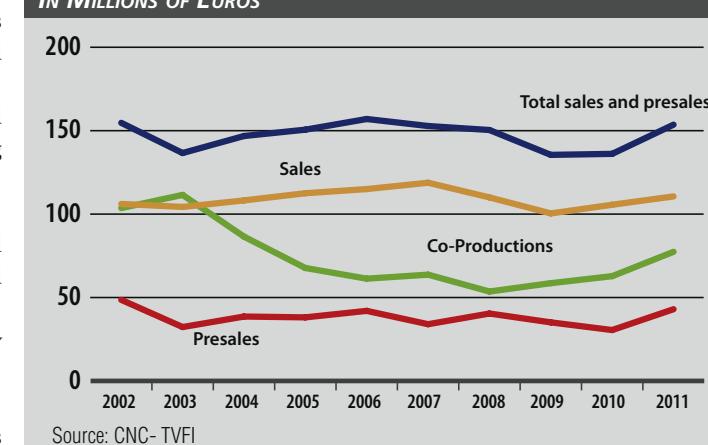
for pre-school programs. The jury included **Laurence Blaevoet** (Canal +, France), **Céline Chesnay** (France Télévisions, France), **Beate Daae** (TV2, Norway), **Yasser El Sahn** (AlJazeera Children's Channel and Baraem TV, Qatar), **Patricia Hidalgo** (Disney, UK), **Telidja Klai** (VRT, Belgium), **Trine Ruud** (NRK, Norway), **Vicky Schroderus** (YLE, Finland), **Jessica Symons** (Five, UK), **Elena Tagirova** (2x2, Russia) and **José Zimmerman** (TV Brasil, Brazil). The International Emmy Awards Kids gala will take place in New York on February 8, 2013.

Lagardere Entertainment Rights (ex-Europe Images International) offered buyers only a world premiere of an episode of *Transporter* – the series, which topped the list of the most screened programs. The series is adapted from **Europacorp**'s franchise and is produced by

an international light on the evolution of the documentary genre in France. All panelists agreed the definition of documentary is getting more and more blurred because of new hybrid programs mixing elements from magazine, scripted reality, format, factual entertainment and series with a host.

In an increasingly competitive environment, broadcasters favor programs

EVOLUTION OF FRENCH TV PROGRAMS EXPORTS (2011) IN MILLIONS OF EUROS



Italian buyers: Cristina Veterano from RTI, and Giacomo Levi from Canal 5



Blind journalist Sophie Massieu, her dog Pongo and American pro rugby player in France William Jefferson host the presentation of *Through your eyes*, a documentary series for Arte



Erna Kettler from RUV (Iceland) and Aira Planting from NRK (Norway)



Taiwan: Shao-Chun Huang, Chi Mei Fine Art; Ching Swen, PTS; and James Chang, Tempo International Mass Media



Toomas Luhats and Tiivi Tuur ETV (Estonia), with Mari Koivuhovi and Nina Tuominen from YLE (Finland) and Anders Bruus from DR (Denmark)



Giovanna Milone and Alessandra Mantegazz from Sky Italia (extremes) with Robert Salvestrin, from the French producer and distributor Gédéon Programmes

You and new discussions initiated', remarks **Béjot**, and exemplifies: '**Moonscoop** finalized the presale of its new 26x26' animated series *Sabrina the Teenage Witch* to **Disney EMEA** (including **Disney France**). The series is coproduced with **Archie Comics**. An increasing number of sales included volume deals'.

Moonscoop sold a dozen animated series to the Ukraine. **Arte** sold 15 to 20 hours of documentaries to several channels, including **Sky Arte** in Italy and **Canal 22** in Mexico, and pop-culture docs to **Serbia Planete Poland**. **Terranova** also sold a raft of titles to **Planète** in Poland. **Kwanza** did so in Lithuania. **Point du Jour International** strengthened its relationship with **NHK** and sold the Japanese broadcasters two docs, including *Back to Chicago* and *A Presidential Campaign*.

Nature and ethnological documentaries were sought after, particularly by **Rai** in Italy. Eastern and Central European countries were keen on formats of 'shortcoms'.

Other recent notable deals include **Terranova**'s 3D documentaries sold to **CCTV 3D** in China. **La Compagnie des Phares et Balises** raised strong interest with the documentary it will produce for **France 2** on the 100th anniversary of *Tour de France*. The film was pre-bought by **NBC** in the USA and **ITV4** in the UK. **BBC**

Market fragmentation continues with the multiplication



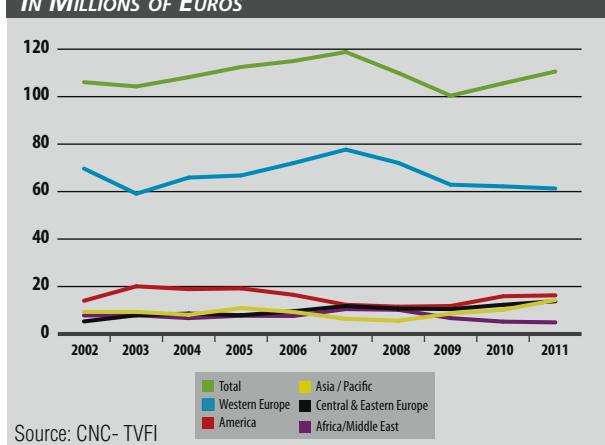
Bernard de La Villardière, producer, journalist and presenter of a well known magazine on M6 in France

of commercial acts. International presales and co-productions of French TV programs increase significantly. Presales increase by 40.9% with 43.0 M€, the highest level since 2002. Co-productions are still increasing (+23.3%) with 77.4 M€, the highest level since 2004.

The growth of international sales of French TV programs continues to be led by animation with 35.3 M€ (+1.6% in comparison with 2010). Documentary sales are increasing, with 27.1 M€ in 2011 (+2.6%). International fiction sales are also growing (+4.5% à 20.0 M€), as well as formats (fiction, game shows, light entertainment) sales which growth from 17.2 M€ in 2010 to 19.8 M€ en 2011 (+15.4%).

Television channels still account for most of the international incomes. As it becomes more and more complex to reach the domestic terrestrial broadcasters, the multiplication of specialty channels offers a growing number of opportunities. These broadcasters favor volume deals, acquiring series & collections at a relatively lower fee. The growth of newly created DTT channels has reversed the decreasing trend of license fees of the last few years. The new media incomes still remain marginal, but 2011 shows significant breakthroughs as far as VOD and IPTV are concerned.

SALES OF FRENCH TV PROGRAMS BY REGION (2011) IN MILLIONS OF EUROS



TV AZTECA/COMAREX: CLASSIC & TEEN TELENOVELAS



Marcel Vinay Jr., CEO Comarex

Through the distributor **Comarex**, TV Azteca (Mexico) launches at MIPCOM the new telenovela *The Kings* (120x'60) that tells the story of a man that has built a powerful and complex kingdom by betraying his best friend.

Another new title is *Prisoner of Love* (120x'60), a production from TV Azteca and **Corazon Television**, where three families are joined by a terrible secret. Following is *Loving You* (120x'60), a betrayal story involving an ambitious woman.

Legendary Love (120x'60) is another success from the broadcaster, telling the story of a woman that has become something of a legend:

the ones that saw her, say that she dresses in a wedding dress to kill her enemies.

Lastly, *Trading Lives* (120x'60) with the story of three sisters lost it all when their parents died in a car accident; and *Under A Red Sky* (120x'60) where two ladies were meant for each other, but it seems destiny insists on keeping them apart.

From the independent catalogue of **Comarex**, it's highlighted the teen telenovela *Popland!* (70x'60) produced by **MTV Latin America**: is the story of a small-town girl who travels to the big city to become a professional photographer. From **Nickelodeon**, three seasons of *Grachi* (75x'60; 81x'60; 50x'60), where a young girl must learn to use her new-found magical powers all while coping with school, boys and growing up.

Also, the drama series *Intelligence* (12x'50) from **Taodue Film** about an ex Special Forces soldier retired from service after a very serious accident; and the Italian series from **Media-**

set: Antimafia Squad (12x'50) and the paranormal investigation drama series *The Chosen* (12x'50).

Lastly, the documentary *Religious Mysteries* (12x'50) composed by six great mysteries of all times; the clip show *Spot Central* (78x'25) with 78 shows filled to the limit with the most exciting and funny commercials of the world; and the animation *Maya The Bee 3D* (78x'13) for a 5 to 7 year-old audience.



Prisoner of Love



Popland!

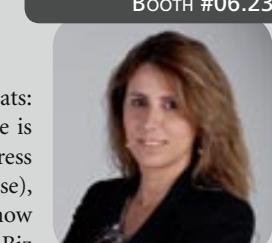
MEDIABIZ: PAPER FORMATS

MediaBiz (Argentina) attends MIPCOM in the Argentine booth, this time they will be focused in showing the authors from Argentina that the company represents worldwide, with fresh projects to be developed for the international market.

It works with **Ricardo Rodriguez** (*Dibu, Daddy's Secrets*), **Leo Bechini** (*Cops And Robbers, Coffee Stories*), **Oscar Tabernise** (*Dos Mujeres, Bellezas Indomables*) and **Ramiro San Honorio** (*Templarios en America-History, El Paraíso*), as well

as directors like **Jorge Nisco** (*Killer Woman, Violetta*).

In Cannes, the company highlights two paper formats: *Marucha* (Rodriguez) its about a man whose objective is becoming an actor and, to make it possible, decided to dress as a woman; and *Bailando con el enemigo* (Bechini-Tabernise), where a police and a thief go dancing pretending not to know each other activities, and finally they fall in love. MediaBiz is also highlights the format catalogue of **Pol-ka**, composed by successful TV series and telenovelas.



Virginia Berberian, director of Business

MEDIAPRO: THE FIRST ROMANIAN MUSICAL DRAMEDY



Ruxandra Ion,
head of productions

At MIPCOM 2012, **MediaPro Distribution** (Romania) presents a rich catalogue full of successful productions, including long running series and telenovelas, not only from Romania but also from other countries of Central and Eastern Europe.

Especially, the distributor brings to Cannes new seasons of two of the most important series, *A Bet with Life* and *Lara's choice*.

A bet with life (90x'60) is a teen series centered upon the love story between two teenagers, whose destinies are switched at birth.

The product was shot by **MediaPro Pictures** for the leading Romanian broadcaster **Pro TV** —see interview in this issue— and **Ruxandra Ion** is the general producer. 'Is the first Romanian musical dramedy TV series that was a success in the local screen, and now we are looking for its international expansion,' remarks **Ion**.

Originally produced by **MediaPro Audio Visual Zagreb** and broadcast on Croatian TV **Nova**, *Lara's Choice* (182x'60) is a timeless classic love story based on a loyal woman for the prime time, 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.

Other top titles of the catalogue are the epic fantasy Czech fairytale about a king and



Lara's Choice, in its new season

a queen, *The Devil's bride* ('92); and the amusing Romanian action comedy *The Godmother* ('107); and *Second Chance* (80x'60), full of love and intrigue in a classic romantic triangle. *In the Name of Honour* (140x'60) in the end, is a romantic drama series that won the Golden Bird Prize award as "Best Drama Series" Category at the late 2011 **Seoul International Drama Awards**, in South Korea.

MEDIAPRO

DISTRIBUTION
THE SUCCESS CONTINUES
WITH NEW SEASONS.

STAND AT MIPCOM 2012 - 14.20 (MAIN LEVEL)

E-mail: mediaprodistribution@mediaprodistribution.ro
www.mediaprodistribution.com

PRIME-TIME SERIES
GENRE: DRAMEDY
FORMAT: HD
LENGTH: SEASON I (2011): 26 EPISODES X 60'
SEASON II (2012): 34 EPISODES X 60'
NEW SEASON (2012): 30 EPISODES X 60'
FORMAT: HD
LANGUAGE: ROMANIAN

A BET
with Life

A Bet with Life is the first Romanian musical dramedy TV series that centers upon the love story between two teenagers – Ioana and Andrei – whose destinies are switched at birth. Ioana and Andrei, senior year students at the National College of Arts, are happily in love or at least this is what Ioana thinks until she finds out she's nothing but a bet Andrei made with his best friend. The truth is that Andrei has fallen in love with her. Ioana was raised in a poor family, while Andrei comes from a wealthy family that seems to be perfect. The truth surfaces when Andrei's sister is diagnosed with a severe kidney disease, her only chance of survival being a transplant.

This is the time when everyone has to face a shocking truth: Andrei is not related to his family at all. Andrei's parents begin the search of their real child... a child that will be found in the least expected person.



Lara's choice

PRIME-TIME LONG RUNNING SERIES
GENRE: DRAMA, ROMANCE
FORMAT: HD
LENGTH: SEASON I (2011): 162 EPISODES X 60'
NEW SEASON (2012): 162 EPISODES X 60'
LANGUAGE: CROATIAN

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?

BOOTH #H4.12



Jo, new detective series sold to RAI in Italy

FROM SEVENONE TO RED ARROW: STRONGER APPROACH AT THE MARKET



Jens Richter,
managing director

The international distribution arm of the German broadcaster group **ProSiebenSat.1**, has changed its name since this Mipcom: from SevenOne International, now it is **Red Arrow International**. And the company wants to stress the new stage with a new huge catalogue of thrillers, detective series and miniseries, as well as entertainment formats.

Jens Richter, managing director, highlights to PRENSARIO: 'Together with the strength of our group and our valuable third

party producers, we are thrilled to take our business to the next level. Our new identity reflects the connection to our mother company, **Red Arrow Entertainment Group**, and our global reach with offices in Los Angeles and Hong Kong. The group's 18 production companies in nine key territories are continuously working on new and innovative content'.

Heading the slate is the brand-new thriller miniseries *Restless* (2x'90 or '130), based on William Boyd's bestselling novel: it's a compelling romance and espionage series, set in World War II and the 1970s, starring Hayley Atwell, Rufus Sewell and Michelle Dockery.

Co-created by Emmy Award winner René Balcer, *Jo* (8x'45) is the new detective series

with launched at MIPTV 2012 with **Jean Reno**, who starred an elite cop stops at nothing to solve mysterious murder cases. It was recently sold to **RAI** in Italy.

The Taste ('45) is a cooking competition show where, for the first time ever, famed foodies Anthony Bourdain and Nigella Lawson are teaming up to get down to what truly matters: the taste. Now in its sixth season, *A League of Their Own* is another entertainment option begin the high rated show on **Sky 1** combining sports and entertainment.

Lastly, the comedy series *Betty White's Off Their Rockers* (27x'30) that sends a fearless band of senior citizens to the streets to pull hilarious pranks on the younger generation.

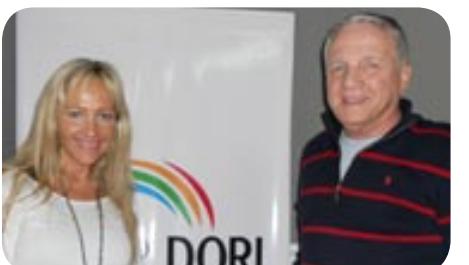
BOOTH #07.39

BoPAUL: BLOOD AND SAND

BoPaul Media Worldwide (BMW) highlights at MIPCOM *Blood And Sand* starring **Sharon Stone** among 200 titles from the recently-acquired **Jose Frade Producciones**; *House Of Bad*, BMW first venture in co-financing low-budget independent films and *Creepshow III* producer Scott Frazelle; and the 720-film **RKO Classic Library**.

'We now have a catalog surpassing 1,000 titles, and we expect to continue major sales of the classic films like *Wild Geese*, *Citizen Kane*, *King Kong*, *Ashanti*, *Zulu Dawn* and *Hellraiser IV*', highlight **Paul Rich**, funding CEO.

YAIR DORI, BACK IN THE MARKET



Silvana D'Angelo with Yair Dori

Yair Dori, one of the most prestigious fiction producers in Argentina and Latin America, returns to the content market with **Yair Dori Productions** and **Yair Dori International**, for which he starts to operate with offices in Buenos Aires Argentina and Montevideo Uruguay, where he has closed a deal with Canal 10 and they are already rolling the first coproduction project, *Historias del Divan* (26 episodes).

Then, it will come a program for kids and teens, with 360° developments, business that



of businesses'.

D'Angelo adds: 'The integral proposal allows us to offer more variety of contents, in both cases with stories thought for the international market, either made by us, or others that we add to our catalogue, but always under the premise of generating universal products without localisms. Yair's figure contributes with a quality differential in the market'.

'We are doing a great team of people, both in production and sales. The company not only will generate artistic and commercial quality content as priority, but also will create productions with high social value, many of them certificated by the area of bioethics of Unesco, which will provide with a guarantee of total respect for viewers from the whole world.'

AUDIOVISUAL FROM SPAIN



MIPCOM'12
08-11 October
Riviera, R 33.20 · R 33.27



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El Tiempo Entre Costuras
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Bandolera

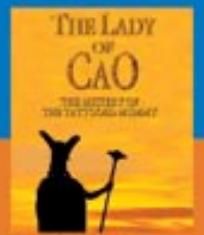
(80 x 45') Series
COMERCIAL TV
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Lola, Musa in Training
(80 x 45') Series
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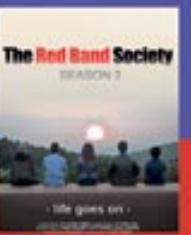
Interview a la Carte
(75') Formats
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The Lady of Cao
(52') Documentary Films
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Barca Toons the Stories
(13 x 13') Animation: Series
FILM FACTORY ENTERTAINMENT
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The Red Band Society
(1st season: 13 x 45';
2nd season: 15 x 45') Series
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Website
Feature Film, Others
FILMTECH.COM
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Mause Corp
(52 x 11') Animation: Series
FINDING4YOU
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Remember When
(234 x 25') Series
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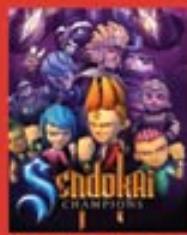
Lucky Fred
(52x12') Animation: Series
IMIRIA ENTERTAINMENT
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Vulnerable
(96') Feature Film
KWA
www.keyimeda.com



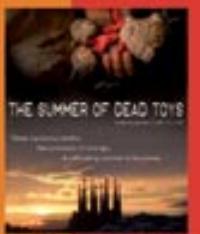
Sex and the Angels
(96') Feature Film
LATIDO FILMS
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Sendokai Champions
(26x11') Animation: Series
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Millions @ home
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PORTOCABO TV
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Sex and Lucia
(128') Feature Film
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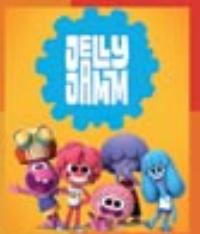
Fragile
(52x70') Series
TELECINCO Y CUATRO
www.telecinco.es



Out of Credit-Bility
(25') Series
VERALIA
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With your Pants Down
(13x 70') Series
VERTEX SALES
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VODKA
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BOOTH #17.22

PLAYBOY, THE NAME OF THE ADULT CONTENT

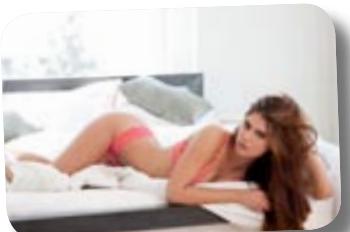


Marisa Tamburro, director of sales & marketing

Korea, and Turkey.

'Playboy Plus' will continue to expand with the addition of adult libraries now available for all TV rights', remarks **Marisa Tamburro**, director of sales & marketing. 'The reality based genre has resonated with our clients for the last few years'. **Digital Playground** is a leader in high-production adult films that are now available in X, XX and XXX versions for worldwide TV rights. 'These films are well known in the market place with famous adult film stars', adds the executive.

'We have produced five new series, and we also have a library of hundreds of Latin American productions. Our hit *Playboy Trip* is back with its second season as *Playboy Trip: Patagonia & Back to Argentina* (30x'30 + 2x'60)', she says. Other titles highlighted are the three brand-new sexy realities *Dream Dates* (10x'30), *Truth about Sex* (10x'30) and *The Man* (10x'30), as well as the hot specials *Doll House* (8x'30) and *Playmate Guide to the Universe* (9x'30 + '60).



The brand-new sexy reality *Dream Dates*

Playboy Plus Entertainment (USA) is a division of **Manwin Media** that develops and operates adult-entertainment TV networks worldwide under the **Playboy TV** brand as well as other locally originated brands.

Playboy Plus and **Playboy UK** operate 16 television networks in UK/Europe and have joint ventures with leading international media partners to operate another seven channels in Japan, Latin America, and Iberia. It also licenses and jointly manages eight branded networks in Australia, Hong Kong, Taiwan, Israel, New Zealand, South

Korea, and Turkey.

'**Playboy Plus** will continue to expand with the addition of adult libraries now available for all TV rights', remarks **Marisa Tamburro**, director of sales & marketing. 'The reality based genre has resonated with our clients for the last few years'. **Digital Playground** is a leader in high-production adult films that are now available in X, XX and XXX versions for worldwide TV rights. 'These films are well known in the market place with famous adult film stars', adds the executive.

'We have produced five new series, and we also have a library of hundreds of Latin American productions. Our hit *Playboy Trip* is back with its second season as *Playboy Trip: Patagonia & Back to Argentina* (30x'30 + 2x'60)', she says. Other titles highlighted are the three brand-new sexy realities *Dream Dates* (10x'30), *Truth about Sex* (10x'30) and *The Man* (10x'30), as well as the hot specials *Doll House* (8x'30) and *Playmate Guide to the Universe* (9x'30 + '60).

On behalf of the new digital platforms, **Tamburro** completes: 'Aside from free & pay TV deals in the European market and beyond, we have granted VOD and Internet rights to some of the top broadcasters.'

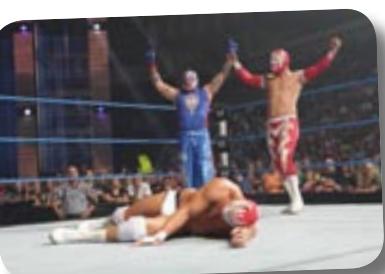
BOOTH #R31.37

WWE: MORE SOCIAL MEDIA PRESENCE

WWE (USA) stresses at MIPCOM and Sportel Monaco important new shows, including *WWE Main Event*, which features the top WWE Superstars and WWE Divas, complementing other existing flagship shows as *WWE Raw* & *WWE SmackDown*, which are currently available in 600 million TV households across 150 countries worldwide.

The company released a program aimed specifically for kids: *WWE Saturday Morning Slam*, with all weekly programs being PG rated. 2012 summer saw *Raw* celebrating its 1,000th episode, where each one is now fully interactive with fans being able to vote and discuss storylines with the WWE universe. *RAW* is now available in 1, 2 or 3 hours versions internationally.

Distributor's weekly storylines and 52 episodes per year, allow broadcasters to enjoy long-term successes across many varied cultures and cornerstone programming that drives viewers every week. And as a multigenerational product, broadcasters can reach both children and adults alike.



WWE work with broadcasters various departments, Pay TV, publishing, marketing, live events, licensing and digital, becoming increasingly active in the social media space in Facebook, Twitter, Google+, YouTube, Foursquare, Tout, Pinterest and Instagram). It has 111.5 million combined followers

Sales deals were closed with **Fanda** (Czech Republic), **Sport5** (Israel), **Kanal 12** (Estonia), **Smartclip** (Nordic), **ETV** (Africa), **Sky** (Italy), **MBC** (Middle East), **SIC** (Portugal), **ABS-CBN**, **Mediascape** and **Fox** (Philippines), **CTN** (Cambodia), **GMM** (Thailand), **Smartclip** (Mexico), **Teleamazonas** (Ecuador), **WAPA** (Puerto Rico) and **Compañía Televisora Hondurena** (Honduras). And the aim is to expand **WWE** brand in Scandinavia, Balkans, Netherlands, Indonesia, Hong Kong, Vietnam, Brazil, Argentina and Colombia.

BAFC: BUENOS AIRES, AN AUDIOVISUAL PLACE

Enrique Avogadro, general director of Creative Industries of the Government of the City of Buenos Aires, explains to PRENSARIO that 2012 has been a key year for **Buenos Aires Film Commission** (BAFC), after organizing a commercial mission to *Marché Du Film* during the Cannes Festival, where five companies have looked for coproduction projects and partners.

The Government of the City of Buenos Aires has installed own stands for business meetings during the Cannes Film Festival and AFCI Locations Show (Los Angeles). 'We have organized a special events and we will be doing more during MIPCOM, as well as participate in



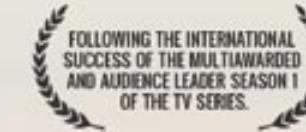
tor through BAFC. 'The Law contemplates this promotion in order to receive new audiovisual investments with tax benefits for international companies. The objectives is to consolidate Buenos Aires as a worldwide production hub, the most important from Latin America and the world', completes

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THE TURKISH PRODUCT IS ON KANAL D



Ezgi Ural, international sales executive, and Amac Us

Kanal D (Turkey) brings to Cannes three top series *Kuzey Guney* and the brand new *Fallen Angel* and *Sultan*, as well as a new format *Ben Bilmem E im Bilar*. 'In September, we started broadcasting the second season of *Kuzey Guney*, whose first edition was a success in Turkey and was sold to MENA region (22 countries), Albania, Serbia, Kazakhstan and Iran,' explains Amac Us, sales and acquisitions specialist.

Fallen Angel is a periodic drama that takes place during the "Green Pine" years of Turkish cinema in 1960s; *Sultan* tells the story of a man that 15 years after the disappearance of the groom at the wedding day, he surprisingly

reappears; and *Ben Bilmem E im Bilar* is an entertainment program that features lovers, engaged and married couples and is aired every weekday.

Continues Us: 'Time Goes By third season was premiered on September, while *Fatmagul* second finale was on June 2012 and it ended at the 80th episode. So far, each title has been sold to more than 30 different countries and we are looking to add new territories. *Fatmagul* was licensed to Greece, Croatia, Kazakhstan, Montenegro, Pakistan, Afghanistan, while *Turkan* to Africa (18 countries) and Iran; *Lady's Farm* to Iran; *Menekse and Halil* to Iran; *Forbidden Love* to Pakistan; and *A Night in June* to Kazakhstan.'

'We share similar values with Central and Eastern Europe. Mostly in MENA, Central Asia, Central and Eastern Europe, Turkish series dominate, in most of the cases being broadcasted on prime time. They took over the popularity of Latin telenovelas and Asian drama series. Even in Turkey, several years ago, telenovelas

were more popular than local content, but the trend has changed.'

Turkish TV series are very popular in North Africa, as well.

We have also sold several titles to the French speaking territories in South Africa. Since the last year, we have been analyzing and researching the Asian market, having attended some Asian trade markets and established relations with major and other Asian companies. Even though we are very successful in Central Asia, we have not been able to enter the Far East yet.

'Latin America is another major region that we would like to expand to. Latin companies are mostly approaching us about the format rights of our content. They find our stories and scripts very strong and with universal elements', he completes.



Fallen Angel, is a new periodic drama series

iGeo.TV, EXITOSO PROYECTO DE PIAMONTE GROUP

El proyecto más ambicioso de 2012 de Piamonte Group TV (España) es iGeo.tv, que ofrece una gran variedad de categorías donde poder encontrar videos, ayudando así a mejorar la calidad de la información en los medios de comunicación, sean estas agencias de noticias o televisoras.

'Si se buscan buenos complemento a las noticias, iGeo.tv te ayuda localizando todo tipo de videos en alta definición. Allí se puede encontrar información audiovisual de interés para distintos medios de todo el mundo', explica Pablo Marcet, CEO y director de Piamonte Group.



BOOTH #R32.27, 33.20

ICEX: 'LA INTERNACIONALIZACIÓN ES BÁSICA PARA LAS EMPRESAS'



Sonsoles Huidobro

Sonsoles Huidobro, desde julio la nueva jefe departamento Audiovisual, Música y Portales del Instituto Español de Exportación (ICEX), explica a PRENSARIO: 'La internacionalización es básica para las empresas españolas del sector. Trabajamos en reforzar la marca Audiovisual From Spain en los mercados internacionales, y damos apoyo a todas las compañías españolas en los principales eventos internacionales'.

'Además, ofrecemos servicios de consultoría

especializada por países, actividades de formación, misiones comerciales, etc. Nos apoyamos en las oficinas comerciales (actualmente más de 90), con quienes trabajamos para fomentar su papel de networking y de apoyo local que puede llegar a ser muy importante. Buscamos priorizar la relación con los productores y con la Federación de Asociaciones de Productores Audiovisuales de España (FAPAE), el Instituto del Cine (ICAA) y Entidades de Gestión de Derechos de los Productores Audiovisuales (EGEDA), entre otros'.

La ejecutiva acude por primera vez a MIPCOM. 'Al producto español se le hace seguimiento en otros territorios europeos desde que es un simple proyecto hasta que llega a ser éxito de ventas, adaptación y emisión en países

como Francia, Italia, Portugal, Rusia e incluso USA. Hay un interés permanente por lo que se produce en ficción en España ajeno, afortunadamente, a las modas. Animación, el cine, el documental y muy especialmente formatos de entretenimiento, se están promocionando fuertemente y las empresas están logrando una posición de referencia', dice.

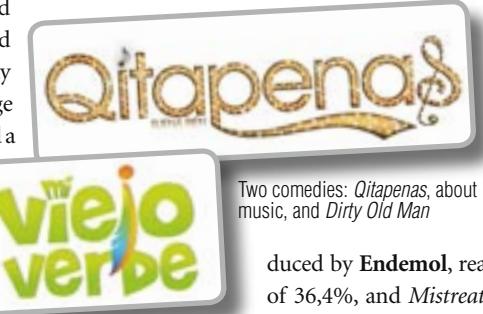
Por último, resalta que uno de los mercados más relevantes es América Latina. 'El buen momento económico que vive la región es un factor muy positivo para nuestras empresas que siempre han invertido y mantenido un trato especial con la región. Tenemos confianza en que MIPCOM sea una buena base de negocios a corto y medio plazo para todos nosotros', completa Huidobro.

TELEFE: FRESH TWISTS IN FICTION GENRES



Fernando Varela, International Business Director

Heading the slate is *Candy Love* (15x'60), telenovela co-produced with LCA and aired Monday through Friday at 11pm with an average of 20 rating points and a 45% share (Ibope Argentina). Produced with **Underground** and Endemol,



Two comedies: *Qitapenas*, about music, and *Dirty Old Man*

produced by Endemol, reaching an average share of 36,4%, and *Mistreated* (13x'60) is a drama

the romantic comedy *Graduates* has been the most watched program of the local TV this season, with an average rating of 23 points and a 46% share in prime time, during August.

From *Eyeworks*, *The Donor* (13x'60) is one of the winning series of the program of INCAA (an Argentinean top public entity) and has been doing really well on Telefe, reaching a 29,7% share. *Qitapenas* is a musical comedy still under production, where a family discovers that they can recover the happiness through music; *Dirty Old Man* is another comedy where a man is reincarnated in a parrot. Z TV (50x'30) is a puppet show for children showing a clandestine TV network that daily interrupts Telefe's broadcast.

The Chairwoman (32x'60) is an episodic series on Telefe produced by Endemol, reaching an average share of 36,4%, and *Mistreated* (13x'60) is a drama

series produced by **Torneos y Competencias**. And the second season of *The Man of Your Dreams* (13x'60), a top successful series from the Oscar winner **Juan Jose Campanella**, about a man having dates with unknown women to help them.

The distributor is also promoting entertainment formats from the production company **Nanuk**: the game show *Checkin*, *checkout* and the quiz shows *Money Order* and *Weight For Money*. Also, the family entertainment show *Everything is Possible* with several "inside" games.

On the fiction format side, Telefe also offers *Family Likeness* and *My Wife's Brother*. Besides, the distributor has an agreement with **Gabriel Corrado's** production company **CTV Contenidos** to exclusively distribute their fiction formats to the international market, like *Small Town*, *Gigolo*, *Endless Love*, *Crossed Love* and *Love Brigade*.



Candy Love, traditional telenovela with an average market share of 45%

'2012 ha sido un año increíble para nosotros, con un suceso tras otro. Implica mucho trabajo y una inversión constante para seguir trayendo las mejores producciones a la región, (más de 400.000 espectadores en Argentina) y *Chernobyl Diaries* (130.000 en Argentina), además de *El Artista* y *The Hunger Games*. En México, *La dama de negro* alcanzó los 2,7 millones de espectadores y *Chernobyl Diaries* 1,3 millones. 'Antes de fin de año tendremos en el género terror *House of the end of the street* con *Jennifer Lawrence*, y *The Possession* con *Jeffrey Dean Morgan*', explica. También *Looper* con *Bruce Willis*, una película futurística que abrió el Festival de Cine de Toronto.

Tomás Darcyl, presidente

pero los resultados están a la vista: hace tiempo dejamos de ser un intermediario para ser un *player* de peso que explota y maximiza cada una de las ventanas de exhibición.'

Tomás Darcyl, presidente de **Telefilms** prosigue: 'Tenemos un modelo de 30 estrenos anuales que habla por sí solo. Los productores están contentos por el trabajo que hacemos para maximizar el producto en todas sus plataformas y porque, gracias a eso, pagamos regalías, mientras que los canales y los grandes operadores reciben el mejor producto año a año. Sin dudas es un círculo virtuoso'.

Destaca *A Roma con Amor* de *Woody Allen*

(más de 400.000 espectadores en Argentina) y *Chernobyl Diaries* (130.000 en Argentina), además de *El Artista* y *The Hunger Games*. En México, *La dama de negro* alcanzó los 2,7 millones de espectadores y *Chernobyl Diaries* 1,3 millones. 'Antes de fin de año tendremos en el género terror *House of the end of the street* con *Jennifer Lawrence*, y *The Possession* con *Jeffrey Dean Morgan*', explica. También *Looper* con *Bruce Willis*, una película futurística que abrió el Festival de Cine de Toronto.

Y hay dos apuestas para los próximos Oscar, de la mano de **The Weinstein Company** en Estados Unidos: *The Master* con *Joaquin Phoenix* dirigida por **Paul Thomas Anderson** sobre la *cientología*, y la romántica *Song for Marion*, que cerró el Festival de Toronto.

Para 2013, tendrá tres sagas: *Beautiful Creatures* (Warner Bros. USA), que estrena el 14



The Master, con Joaquin Phoenix, es una de las apuestas por el Oscar de Telefilms de febrero en uno de los fines de semana más codiciados que termina en el President's Day; *Mortal Instruments* (Sony en USA, agosto) y *Ender's Game* con *Harrison Ford*, *Ben Kingsley*, *Viola Davis* y *Asa Butterfield*.

Además, la comedia *Los Amantes Pasajeros* de **Pedro Almodóvar** con *Penélope Cruz* y *Antonio Banderas*; *Lone Survivor*; *Motor City*; *Olympus has Fallen* con *Aaron Eckhart*; y *Bling Ring* de *Sofia Coppola*.

'En MIPCOM estamos **Ricardo Costiánovsky**, CEO, y yo junto a nuestro equipo de ventas: **Alfredo Andreoli**, **Humberto Delmas** y **Alejandro Carballo**. Además, estaremos muy activos comprando películas con **Nicolás Zumaglini**, acquisitions & Business Affairs. El **Grupo Telefilms** ya suma 60 personas en la región y seguiremos creciendo', completa **Darcyl**.

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DORI MEDIA, BETTING ON FORMATS



Leora Nir, VP of TV Channels, and Nadav Palti, president & CEO, Dori Media Group

Dori Media Distribution (Switzerland) attends MIPCOM with high expectations on its product catalogue, which has grown significantly during the last year, including apart from telenovelas, drama and teen TV series, different TV formats, from entertainment to reality.

At MIPCOM, the company is launching *Last Chance for Love*, a structured, dramatic reality format, described as an intimate docu-reality that follows couples on the brink of divorce as

they get one last chance to save their marriage. Each episode centers on one couple that goes through 3 stages that help them understand each other, with the help of an experienced marriage counselor.

Following the formats is *Smart Face*, a trivia game show where contestants are asked questions but are not allowed to answer them. They must find someone on the street to answer their question for them.

And the catalogue also provides *The Money Pump*, a thrilling prime time game show of 60 minutes featuring two contestants fighting together against



New York a faraway forest.



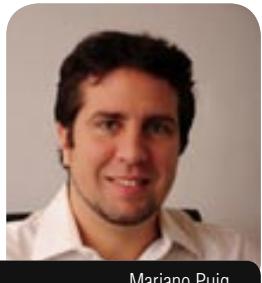
Last Chance for Love is the brand new dramatic reality format

“The Money Pump”, and trying to solve eight questions as fast as they can before all the money is pumped away.

On the TV series side, its drama series *New York* (50x'30) is a top product: the son of the head of a notorious crime family arrives in New York escaping his past and seeking a new future. It was the winner of *The Accolade Competition* for the “Excellence drama program/series 2012”.

The distributor is also putting special emphasis on the teen product, highlighting *Galis* (60x'30): a mysterious donation sends three lucky foster home kids to join an elite summer camp in

TRINITY: ACUERDO CON SWITCH INTERNATIONAL



Mariano Puig

Mariano Puig, presidente de Trinity, comenta sobre la nueva etapa de internacionalización: ‘Hemos acordado la distribución internacional para televisión y new media de un extenso catálogo del largometrajes argentinos, además de haber cerrado un deal estratégico con **Switch International** (antes *World Wide Entertainment*) de Australia’. La compañía cambió su nombre en septiembre tras la adquisición de la marca por parte de **Global Agency**.

Switch se destaca en programación factual, a la vez que sumará producciones no-factuales a su oferta, según indicó su fundador, **Bill Farrow**. El acuerdo con Trinity es para la representación en Latinoamérica (de manera no exclusiva) y para Argentina (de manera exclusiva).

‘Continuamos con el crecimiento mundial en ventas de contenido en new media para adultos’, agrega Puig, quien completa: ‘La operación en Argentina está consolidada, y apostamos permanentemente a la adquisición de telenovelas, largometrajes, series y documentales para abastecer al territorio’.



UNIVERSAL CINERGIA: DUBBING



Gema López and Liliam Hernández

Universal Cinergia Dubbing (USA) keeps growing as an option of dubbing and postproduction services. It has launched its French language service in 2012, adding new clients market to market.

Gema Lopez and **Liliam Hernandez** assist to MIPCOM, the most important worldwide content show, to increase its presence in the European territories. ‘We have great expectations looking forward to meeting the local broadcasters and distributors. 2012 will end with a big margin of production, and we plan to have bigger and more important deals in 2013’.

‘We have outperformed all our objectives and we are proud with the work we have done with big titles doubted into French: *La Reina del Sur* from American Telemundo International, and *La Primera Dama* from Colombian Caracol TV, which has positioned us in the agenda of the main Latin distributors that want to increase their presence in the European markets’.

Hernandez says that the dubbing is a ‘basic need’ to grow internationally. ‘And we have been at the vanguard in this service’, remarks with **Lopez**, who completes: ‘The objective is to be the best French dubbing house in Miami and then, be the number one in the USA’.

MISTER JURAMENTO

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RECORD TV, AND THE BIG RELEASE OF MASKS



Delmar Andrade, International Sales Director

Record TV Network (Brazil) launches at MIPCOM its brand new HD telenovela *Masks*, where the wife of a rich landowner from Mato Grosso do Sul, is kidnapped along with her son while returning from a therapeutic cruise to cure her postpartum depression.

Delmar Andrade,

director of international sales, stresses: 'Masks is an unusual proposal for the international fiction market: full HD, long running product; top big-budget production;

BOOTH # R32.04

NOAVISION: NEW ANNIVERSARY, THE SAME CHALLENGES



Philippe Delaplace, COO and Allison Glasgow Lafontaine, sales executive

Novavision announced the arrival of **Allison Glasgow Lafontaine** as sales executive, who took over some of Nathalie Nennig's responsibilities and territories such as Europe, North America and the Middle East. She reports to **Philippe Deleplace**, COO, who assists Poirier in terms of operational management, as well as being responsible for defining and implementing the growth strategy. In parallel, **Charlène Calmano** has left the company, so **Véronique Le Didroux** and **Renaud Duplessis** oversee the acquisitions division created in February.

In July, Novavision closed a co-production deal for 170 episodes of its flagship program *Pop Corn TV Show* with Canadian producer/distributor **Tricord Media**. The program was produced in English for **CTS Channel**, who premiered on September. **Tricord** took the distribution of this new co-production for North America, while Novavision have it for the rest of the world.

Other deals for *Pop Corn TV Show* include **VTB** in the Maldives, a commercial terrestrial channel launched in 2008 that has just signed for 100 episodes of the show. In Kuwait, the **Al Rai TV** Channel has picked up 50 episodes while **Channel 31** in Kazakhstan has snapped up 150.



Booth #05.02

Masks: new HD telenovela at MIPCOM

hot passions and strong action. We usually provide super productions, but this is particularly strong and in the telenovela format.'

Following in the slate is *Jackpot!* ('45), which won the "Best Telenovela" award in the *Banff 2012 Rockies Program Competition*, and *River of Intrigues* (250x'45), a contemporary and captivating telenovela.

The distributor highlights the epic series *Samson and Delilah* (18x'50) and *Esther, the Queen* (10x'60), as well as *David, the King* (29 episodes), which has become the leading series in Brazil in its slot, having reached 19 rating points and 40% of market share, betting the main competitor.

Andrade has also great expectations for the drama productions: the series *The Law*

and the Crime (21x'60), where a high-society woman decides to study and become a police commissioner after her father being murdered in a robbery; and the telenovela *Another Power* (237x'45) shot in Palermo and Tonnara di Scopello (Italy), an action/suspense soap opera about the local mafia.

The last titles stressed are the telenovelas *Flames of Life* (253x'45) that 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, and *Opposite Lives* (240x'45) about a young rich man of a traditional family.

POL-KA: TOP FORMATS + PRODUCTION SERVICES

Pol-ka (Argentina) one of the most important fiction production companies from Latin America, arrives to MIPCOM promoting its series & telenovela formats, as well as the new production *Tiempos Compulsivos*, launched in August in *El Trece*'s prime time in Argentina

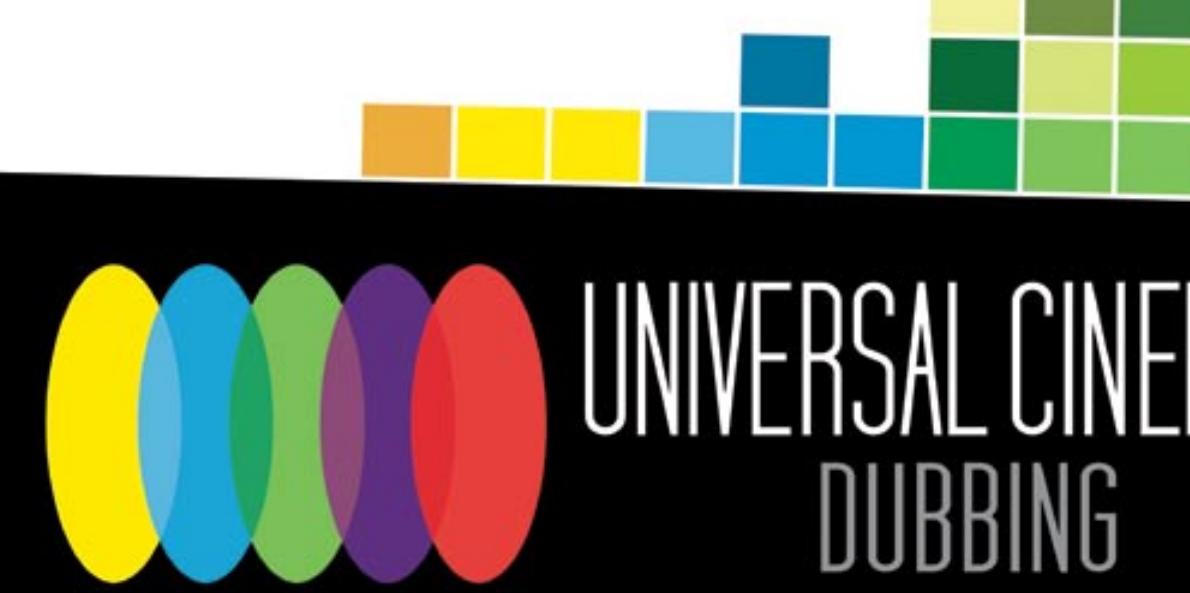
Tiempos Compulsivos is a series which shows you people with diverse compulsive disorder, results of living in this society under pressure and stress, and how they deal everyday with it', explains to PRENSARIO **Diego Andrasnik**, executive production manager of Pol-ka.

Top fiction formats of the company are *Left On the Shelf*, *The Social Leader* and *Killer Woman* (adapted in eight territories). 'A part from promoting our catalogue, we are pushing strongly our production services in Argentina. We are analyzing opportunities in the international marketplace to generate productions for worldwide companies', adds **Alex Lagomarsino**, CEO & Partner of **MediaBiz**, International Business agent of Pol-ka.

In that sense, the production company has closed a deal with **Disney** to produce *Violetta*, the second season, a young series with a mix cast broadcast in **Disney Channel** Latin America and with great reception in other regions, like Europe. The company also has produced *Desperate Housewives* for Disney and *Epitaphs* for HBO, among others. 'Pol-ka' has the know-how and experience to reach the production levels required by the foreign companies', completes **Lagomarsino**.



Compulsive Times, new series launched at MIPCOM



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MIDDLE EAST BOOM POST ARAB SPRING

MIPCOM 2012 is set to turn the spotlight on the surge in Arab television channels, program production and television advertising, that has taken place since the 2010 Arab Spring.

Leading executives from a host of Arab broadcasters, including Al Jazeera's English and Arabic TV channels, twofour54, Abu Dhabi TV, Dubai TV, MBC Group, Al Dafra TV, Al Jadeed TV, MTV and Roya' TV head to Can-

nes for business meetings with their international counterparts. The tradeshow brings together delegations from over 100 countries, and introduces dedicated conferences designed to take a close look at the booming Arab TV market and the continued strength of Turkish drama in these conferences.

'In the past 18 months we have seen the launch of some 150 new Arabic satellite television channels across Egypt, Libya, Iraq, Yemen, Sudan, Jordan and Lebanon and Gulf Cooperation Council (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia)' says Nabil Kazan, president and chief executive of K & Partners TV Services.

'80 million Arab households are now accessing terrestrial and satellite broadcasting and we now have over 650 Arab TV channels available', remarks the executive, who offers on Tuesday 9th at 2pm *The Arab Spring: New*



The Magnificent Century, one of the top Turkish titles in Middle East

TURKISH CONTENT EXPORTS TO GENERATE USD 100 MILLION IN 2012

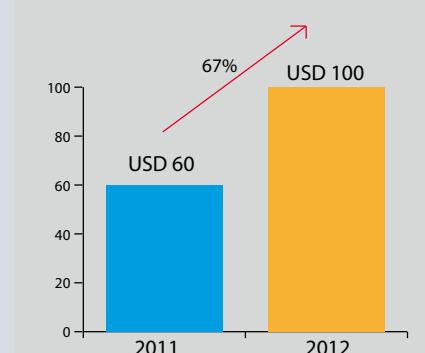
The Producer Association in Turkey has reported that TV exports of Turkish content in 2012 are set to reach USD 100 million, up from the 60 million posted last year. The TV series production sector in the country currently employs 50,000 people and started the new season with the aim to reach a turnover of USD 4 billion.

According to the association, production value is growing constantly and the price per one episode of TV series reaches up to USD 1.5 million. The highest actor's salaries reach USD 33,400 per episode.

Burhan Gun, lawyer of the Producer Association, said that the Turkish audiovisual industry (films, series, TV programs, DVD sales, internet revenues, copyrights, etc.) generates USD 20 billion in revenues. On episode

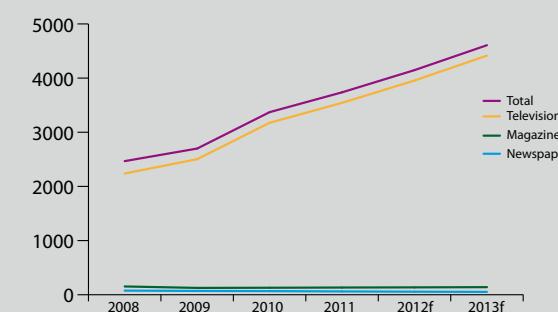
of Turkish series abroad currently costs from USD 1,000 to USD 150,000 per episode.

TURKISH CONTENT EXPORTS (2011-2012f).



Source: Producer Association of Turkey

PAN ARAB: ADVERTISING EXPENDITURE, PER MEDIA (2008-2013f).



Source: AEGIS Media

Beginning session and at 3.15pm *Turkish Drama: The New Delight?*

THE MARKET

Since 2010, production of Arabic television series has increased dramatically, with 160 series produced last year compared to just 81 in 2010. Advertising is also up significantly to \$14.3 billion in 2011 — a 35% rise on 2010. Television represents 67% of the ad market.

According to a global report from AEGIS Media, TV continues on the 'strong growth path' of the last couple of years, although the pace of growth slowed in 2011 compared to the +26.8% seen in 2010. 'Growth was +11.6% in 2011, this is expected to continue this year and next. The share of TV ad spends is on an upward trajectory, partly due to the decline in Print spends', remarks the study.

In line with audience tastes around the world, Arab viewers' favorite shows are drama series, movies and soap operas, with over 200 channels broadcasting daily Arabic or Turkish drama series such as popular hits *Hareem al Sultan* (*The Magnificent Century*).

'Turkish drama series that are dubbed for the Arab market perform very well', comments Laurine Garaude, director of the Television Division at Reed MIDEM, who adds: 'The Arab market is diverse, but there are strong pan-Arab consumer trends which the international community need to understand. That is why it is so important to have Arab television companies coming to discuss and develop their business here at MIPCOM'.



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EN TODO ESTÁS VOS



SCTV, Indonesia: Banardi Rachmad, head of acquisitions, and Harswi Achmad, director of programming and production. The company has acquired Indosiar and now has become a bigger competitor in the local TV market.



Dini Putri, general manager acquisitions & operations of RCTI Indonesia



Endah Hari Utari, Programming & operations director of MNCTV Indonesia



Kompas TV, Indonesia: Indra Yudhistira, production & programming director, and Julie Wibowo, program acquisition manager



Triandy Suyatman, president director, TS Media, and Sophie Djudzman, director, sales & Acquisitions (Indonesia) with Martha Contreras, Asian sales for TV Azteca/Comares (Mexico)



Gunawan, program search section head, ANTV

Screen Media, distributor from Indonesia: Rajesh Jagtiani, International Distributor/buyer, and Almira Ravil, SVP International Sales



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



TV Asahi, Japan: Masayoshi Isago and Yumi Shimizu (borders), international business department, with Yoshiyuki Arai, programming department



UFBM, China: Lei Jing, general manager, and Tian Yuan, program manager



youku, leading Chinese streaming portal with more than 290 million of unique users per month: Tengen Shi, manager content and partnership and Maggie Xiong, media development senior manager



Lynnette Grace Ng and Leslie Lee, Walt Disney Southeast Asia, and Syahrizan Mansor, Nickelodeon Asia. Pay TV is growing fast all across Asia



Su Ming, assistant of the board at Beijing Enlight Media, China



LIC China: YuFeng Ling, acquisitions, Laura Jing, PA to CEO, and Leland Ling, CEO.



LIC China: YuFeng Ling, acquisitions, Laura Jing, PA to CEO, and Leland Ling, CEO.



MediaCorp - okto: Vanessa Men, Senior Programming Executive, and Doris Tang, programming manager



MediaCorp, Singapore: Chang Long Jong, deputy CEO; Victoria Cheng; Joy Olby-Tan, VP programms; Esther Wan, VP Marketing; Lim Suat Jien, EVP



MediaCorp - Channel 5, Singapore: Kim Wong-Nathan, Sarah Kwek, Michelle Chang and Spruce Leong



MediaCorp - Channel 8, Singapore: 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-Production, Real Lifestyle Network (India); Iqbal Malhotra, 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 Sukrankan Roy, Roy Holdings

Multimedia Group, Myanmar: Thein Thein, director, and Kyat San, managing director. Six new channels will be launched in the country next year



TV Alhijrah, Malaysia: Fadilah Rahman and Izyan Liyana Khairul Anuar, brand executives

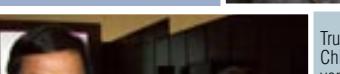


Le Van, programming manager of TKL (Vietnam), Christy Chin, POD Worldwide (Malaysia), Nguyen Thi Truc Mai, Group Sales & Acquisitions director, TKL, with Ngo Thi Bich Hanh, VP, and Bao Mai Nguyen Thi, Head of Sales & Acquisition of Vietnam Media Corp. BHD Co. Ltd. (Vietnam)



The Philippines' leading channels, GMA and ABS-CBN: Marichelle R. Fabunan-Buitzon, Roxanne Barcelona and José Mari Abacan from GMA, Macie Imperial, Robert Labayan and Leng Raymundo from ABS-CBN; and Concepción Agnes from GMA

IBC/Channel 13, The Philippines: Ray Sanchez, president, and Lito Ocampo Cruz, VP



True Vision, Thailand: Attaphon Na Bangxang, Chief Program and Content Off., and Nisa Sittasriwong, Manager of Programme Acquisitions

Channel 7, Thailand: Palakorn Somsuwan, Nichamont Puavilai, Penduan Wattanachkanun and Krissada Trishnananda

Thai Public Broadcasting Service: Thepchai Yong, managing director, Hatachanok Tontrakulsuk, manager of international relations



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)



Micot, the third broadcaster of Thailand: Kematai Paladet, Vice president, marketing; Malin Punteerasitan, marketing director



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)



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, Dyha Alnaseri, communications



Saleh K. El-Taweeel, general manager of Doha City Media (Qatar), and Nidal Garcia, managing director of Lucha Distribution (Lebanon)



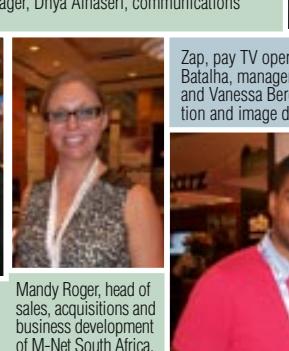
The Middle East takes attention: Mohammad El Massri from Lebanon's CityArt



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



Mandy Roger, head of sales, acquisitions and business development of M-Net South Africa



Jasmine TV, Israel: Lior Sasson, VP Business Development, and Guy Jacobi, CEO



CCTV: EXPANDING THE CHINESE CULTURE ABROAD



Luo Ming, VP of CCTV China, signing a Memorandum of Understanding with Rémy Pflimlin, president of France Télévisions

China Central Television (CCTV) is always a good example to show the magnetism of Chinese market. It's a giant television company, with more than 20 national and international channels, whose flagship station is the generalist **CCTV1**. It also operates news, sports, music science and education networks; channels in Arabic, French, English, Russian and Spanish; in HD and 3D, too.

The strategy during the last years was launching thematic channels and programs for different regions and genres. In January 2012 it launched **CCTV Africa**, a news productions center based in that continent. Recently, it premiered *Africa Live*, an hour-long flagship program broadcast from Nairobi (Kenya), billed as a "new voice" for African news and Sino-African relations.

Pang Xinhua, CCTV's managing editor who runs a network of correspondents in a dozen African countries, said: 'We are not only talking about war, diseases or poverty, we also focus on economic development. *Africa Live* is put together by a team of 60 or so people (about 50 of them Kenyans). It holds a prime time slot in east



CCTV China & Venevisión Internacional agreement in Natape Miami 2012: Peter Tinoco and Manuel Pérez (VII), Li Jian (CITVC), Miguel Dvorak and César Díaz (VII)



CITVC: Li Xiaoming, Board Chairman, Ma Runsheng, general manager, and Cheng Chunli, Deputy General Manager of Marketing & Sales

Africa but is also televised worldwide'. The last station released during MIPTV 2012 was **CCTV-9** dedicated to documentaries, as the genre has become 'more and more interesting' for the Chinese audience, remarked **Liu Won**, in charge of the channel. He added: 'It reaches an audience of 94 million people daily. It's the largest documentary network in China.'

Some of the top titles on air are *The Forbidden City* (12-Part Series), the natural doc *Forest China* and *The Summer Palace*, among others. 'Only in 2011, China has produced 2,500 documentaries with 100 TV slots in the channels grids. More than 1,000 companies are dedicated to the genre. We also have strategic partners: **BBC Worldwide**, **NHK Japan**, **ZDF Germany**, **Discovery Canada**, **ITV UK**, **ICTV France**, and **NatGeo USA**'.

CO-OPERATION AND CO-PRODUCTIONS

AT MIPTV 2012 also, the heads of public broadcasters **France Télévisions** and **CCTV** signed a *Memorandum of Understanding*, which means they are working on co-productions and other endeavors together. The pact was announced by **Remy Pflimlin**, president of the French company and **Luo Ming**, VP of **CCTV**, who said they are collaborating on a large number of *docus*, animated series and movies but declined to disclose further details on the deal.

China Radio, Film & Television Programs Exchanging Center/TV Program Marketing Department of China International Television Corporation

(CITVC/CHNPEC) is another example of the international expansion of **CCTV**.

It's the primary organization in charge of the worldwide business, sales, marketing, co-productions and co-operations, etc. headed by **Li Xiaoming**, Board Chairman and **Ma Runsheng**, general manager, as well as the Deputy General Managers of Marketing & Sales, **Cheng Chunli**, Operations, **Zhang Linlin**, and Administration, **Xiao Keying**

Apart from organizing the launch of



Televisa-CCTV in 2010: Cheng Chunli, deputy general manager, and Ma Runsheng, general manager (CITVC), with Fernando Pérez Gavilán, VP, and Arturo Casares, director of sales China, from Televisa International

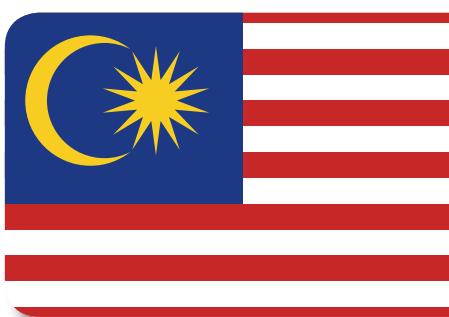
nevision, while **Organización Cisneros** (USA/Venezuela) will make available a pan regional channel to emit Chinese documentaries.

Annually, CITVC/CHNPEC provides more than 10,000 hours of classic TV dramas, documentaries and cartoons to Chinese and overseas media agencies, introducing films and TV episodes from overseas for domestic media to broadcast. The marketing network spreads to 34 provinces, autonomous areas and municipalities under direct control of the central government in China as well as more than 60 countries and areas in all major continents.



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Andrés Escobar en una vertiginosa película/documental
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TV3: MALAYSIAN SEEKING TRADITIONAL, PROGRESSIVE AND MODERN CONTENT



Cheng Imm, general manager of TV3

Media Prima TV Networks (MPBTVN) viewing share as of the second quarter of 2012 was 47% of market share. Taking into consideration its channels individually, **TV3**, the number one of the group and from the Malaysian market, reached 23%, while **ntv7**, the young-Chinese network, 8%, **8tv** got 9% and **TV9**, 7%.

Total MPBTVN is at 47% of the TV ADEX. Real ADEX is much higher for MPBTVN as competitors offer higher Return On Investment (ROI) that can be as high as 70% of the rate card value', explains to PRENSARIO **Cheng Imm**, general manager of TV3.

And he continues: 'Our top programs ranges from specials, news, dramas, TV movie, entertainment variety, reality and movie. Genre wise, we are open and will consider content that are unique, innovative and suitable, to drive ratings and revenue for the channels'.

THE MALAYSIAN MARKET

Imm says that in Malaysia main genres are news, local drama /TV Movie followed by syndicated dramas such as Korean and Indonesian *Sinetron*, movies (local and foreign, depending on titles), special entertainment/variety, documentaries, magazine including news and current affairs type of programming.

'However, local production has a stronger foothold as compared to foreign syndication. For instance, *Lestary*, our local series is doing much better than *Desperate Housewives*', remarks Imm.

M a l a y s i a n audience is very 'diverse and colorful', she comments, and adds: 'They



Local series like *Lestary* wins international brands

appreciate both local and foreign content very well. This is attributed by the Malaysian multi-racial, multi-lingual and lifestyle one prefers, i.e. traditional, progressive, modern or family oriented and laidback to some. Wide exposure to foreign influence but intact in customs, tradition, belief and highly value-oriented.

About news, they like it local or from around the world. 'Entertainment programs can be enjoyed by the entire family such as *Anugerah Juara Lagu* and *Mentor* to name a few. Programs that impart useful messages, be it dramas, TV movies or magazine and documentary programs. Programming for special occasions, such as TV Movies, blockbuster movies (local and foreign) and entertainment/variety special.'

'We are open to most genres; dramas, action-adventure, comedies, reality and movies as long as they appeal to our audience and promotes good values. Most providers do adapt to our needs (censorship, editing to fit our slot requirement), allowing us to cherry-pick seasons and suitable episodes with no commitment to life-of series', she highlights.

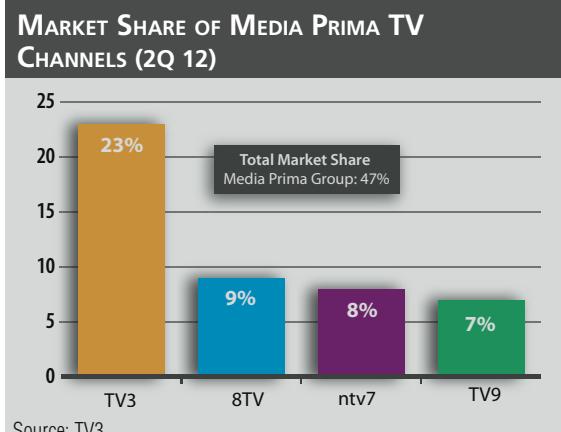
TERRESTRIAL VS. SATELLITE

TV3 is leading strongly the market. 'In fact, its the single largest channel among all major target groups of all 4+ at 27%, Malay at 37%, women at 28%, children 29% and urban at 24%. Chinese, however, is the property of **ntv7** and **8tv** commanding at least 43% to 45% Chinese viewing share. **TV3** is also the leading channel on satellite platform commanding 16% share as compared to the highest viewed satellite channel, for example **Ria** at 6%.'

Channel's leadership is built by their news shows (*Buletin Utama*), dramas, live/award shows. 'Local content separates **TV3** from the offerings on the satellite channels. We set the benchmark for the various local content category in Malaysia', remarks Imm.



Anugerah Juara Lagu and *Mentor* are two of the leading entertainment formats



DIGITAL

Visibility is important for **TV3**: '*TonTon*, our affiliate digital media platform, complements instead of competes with **TV3**. Viewers get to catch-up on content that they missed on the main channel. As it has the first telecast window, viewers will return to **TV3** to follow up on the series as there is cross-promotion on both platforms'.

'*TonTon* currently has registered users exceeding 2.3 million viewers and can be viewed globally. However, geo-filtering will apply for content with limited broadcast rights. Live telecast of award shows gained the highest viewership, followed by drama fans on the said platform', completes Imm.

TV3: TOP 20 PROGRAMS (2Q 2012)

No	Program	000	TVR	Share
1	Anugerah Bintang Popular bh (I)	4,728	23.5	67.8
2	Anugerah Juara Lagu (I)	4,411	22.0	63.8
3	Mentor Akhir (I)	3,385	16.9	54.9
4	Mentor	2,652	13.2	41.6
5	New year movie special	2,620	13.0	41.5
6	Lestary	2,557	12.7	37.4
7	Nuletin Utama	2,407	12.0	41.3
8	999 (I)	2,405	12.0	36.9
9	Seram	2,224	11.1	34.5
10	Konsert Jomheboh	2,186	10.9	35.7
11	Edisi Khas	2,083	10.4	31.5
12	Zehra	2,058	10.2	32.0
13	BFF Teman Tapi Mesra	1,997	9.9	33.1
14	Aksi	1,983	9.9	29.6
15	Ucapan pm sempena hari belia	1,973	9.8	32.5
16	CNY movie special	1,962	9.8	30.9
17	Cerekrama	1,929	9.6	33.5
18	Melodi (I)	1,812	9.0	48.5
19	Miss octopus	1,794	8.9	29.4
20	Pearl screenc	1,735	8.6	30.8

Source: TV3

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TV EDUKASI, INDONESIA: AN ALTERNATIVE VENTURE ON EDUCATIONAL CONTENTS



Indonesia: Sophie Djudzman (Red Candle) with Sitti Lestari Martika, Wibowo Mukti and Mohamad Adning, from the Indonesian Ministry of Education and Culture

Televisi Edukasi or **TV Edukasi** is a good example of building new & different things on the Indonesian TV industry. Established in 2004, it's an educational television under the Ministry of Education and Culture Republic of Indonesia dedicated to educational programs. It broadcasts through satellite **Telkom 1** and rebroadcast by **National Television** (TVRI) and 88 local TVs and cable TV all over Indonesia via terrestrial and cable system.

In 2008, the station launched a second station. While **Channel 1** is for general viewers (students, parents, etc.), **Channel 2** is for teachers and lecturers. The programming composition is divided in several categories, like curriculum-based programs and educational enrichment programs.

'The main programming strategy is related to accommodate our contents to the policy that has been made by the Ministry of Education and Culture Republic of Indonesia, such as completion of compulsory education and supporting culture and character building policy. The strategy is also connected to the needs of the main target of the channel: students', explains to PRENSARIO **Sitti Lestari Martika**, acquisitions coordinator.

'In-house programming represents 90%, while we acquire the rest 10%. We are buying content related to science, math, language, cartoon, feature/documentary programs and drama. We also cooperate with an independent production houses. The design of the program is developed by our team, and then most of the

production stage is carried out by the local production house', she adds.

THE CHALLENGES OF A PUBLIC TV

The development of the TV in Indonesia is very rapid. Private television and national television nowadays shows lots of entertainment programs as their main programs. In this situation, we appear to be an alternative television

for the viewers by showing lots of educational content. TV Edukasi combines the educational aspect into many kinds of TV formats such as quiz, game show, drama, etc.

The channel is trying to reach more audience by improving the access to it. 'Since we are a satellite TV, there are several problems occurring that make us not well known. The technology we are now developing is streaming video to

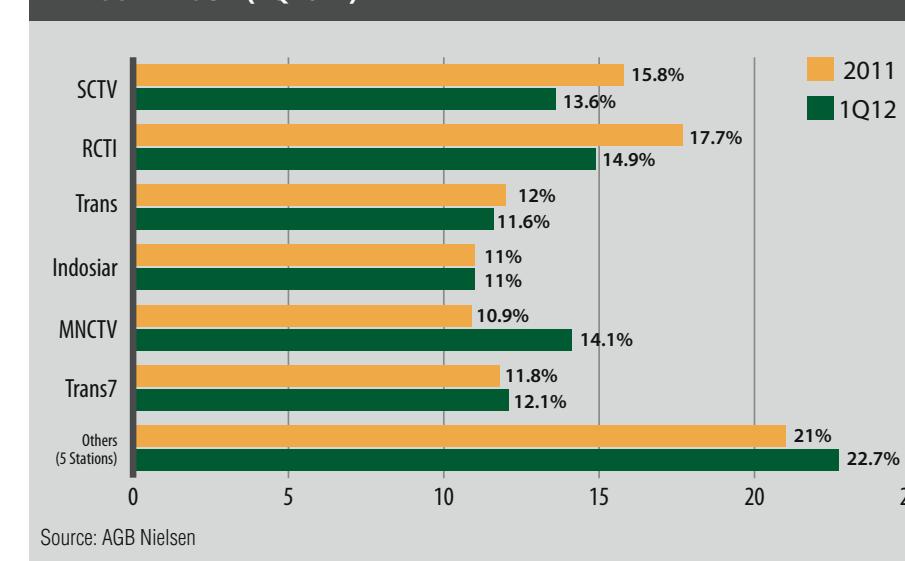


make the contents available anytime and anywhere by using laptop, PC, or mobile phone. The streaming address of TV Edukasi is tve.kemdikbud.go.id', completes.

In 2012, TV Edukasi has generated programs like *Live Interactive Program*, dedicated to students from elementary until high school. 'This is a supporting program for students facing the National Examination (elementary, junior, high and vocational school), containing exercises of questions and the strategies in answering the questions of subject matters. Teachers must give learning material and help viewers answering questions via phone, SMS text, Facebook, Twitter and web.'

Culture and Local Wisdom Program shows the rich and traditional Indonesian culture, while *Early Childhood Education Program* appreciates early childhood which is known as a "golden age". Lastly, *Educational Information Program* that aims to provide information about issues and policies in education. 'Beside news flash, we also have features and talk show program', completes Martika.

INDONESIA: TV MARKET SHARE, BY CHANNELS - ALL TIME AND DEMOGRAPHIC 5+ (1Q2012)



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BROADCASTERS

ABS-CBS: THE IMPORTANCE OF PAY TV



Maria Imperial, Head of Program Acquisition



The pay TV is becoming more and more important for ABS-CBN in the Philippines, as the market is growing significantly in the country. Through the subsidiary company **Creative Program Inc.**, the group operates six TV networks, which cover different niches of programming.

Maria Imperial, Head of Program Acquisition for those channels, explains to PRENSARIO: 'The Philippines is one of the most dynamic pay TV market all across Asia. Even if it doesn't have an important number of subscribers, it reaches the top ABC targets, which have the greatest consumption power'.

'The segmentation of the contents is another key issue. More and more, we see that the niche channels are gaining viewers. And the idea that the *Filipino* is a market dominated by free TV, it's changing rapidly. Our competitors are launching paid stations, following the trend we began many years ago,' she adds.

The flagship TV network is **Balls**: 'It's our sport brand, top of mind in Philippines offering the World Cup, UEFA Champions League, La Liga from Spain, apart from the main tennis, golf and boxing tournaments. We have closed a deal with UFC for their martial arts content and WWE'.

Imperial was looking for educational content about sports. 'We are working on a new show about *Sports School*, where we'd like to teach everybody how the sport must be played, or documentaries about the old championship, the story of the football or championships, etc,' she says.

'We also have our **LifeStyle Network** with cooking, health and lifestyle shows, which targets women from 20 to 40 years old, and **Velvet**, a general entertainment channel also focused on women (16-35 years old) with major product mainly, like *The Good Wife*'.

One big brand of the group is **Cinema 1**, the *Filipino* movie station, where 90% of them came from local producers. 'Its number 1 among its competitors, beating HBO and other top international networks', says the executive and she adds: 'Myx is a music channels beating MTV, and **Heroe** is a Japanese anime channel, beating Animax from **Sony**'.

INSIDE THE MARKET

In the Philippines there are more than 1 million subscribers and more than half of the market share is from Sky, followed by **Destiny** with 150.000 clients and other smaller operators. 'The big brands are separating their feeds for the *Filipino* market, as they want to exploit the AdSales business and our market is becoming bigger and bigger. The brands are watching this very carefully'.

Lastly, **Imperial** remarks the two main programming trend on pay TV channels: 'First, the lifestyle content, which is attracting new audiences, and second, sports, which consistency does not surprise anybody, but the fans are growing fast and the next years will be important for this industry'.

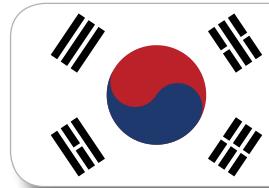
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GOVERNMENTAL AGENCY

KCC: KOREAN CONTENT FOR THE WORLD



Son Chang Yong, deputy director



The effort of the different South Korean entities to promote the local content in the international markets should be highlighted. At Natpe Budapest, **Son Chang Yong**, deputy director, from the **Korea Communication Commission** (KCC) informed that eight companies from the country attended the show with their support.

The broadcasters **KBS Media**, **MBC**, **EBC** and **SBS**, as well as the international network **Arirang TV**, the news channel **YTN**, **CU Media**, which distributes five cable channels, and **CJ E&M**, which distributes other three, participated in Budapest.

'Our core business is to find new partners all across the world. The **Korean Creative Content Agency** (KOCCA) has organized *Rendez Vous* in Latin America in the past and now and **Korean Internet & Security Agency** (KISA) support these companies to connect CEE companies interested in developing projects with us', explains **Son Chang Yong** to PRENSARIO.

In Asia, South Korea is the larger exporter of drama content with established markets like Japan. Now, they want to expand and they are doing well in South America, with titles that have been broadcasted in Ecuador, Venezuela and Peru. 'We understand there are cultural differences that sometimes complicated our expansion, but we are working in *localize* the content', he adds.

In that sense, KCC organized in London just right after Natpe Budapest (June 29th) a showcase of Korean content for British broadcasters. There were 75 executives from **BBC**, **ITV**, **Channel 5** and **Channel 4**. In the CEE markets, there are Korean series in the public broadcaster of Hungary m1: *The Great Queen*, *Asian Corridor in Heaven*, as well as in Romania and Poland.

GOVERNMENT SUPPORT

It's widely known the big support the Korean government is doing to push the audiovisual industry in higher level. While KOCCA, KISA and KCC gather Korean producers and support a space for them in the international venues, the government is offering different financial programs.

'For instance, the government has invested more than 2000 billion of Korean won (1.75 billion of US dollars) annually in direct or indirect way: helping the companies to have presence in the international market and building infrastructure or studios in Korea', explains Yong.

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FINAS: RIDING ON THE CREATIVE WAVE OF ASIA

More than 30 Malaysian companies are attending this MIPCOM under the umbrella of the **National Film Development Corporation Malaysia (FINAS)**. The governmental agency is co-organizing with Singapore's MDA a network cocktail reception on Tuesday 9th evening on the beach.



The live action feature film *Bunohan* was produced by Apparat (Malaysia) and Convergence Entertainment (USA) and it was picked up by Universal Pictures

Sanctuary of Faith – The Mosque, The Church & The Temple, Hotel 69, Ribbit, Robokicks, 29 February, etc.

In Cannes, FINAS is also promoting the new trade events in Kuala Lumpur: the **International Film Festival of Malaysia (IFFM)**, from November 10-18, and **Kuala Lumpur Content and Communications Industry Market (KLCCIM)**, from November 15-18.

'IFFM will present a rich variety of world cinema to Malaysian audiences and also to highlight the diversity and vitality of Malaysian and South East Asian cinema on the interna-



The 3D stereoscopic feature films *Bola Kampung: The Movie* is one of the new titles from the Malaysian delegation

tional stage', describes to PRENSARIO **Mohd Naguib Razak**, director general of FINAS and co-festival director, with the well-known producer, **Lorna Tee**. The artistic director will be **Dennis Lim**.

KLCCIM will take place in Putra World Trade Center in Kuala Lumpur, co-organized with the Malaysian Ministry of Information, Communications and Culture. It will attract more than 300 sellers from Asia and 400 worldwide buyers.

NEW FUND: "FILM IN MALAYSIA"

"Film in Malaysia", the incentive plan from the Malaysian Government launched at MIP-TV 2012, applies to both, local and foreign film producers using Malaysia as location for production and post-production. 'Feature films, animation, documentaries, television productions and commercials, will be eligible for a 30% cash rebate on audited in-country spend, as long as they qualify the minimum spend criteria of USD 1.6 million in-country spend for foreign productions and USD 830.000 for Malaysian productions', explains **Naguib Razak**.

FUTURE

FINAS plans to extend its participation in more new and niche international markets, and organizing more local events. 'We have proven to be a rising force, especially in the animation industry. Malaysians have seen a flock of work-for-hire animation projects

being passed by major studios in the United States, Europe, Japan and Korea', remarks.

'Malaysia has positioned itself as reliable and competitive source of creative development, visual effects and Smartphone games & apps. **Iskandar Pinewood Studios**, built by **Pinewood Shepperton** (UK) and the Malaysian Government Investment arm **Khazanah Holdings**, will be ready by 2013 and its expected to generate an economic profit of USD 323,5 million over a period of eight years and create 3,000 direct jobs and potentially another 5,000 indirect jobs'.

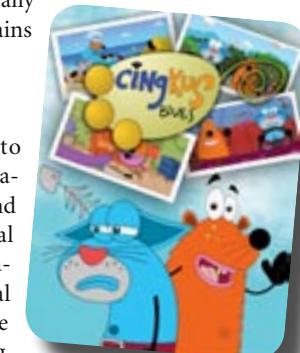
'The country will certainly stay competitive and continue to attract professionals and investors across the world with the objective of developing quality convergence of content as the world's local production studio in the much known and anticipated *Malaysia truly Asia*', completes Naguib Razak.



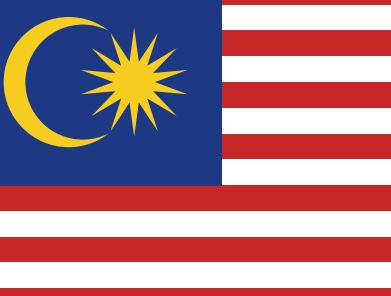
Mohd Naguib Razak, director general of FINAS

animation studio Third Rock Creation.

'The latest for Malaysia has been an increase in demand for documentaries that extends beyond the territory centric concepts of nationalism. As a result, we have been encouraging Malaysian companies to produce this genre, regionally appreciated', explains Naguib Razak.



Cingkus Blues is a new animated series on Nickelodeon Southeast Asia, produced by the newly created animation company Third Rock Creation

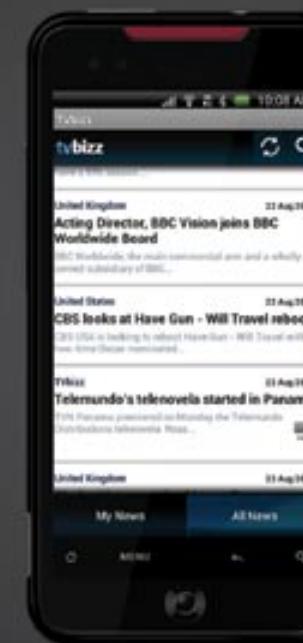


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VIASAT1, GHANA: BUILDING UP THE AFRICAN CONTENT BUSINESS



Joseph Hundah, Head of MTG Africa

Owned by **Modern Times Group AB** (MTG), **Viasat1 Ghana** is a free-to-air channel that primarily targets 15-49 year olds, and features a combination of international movies and series. It was launched in 2008 and has a technical penetration of approximately 75% in the country. It was **Viasat Broadcasting's** first commercial free TV channel outside of Europe.

Joseph Hundah, Head of **MTG Africa**, explains to PRENSARIO: 'The launch of Viasat 1 was our first step into a new continent and one of Africa's fastest growing markets. It was a relatively low cost and high potential Greenfield start-up operation and provided us with an attractive gateway into West Africa. In Ghana, our aim is to build a media house across several platforms and find new opportunities. Integrated with Viasat1 we could maximise synergies and minimise cost and proven cross-promotional advantages.'



The lifestyle show *A day in the life of...* with the academy award winning actress Ama K Abebrese

THE AFRICAN MARKET

'At the moment, Africa is very much in its infancy in terms of TV compared with more mature markets. Radio has a much better grip in terms of audience/listenership and is also much

more easily distributed. This media is still king in terms of African media.'

'TV is certainly growing at a rapid rate, in some places at 20 to 30% per annum. What we are finding is that in some cases total ad revenue for TV sometimes makes up less than 0.25% of the total GDP which is very low. So, in some cases we have to tailor our business to suit small TV ad markets that are going to grow and develop'.

'Africa is the world's last frontier market and we are targeting new markets to release new free TV channels, as well as increasing our pay-TV footprint. To date we broadcast four pay-TV channels in six African countries and there's a significant opportunity in channel distribution with advent of DTT and growth in pay-TV penetration'

Founded in 2010, MTG operates **Modern African Productions**, who has taken over all original (and local) productions for **Viasat1** and also produces for other channels. 'We want to become first call for format owners and produce top titles to world standard quality. With the confidence we have in the existing markets we feel we can grow and expand the Viasat brand across Africa.'

'Our aim is to build strong relationships with all Ghanaian broadcasters and commercial brands. We want to establish the MAP brand in other target markets and taking advantage of the relatively low cost production environment in Ghana,' highlights **Hundah**.

PROGRAMMING

The channel has a strong market position in Ghana, and is the clear primary challenger in Ghana. Viasat1's top 5 advertisers in 2012 are global companies like **Unilever**, **JHU/USAID**, **Guinness**, **Airtel** and **Coca Cola**, and the channel has seen increasingly diversified advertising revenue segmentation, with less reliance on telecommunications companies.



The One Show: one of the top rated programs on Viasat1

Continues **Hundah**: 'The schedules are well balanced and local content currently accounts for 37% of the schedule. We have started a morning breakfast show, a new drama, and launched a male skewed talk show. We are going to produce a talent show in the next couple of months.'

'We would have 70% of the schedule domestic and 30% foreign content. Local content is key, but it's more expensive. Foreign companies tend to understand the importance of creating local content and of a certain quality so it raises the standard. Once you start producing content of significantly higher production values than your competitors they have to push up their production values as well and the whole industry goes up,' says.

'We are gradually increasing share of own-produced shows, the primary ratings driver. Ghanaians love news, current affairs, telenovelas and locally produced shows. That is why we have gradually localized our channel year on year. Our top rated shows are *The One Show*, *Viasat1 News*, *Jammin Spot*, *5 Brides*, *Born Starz*'.

'When it comes to local productions it's movies, dramas, talk shows and entertainment programmes that rate highest, and when it comes to international programming, it's the movies and telenovelas that stand tall. Football is very popular in Ghana, as well. Whenever national team the "Black Stars" plays in any of the big tournaments the following is big. No other sport comes close.'

'We are looking at content differentiation, sourcing Hollywood and sports content and focusing on local acquisitions. We would also like to produce more in-house. I would say that we would also like to explore new growth areas such as web-TV and branded blocks,' completes **Hundah**.



WHAT'S UP IN THE EGYPTIAN TV MARKET?

Egyptians are big television consumers with a daily viewing time of 291 minutes per individual in 2011. In addition, Egypt is one of the most important television markets in the Middle East and has established itself as the transnational Arab media source creating and exporting a lot of TV content throughout the Arab World.

However, the history of television in this country is characterized by a strict government censorship and licensing laws. Private media investment was impossible before the 1990s.

Television first aired in Egypt in 1960, with at the beginning only three channels, which was a major step in the development of the country. With the arrival of pan-Arab satellite TV channels which supply the country with new programs (most often talk shows on social and political issues), the Egyptian media landscape started to change. The increase of the number of privately owned TV channels and the political events of recent year's contributed to dismantling many decades of State control. However, the Arab spring has also reduced the high budgets that were provided to Egyptian media.

In 2011, the Egyptian TV landscape was dominated by the famous **Al Hayat** private channel with a 11.9% share, far ahead of the other channels. Second is **Channel 1** with a 6.6% share, closely followed by **Nile Drama** with a 6.4% share. The Egyptian market still shows a strong appreciation of locally produced dramas

and series, which have proved to be particularly successful during the period of fasting. We could mention the series *Omar* aired on **MBC1** the 20th of July, one of the most anticipated launch of this summer, which reached a share of 1.3% for the premiere (versus 0.1% for the channel). Described as the largest production in modern TV history within the Middle-East region, the series is also aired in Turkey on **ATV** and has been sold to many countries.

Also the 20th July, the historical series *El Khawaja Abd el Kader* reached a share of 29.7% (versus 6.1% for the channel) on **Al Hayat**, and a 0.5% share (versus 0.1% for the channel) when it was on **MBC1** the same day.

Even if local formats are much appreciated, Egyptians also like to do their own adaptations of international formats such as *Ruby*, the adaptation of a Mexican telenovela. Aired in February on **MBC4**, the program gathered 455,000 viewers for a 4.5% market share, three times the channel prime time average.

Entertainment-wise, many new shows have been launched this summer, but one in particular was controversial. The comedy show *Ramez the Desert Fox* is a hidden camera program hosted by comedian and actor Ramez Galal who organised what looked like a terrorist attack on a tourist bus carrying celebrities. The guest stars are placed on a bus full of extras and as they're driven through the desert, the host



Described as the largest production in modern TV history within the Middle-East region, *Omar* was aired on **MBC1** as well as **ATV** in Turkey and has been sold to many countries

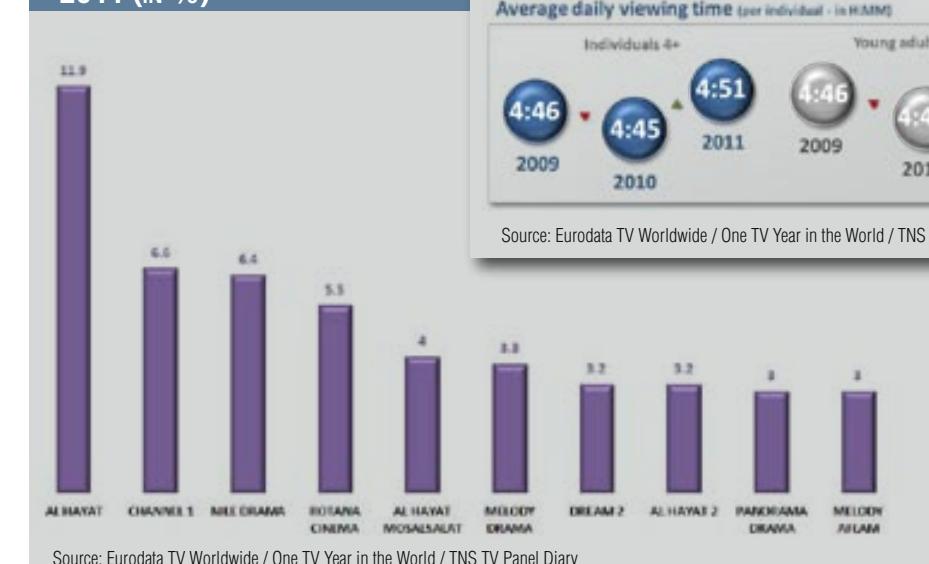
and his team drive up and hold up the bus.

Ramez Galal (known for his extreme jokes) played the role of the terrorist, shooting out the windshield, blindfolding his victims and forcing them off of the bus. The show, aired on **Al Hayat**, performed very well with 7,057,000 viewers for a 56.8% market share (versus 14.2% for the channel in prime time), but has generated a lot of angry reactions from the public, especially on twitter, where the Internet users were particularly shocked.

On the other hand, the Egyptian TV landscape is changing, with the arrival of American shows notably, but also others. Many Syrian, Lebanese, Qatari and Saudi shows have been aired this year. Indeed, Middle East shows are particularly popular, especially Turkish series such as *Fatmagulun Sucusu* (5.3% share versus 1.5% for the channel), *Magnificent Century* (14.3% share) and *The past is a pain in my heart* (3.8% share versus 0.8% for the channel) aired respectively on **MBC4**, **Al Hayat** and **MBC1**.

Despite this recent openness to foreign programs, local formats still remain popular in Egypt, and with the increase of the volume and quality of local productions, the Egyptian TV market might strengthen its important position in Middle East over the next years.

EGYPTIAN MARKET SHARES IN 2011 (IN %)



AVERAGE DAILY VIEWING TIME (PER INDIVIDUAL)



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TELENOVELAS & SERIES WITH A COLOMBIAN TWIST



Maria Lucia Hernandez,
international sales director

RCN Television (Colombia) arrives to MIPCOM highlighting the brand new series *Armored Hearts* (80x'60) where two police officers that patrol the dangerous streets of Bogota fall in love.

The comedy *From riches to rags* (120x'60) is about two families that learn that money is not the most important thing in life. The product is now the most successful fiction in Colombia at the prime time, produced by **Gu-**



Booth #09.09

Ilermo Restrepo, president of the local office of the Argentinean company **Resonant TV**.

Produced by **Televideo**, *Classified Ad Stories* (60x60) reveals the diverse drama that happen to common people who have been obligated to place an ad on the newspaper to solve their problems; *House "Man"* (120x'60) shows a man who, after working for many years at a bank, expects a promotion, but due to life's circumstances he ends up facing the chores at home.

Then, the super production *Wait for me!* (120x'60), *Dr. Mata* (60x'60) adapted to the 1950s, *House of Queens* (80x'60), a spin off of the successful telenovela *Chepe Fortuna*; and the second season of *Don Pedro: Story of a Drug Lord* (75x'60) to be premiered soon. Also, the

Armored Hearts

telenovelas *Vampire Girl* (120x'60) and *Mom by Accident* (80x'60).

Lastly, the documentary *Chronicles of the end of the world* (13x'60) about how the man is destroying the environment with practices like mining. And the program *Talk To Them* (13x'60) with a young journalist that walks the streets without caring time, place or danger, seeking stories about all kind of things related to the youth nowadays. You will find very fresh and varied surprises in our catalogue', resumes **Maria Lucia Hernández**, international sales director.

We are proud to represent them

DIRECTOR
Jorge Nisco

SCRIPTWRITER
Ricardo Rodriguez

SCRIPTWRITER
Leo Bechini

BOOTH # R32.27/R33.20

Booth #R32.04

THE RED BAND SOCIETY PUSHES CASTALIA: CIENCIA Y TECNOLOGÍA FILMAX INTERNATIONALLY

Filmax (Spain) exhibits its top drama series *The Red Band Society* about the friendship of a group of kids in a hospital, whose first season has been sold in Europe, USA and Latin America. Now, the company is promoting the second season in Cannes.

The first one was broadcast in **Antena 3** in Spanish (the original is in Catalan) with an average market share of 20% and help to close more sales, according to **Ivan Diaz**, head of international business. 'Apart from **YLE** (Finland) and **V-Me** (USA), we sold it to France, Italy (format) and a VOD player in Latin America, where we are in negotiation with more territories. **TV3 de Cataluña** will premier by the end of the year', he says, and adds: 'It's a high budget series, produced with cinema standards'.

The visitor of Prisons ('85) is a TV movie to be premiered in **TV3 Cataluña** in 2012 and for the *Women's Day* in March 2013 in **TVE**. 'The TV movies about historical characters always work well in Spain. This is about Concepción Arenal, a woman that made lot of thing for people in jail', says Diaz.

The company brings to Cannes five top movies: *No rest for the wicked* (Goya Award in 2012); *Sleep Tight*, premiered by **Alfa** in September in Argentina; *Snowflake, the white gorilla*; *[REC]3* and the psychological thriller movie *Childish Games*. 'For 2013, we are co-producing two movies in Canada: first, *The Returned*, in English and with an international cast; and second, *Torment*. Also, *[REC]4*, completes Diaz.



The Red Band Society, in its second season

PRENARIO INTERNATIONAL



Miguel Torres Bohl

'La variedad de títulos nos permite ofrecer lo mejor de la cultura, ciencia, tecnología y entretenimiento. Se demandan cada vez más y mejores contenidos que cubran las necesidades de la audiencia', explica **Miguel Torres Bohl**, VP de Distribución para América Latina de **Castalia Communications**.

La compañía destaca en MIPCOM *Mi padre el capitán* ('60), documental que **Jean-Michael Cousteau** y **Ocean Futures Society** le dedican a su padre **Jacques Cousteau** por su legado en la conservación de hábitats marinos es una de las apuestas fuertes. También documentales de EPI, el brazo productor de **Discovery Canadá** como *Forensic Factor* (43x'60), *Mega World* (20x'60) y *Mighty Ships* (31x'60), sobre tecnología forense, ciencia y las grandes embarcaciones', añade.

Con el sello de **CITVC**, ofrece la serie *Romance of the Three Kingdoms* (52x'30), un animé basado en el libro considerado cumbre de la literatura clásica China, y *A Bite of China* (7x'60), sobre gastronomía. Desde Alemania, **AMS** muestra los mejores reportajes de pruebas de autos en *The Testers* (60x'15), además de *Garage Gold* (35x'25), *Car Legends* (12x'25) y *DRIFT: 400 Horsepower* (6x'25).

Finalmente, promueve el canal **Museum de Purescreens HD**, con programas como *Within the Frame* ('20), *An hour with* ('60), *Masters & Composers* ('60), *Exhibition: Impossible* ('60) y *Photo Booth* ('60), que transportan al televiende a los museos más prestigiosos del mundo.



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Oscar Tabernise
SCRIPTWRITER



Ramiro San Honorio
SCRIPTWRITER

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ARTEAR: ALTERNATIVE PRODUCT FOR LATE PRIME TIME

Artear International (Argentina) launches in Cannes its brand-new series for the late prime time *Compulsive Times* (14x'60) where an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. **Mariana Fernandez**, sales manager, and **Julietta Gonzalez**, sales executive, are in charge of this market.

Broadcast at 11pm in *El Trece*, the series presents a team of professionals that will make the patients face their own anguish, fears, and desires. At times they are drawn in by the other patient's own traumas. Another top product from the distributor is *The Social Leader* (40x'60), which tells the story of a political staffer, a man that keeps his dreams alive in a very peculiar way: through the political and social work within a extremely poor neighborhood. It reached an average rating of 17.7 and a 44% of the market share, and last May it won the Golden Martin Fierro, the main award of Argentinean TV.

Other options are the series *Left on the Shelf* (35x'60), which is an award-winning drama series (it also received the Golden Martin Fierro in 2011) and *Be Kind to Me* (36x'60), and the telenovela *Gypsy Blood* (250x'60).



Compulsive Times for late prime time



Mariana Fernandez, sales manager



Julietta Gonzalez, sales executive

BAND: BRAND-NEW COMEDY SERIES

Band Contents Distribution (Brazil), the international distribution arm of **Bandeirantes Group**, brings to MIPCOM a catalogue of comedies and entertainment series, familiar contents, animations, sports and reality shows.

Heading the slate is the brand new comedy production *Panic* (13x'120), which is increasingly winning the Brazilian audience, followed by the animated series *The Amazing Professor Ambrosius' Mansion* (26x'5 HD) with the friendly and clumsy host of this show that mixes educational entertainment with comedy.

Little Grown-Ups Talk (13x'55 HD) is a family entertainment program that tries to understand the complex reality and the crazy life in the 21st century, and *It's Too Late* (30x'40) is a popular comedy talk show in its

GET ENTERTAINED WITH MEDIASET!

Mediaset Distribution (Italy) highlights at MIPCOM *The anti-talent show* (228 episodes), a format for non-talent people that has been optioned in Brazil and *You've got mail* (169 episodes) is a sentimental show adapted in 16 countries.

In its 16th season, *Date Me!* is a daily dating daytime show adapted in Spain; and *That's talent*, the most-watched talent show of the Italian TV, being adapted in USA and optioned in UK. On the scripted format side, the company highlights *The Chosen* (12x'50), a paranormal investigation series.

About ready made, the sentimental drama series *Tuscan Passion* (12x'90 or 24x'45) and the family entertainment series and *Gourmet Wars* (15x'50). Lastly, *Ultimo - The Hawk's Eye* (2x'100) and two mafia series: *Antimafia Squad 4* (10x'100 or 20x'50), available as format or ready made, and *A Matter Of Respect* 3 (6x'100 or 12x'50).

In addition, the company remarks the international 24hs channel of **Mediaset Italia**, targeting to the 60 million Italians living around the world. Recently, **Chello Zone**—in charge of the distribution—has inked a deal with Dutch telco **KPN** and Dutch cable operator **Caiway** to air the channel, marking the first time that the channel is available in the Netherlands, and it is the only Italian channel on both platforms.

Francesco Mozzetti, head of sales at **Mediaset Italia**, comments: 'These deals give nearly 700,000 new viewers the opportunity to watch programming from leading Italian Channels in The Netherlands. The channel offers the best programming from **Canale 5**, **Italia 1** and **Rete 4**, mixing entertainment, news and drama.'



Francesco Mozzetti, Mediaset Distribution's Head of Sales



The anti-talent show gives a twist to the talent shows



Elisa Ayub, international sales director Panic

second season. Lastly, *The Greatest Moments Of Sports* (46x'22) that recovers the strongest emotions in the world of sports history and the reality *Police 24h* (35x'45) in its second season, which is produced from a police officer's standpoint.

'For us, it's strategic to participate at MIPCOM, in order to exchange experiences, values and culture with many countries, and achieving solid business and lasting relationships with new companies. We hope to expand our brand and our content of conventional media platforms and digital', explains **Elisa Ayub**, international sales director.

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CARACOL TV: NEW COMEDY SERIES AND GAME SHOWS

Caracol TV International (Colombia/USA) brings to Cannes its latest programs such as *Pablo Escobar, the drug lord* (63x'20), a mega production about one of the most powerful man in Colombia and the world in the '80s and '90s.

Where the heck is Umaña? (120x'60) is a comedy about a man who is a mega event organizer, while *Made in Cartagena* (60x'60) shows a group of thieves that steal an old treasure rescued from the bottom of the ocean and *Five widows on the loose* (120x'60) presents five different stories of women.

The distributor highlights the game show format *Sounds like a million*, a one hour game show in which the contestants may win juicy prizes according to their musical abilities. Caracol TV has signed a deal with **Hulu Latino**, the most recent online services with Spanish content in the US, where it will have available the telenovela *Land of Love*, *The English Teacher* and *The Witch*—sold also to **Transilvania Look** in Romania, along with *Infiltrated*—, among others.



Where the heck is Umaña?

GONZALO CÓRDOBA, NEW PRESIDENT OF CARACOL

Caracol TV named **Gonzalo Córdoba Mallarino** as the new president of the company replacing **Carlos Pérez Davila**, who will assume the presidency of the board of directors of Caracol and will continue being assessor in the **Grupo Santo Domingo**. Córdoba is in Cannes for the first time.



Gonzalo Córdoba
Mallarino

FIND ALL3MEDIA IF YOU ARE LOOKING FOR ENTERTAINMENT

All3Media International (UK) launches at MIPCOM its brand new entertainment show *Rat B*stards* (6x'30) starred by the Cajun Commandoes, a rag-tag bunch of Louisiana hunters, on the trail of the gruesome nutria that are ravaging the wetlands of Southern USA.



The Secret State

PRENSARIO INTERNATIONAL

RTVE: HISTORICAL SERIES AND COMEDIES

MIPCOM is once again a main showcase for **Televisión Española's** contents and international channels, TVE and **Canal 24Horas**. The RTVE booth is lead by **Rafael Bardem**, in charge of content distribution, and by **Maria Jesus Perez**, in charge of channels.

The company promotes the brand new prime time series *Isabel* (13x'60) recently premiered on La1, TVE's main broadcaster: it's a major historical drama recreating the rule of *Isabel The Catholic*, one of the most important women in Spain's history.

Other top show from the distributor is *Stamos okupa2*, a surreal, light-hearted comedy, in which a group of characters of differing ages, social classes, beliefs and backgrounds search for a new life. And *The king of World Soccer*, an exiting tour in 6 episodes ('45) of more than 100 years of success and titles of the biggest club in history: Real Madrid.

TVE series are audience leaders in Spain and continue to reap international recognition thanks to the awards received: *Love in difficult times* is another star of the catalogue, after seven seasons on air; *Remember when* is in its 12th season with the story of a typical family who go through the main political, economical and cultural events in Spain. Also, *April*

14th. The Republic, the series *Vintage*, *Mom's detective* and *La Señora*, all broadcast on prime time.

RTVE attends this MIPCOM having renewed its programming for the first time since the appointment of **Leopoldo González-Echenique** as President of RTVE by the Spanish Parliament in June. **Ignacio Corrales**, the new director of TVE, is also attending the market.



The documentay *The king of World Soccer*



Rafael Bardem, head of sales



Stamos okupa2, new comedy launched at MIPCOM



Louise Pedersen, managing director

ployee (8x'60) is a sensitive and tantrum-prone Supermodels compete for their dream contract, but they'll have to get their hands dirty if they want to win. And *Antiques to the Rescue* (3x'60) shows an antiques expert heading in to crumbling and forsaken mansions, historic halls and stately homes in search of forgotten heirlooms and artworks that may fetch the fortunes necessary to save these homes from being condemned.

Lastly, the drama series *Blue Rose* (13x'60) where a group of office personal assistants and computer nerds known as 'The Society of the Blue Rose' who have sworn to fight corporate and criminal injustice in their city, even if it means breaking the law once in a while to do so.

On the factual entertainment side, *Model Em-*

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ART OF SURVIVAL (BANUJAY, FRANCE)

SUSPENSEFUL AND ACTION-PACKED REALITY SERIES, WHERE TEAMS OF ARTISTS MUST UNDERTAKE A LENGTHY INTERNATIONAL JOURNEY. IT HAS PERFORMED EXTREMELY WELL IN SKY UK.



BOOTH OUTSIDE ON THE PARVIS

BITTER SWEET (TELEMUNDO, USA)

CO-PRODUCED WITH TELEVÉN (VENEZUELA) AND CADENATRES (MEXICO), THIS FRESH Telenovela (130X'60) IS A CONTEMPORARY LOVE STORY OF FIVE COUPLES, EXPLORING HOW BITTERSWEET RELATIONSHIPS CAN BE.



BOOTH #A0.21



GO ON (NBCUNIVERSAL, USA)

FROM EMMY-WINNING WRITER AND EXECUTIVE PRODUCER SCOTT SILVERI (*FRIENDS*), ARRIVES THE NEW COMEDY (13X'60) WITH MATTHEW PERRY, STARRING A RADIO PRESENTER THAT AIMED TO RETURN TO WORK, AFTER A CAR ACCIDENT WHERE HE LOST HIS WIFE.

BOOTH #LR2.06

THE DOG WHO SAVED THE HOLIDAYS (STARZ, USA)

IT IS THE FOURTH FAMILY FILM ('90) IN THE HIGHLY SUCCESSFUL *THE DOG WHO SAVED...* FRANCHISE, FOR THE WHOLE FAMILY AND WITH VERY GOOD PRODUCTION LEVELS.



BOOTH #RSV.25

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.



BOOTH #RSV14

DAVID, THE KING (RECORD, BRAZIL)

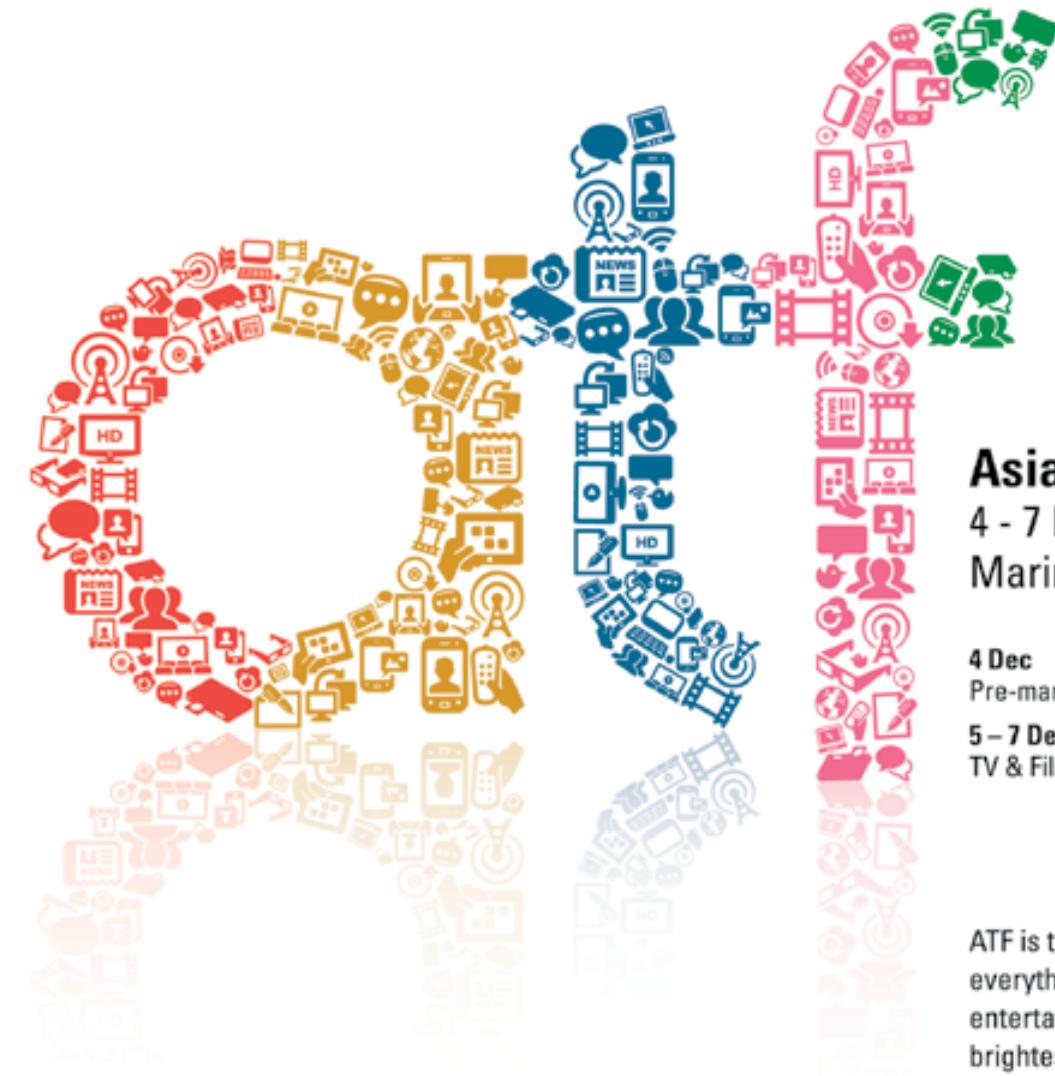
EPIC TV SERIES (29 EPISODES) WHICH HAS BECOME THE LEADING SERIES IN BRAZIL IN ITS SLOT, HAVING REACHED 19 RATING POINTS AND 40% OF MARKET SHARE.



BOOTH #05.02

THE KINGS (TV AZTECA, MÉXICO)

THIS IS A BRAND NEW Telenovela (120X'60) WITH AN UNBEARABLE PLOT: THE STORY OF A MAN THAT HAS BUILT A POWERFUL AND COMPLEX KINGDOM BY BETRAYING HIS BEST FRIEND.



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End of Party

Fin de Fiesta

By
Stalker

FROM STARZ WITH LOVE • FROM HERE TO THERE • THE DIFFERENT THING •
THE FATHER OF THE YEAR • THE MAMBO KINGS



Is he the new *Bond*? No! It is Gene George, EVP worldwide distribution at **Starz Media**, with the actresses of *Magic City*, the new premium TV series launched this year by the creator of *Spartacus*. We must say he could be a new *James Bond* very well, as he shows a perfect look & feel, handsome, smart but mysterious... and as Alisha Serold from **Starz** has told me, he is a sport-man, too, so he could perform the risky action shots without problems... think about it, **MGM**!

check him in Miami, Turkey, Cannes, Japan, Spain, Czech Republic, Cannes again, Brazil, South East Asia... can you deliver me some travel miles?

I have good things to tell about these two people. The lady is **Berengere Terouanne**, acquisitions manager at **M6 France**. Five-six years ago, I asked her 'What is the new thing on television products?', and she answered 'Spartacus', when the TV series was at its very beginning and almost nobody knew it. 'It is completely different from what it was watched so far, and it brings new trends to pay and free TV series', she added. Some years after, we must say she has good eye to select products...

The gentleman is **Patricio Teubal**, till this



debut at LA Screenings!, and here you have the picture, from the Century Plaza hotel in Los Angeles, last May. People say that she is already an expert in production projects, and extremely tough to negotiate...

Who are these guys? The Bad Men? The Mambo Kings? No! They are **Carlos Coello**, general manager of **TC TV**, a leading broadcaster of Ecuador, and **José Luis Brandariz**, from the distributor **Beverly Hills**. They were at Colombian **Caracol** cocktail at LA Screenings, making jokes. But as Gene from Starz, they could be actors or singers perfectly well, as it is seen. *The talent runs on blood*, it is said. Nearby, **Andrés Parra**, the main actor of Caracol's big-budget TV series *Pablo Escobar, the drug lord*, confirmed that it is possible for fiction to reproduce exactly the reality... and the real people.



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

The guy among so smart ladies is **Mathieu Béjot**, president of **TV France International**. He surely has one of the records of the content industry, among the people that more business trips does per year. He has organized the *Rendez Vous* in Biarritz this September (as you can see the coverage this issue) but we usually

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JOAQUIN PHOENIX PHILIP SEYMOUR HOFFMAN AMY ADAMS

The Master

written and directed by
PAUL THOMAS ANDERSON

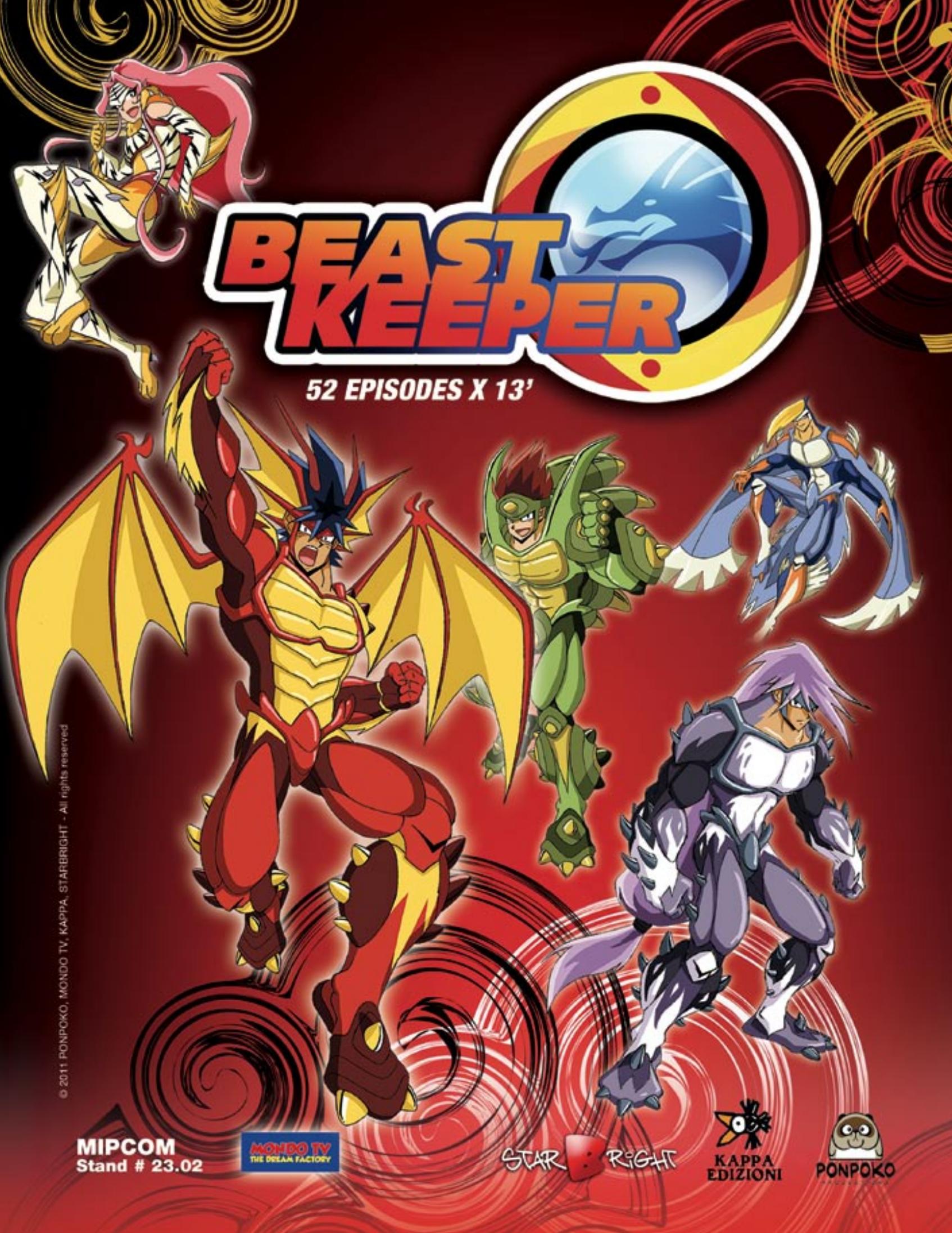
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KIDS ON TOP!

After attending the MIPCOM for more than 20 years, PRENSARIO INTERNATIONAL decided this 2012 edition to generate an exclusively issue focused on the kids programming, which is being distributed "on hand" not only during *MIPJunior*, but also during the rest of the market.

The edition is structured in three different special reports: the first is focused on the toymakers and the projects on behalf of the audiovisual industry, where **Mattel**, **Hasbro**, **Giochi Preziosi** from Italy, among others, participate describing their strategies and partnership with producers, distributors and channels.

Second, a story about the **Spanish Federation of Associations of Animation Producers** (DIBOOS), where it is reflected the leadership of this country in this segment of business.

Third, Eurodata TV Worldwide offers an article with the latest consumption trends, global hits and local sensations in the Kids TV marketplace; the report is being released along with MIPTV & MIPCOM. Lastly, there are special interviews with kid's channels, including **Clan TV** (Spain), **Viacom Brazil** and **Disney Channel Latin America**, among others.

During *MIPJunior*, which is being held again at the Martinez Hotel, there are an international pitch, the already traditional *Kid's Jury Award*—15 programs displayed in 3 categories, Preschool (3-6 years old); Kids (7-10); and Pre-Teen (11-14)—, as well as workshops, pitching matchmaking sessions (co-productions, licensing, etc.). The organization, Reed Midem, has confirmed the attendance of more than 100 digital buyers.

mipjunior®



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CLAN, ESPAÑA: PREFERIDO POR LOS NIÑOS Y SUS PADRES

CLAN es el canal infantil y juvenil de RADIOTELEVISIÓN ESPAÑOLA (RTVE) que ostenta una interesante posición en el mercado: no sólo por que es la principal opción entre los niños españoles durante los últimos 35 meses, sino también por que entre septiembre de 2009 a octubre de 2011 ha sido líder absoluto entre los canales temáticos digitales de España.

'En julio obtuvimos 2,8% de share anotando el máximo del año. Somos la elección principal entre los niños de 4 a 12 años, ofreciendo contenidos de calidad que entretienen y educan, a la vez que atienden a su labor de servicio público. La programación se vehicula en torno a las necesidades de cada target en las diferentes franjas', explica a PRENSARIO Helga Pérez, subdirectora de Clan.

Y añade: 'Diferentes estudios cualitativos demuestran que, además, es el canal preferido por los padres porque confían plenamente en que los contenidos que se ofrecen son apropiados para la edad de sus hijos'.

'Con casi siete años de historia, Clan ha sido líder absoluto de los canales temáticos desde septiembre de 2009 a octubre de 2011, y desde abril de 2010, tras el apagón analógico, se ha ido consolidando hasta convertirse en el canal temático infantil líder', remarcó Pérez.

EL MERCADO ESPAÑOL INFANTIL

'Los canales infantiles están apostando por series de animación que gustan a amplios sectores de audiencia'

En los mercados internacionales, TVE busca 'siempre los referentes principales'

clan

y buscan la diferenciación a través de las series de ficción y la producción propia, comenta la ejecutiva sobre las tendencias entre sus competidores directos.

'Como canal infantil y juvenil de TVE, Clan tiene muy clara su función, respetando en todo momento el código de Autorregulación con especial atención a las franjas de protección reforzada. En este sentido se cuida especialmente la programación prescolar con franjas diferenciadas de mañana y tarde.'

'Además, dentro de su labor de servicio público, el canal se involucra en diferentes campañas y acciones especiales para concienciar a los más pequeños, promoviendo valores como el respeto, la igualdad, la vida sana o el cuidado del medioambiente', completa.

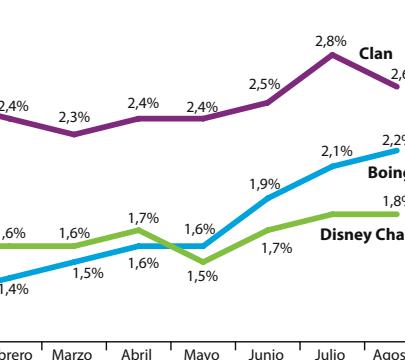
PROGRAMACIÓN

La programación de Clan se divide en diferentes bloques que atienden las 'diversas necesidades' de niños de todas las edades, ya sea prescolar (niños 6-12 años) o preadolescentes. Entre las series destacan Bob Esponja, Fanboy y Chum Chum, Dora La Exploradora, Pingüinos de Madagascar, George de la Jungla, Pokemon, Peppa Pig, Baby Looney Tunes, I Carly.

'Apostamos por la animación europea y española y TVE participa como coproductor en diversas producciones locales. Algunas de ellas se han convertido en marca del canal, como Los Lunnis o han supuesto la total renovación de la imagen de Clan como es el caso de los Clanners.

Entre las diferentes series de producción española destacan Jelly Jamm, Mundo Pocoyo, Las Tres Mellizas, Kambu y las piezas de Lunnis y Clanners', agrega la ejecutiva.

ESPAÑA: EVOLUCIÓN DE AUDIENCIA EN PRINCIPALES CANALES INFANTILES (ENERO-AGOSTO)



Helga Pérez, subdirectora de Clan TV

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BY FABRICO FERRARA

THE TOYMAKERS BOOST THE AUDIOVISUAL INDUSTRY

Market by market, there is a strong trend within the programming industry: toys manufacturers are more and more involved in alliances and strategic partnerships with producers, distributors and TV channels. PRENSARIO has consulted the most important worldwide players in the field for this report: MATTEL and HASBRO from USA and BANDAI from Japan, as well as the Italian company GIOCHI PREZIOSI, who describe their strategies, new properties being developed, as well as what is the next step on the move.

From a TV series to a video game, a t-shirt, a board game, a live show or a music CD/DVD, the 360° development has become a "must" content industry along the last years. And toy manufacturers have seen a great opportunity here to increase their presence in the marketplace:



most of them are concerned in looking for partners to produce some of their properties or to generate new original projects and expand them internationally.

Mike Riley, VP, Franchise Development & Content Distribution of **Mattel Brands**, is responsible for the development

of new IPs as well as the launching strategy for the content that will support and drive the brand. He highlights to PRENSARIO: 'As the world leading toy company, we know about kids better than anyone. We are experts about creating memorable play experiences with brands that kids love and parents trust.'

From Fisher-Price or from Hot Wheels to card game classic UNO, **Mattel** has one of the strongest global presence across the United States, Europe and Latin America. Now, we are continuing to grow internationally, which accounts for almost half of our sales. Our brands cross cultures, bringing kids around the world engaging play experiences through quality toys and rich content'.

'It's no surprise that we have also grown into a leading content developer', says **Riley**, who adds: 'By creating a deeper connection with our consumers through meaningful storylines, it allows us to strengthen our IP as well as introduce new franchises'.

One of the best examples of how **Mattel** has seamlessly woven content with toys and characters is the launch of *Monster High*. We've introduced the brand from the inside out... Characters and content, first. Toys and consumer products, second', describes the executive.

Monster High debuted in a series of online webisodes that were unveiled in sequence leading up to the toy's availability on shelf. 'When the dolls hit retail, they weren't just dolls, but characters supported by a rich storyline. This new character-driven approach expanded



Brian Goldner, president and CEO of Hasbro Inc., recruited in 2009 Stephen Davis and named him president of Hasbro Studios, to expand the company's brand internationally



seek partners that can help us in authentically bringing the brand to life. Our criteria are carefully tailored for each initiative. What we look for in a partner on *Max Steel* could be completely different than what we would look for on *Monster High* or *Polly Pocket*.

Continues **Riley**: 'Connecting with parents and kids on a deeper level is what keeps our brands relevant year over year. We extend beyond the toy box and reach our brand fans where they play today, including the digital space. For example, we've developed *Max Steel* as a super-hero for today's tech-savvy boy. It was specifically geared to fit a niche in the market of a super-hero who is grounded in technology.'

About the alliance with **Mattel** and **Cartoon Network**, **David Ellender**, CEO of **FremantleMedia Enterprises**, comments to PRENSARIO: 'We are putting special emphasis in the emerging economies, like Latin America. There are fresh stories everywhere and we want to help to make them international. Globally, our big challenge is the "second screen", producing our shows for TV and, at the same time, for Mobile and Internet, with the people interactive. We have to develop better apps for that'.

Joy Ross, Programming director of **Cartoon Network Latin America**, remarks: 'We continually generate alliances with different players of the industry in order to offer our audience unique contents. This is the case of *Max Steel*, which has brought good results and we are very happy with them. The products we have broadcast in our screen have worked very well.'

'Cartoon Network is the leading channel

for kids. We aim to reinforce our position all across the region, exploring different business opportunities, but always under the main objective: delivering high-octane contents', completes **Ross**.

'Some projects lend themselves to co-productions while others are best managed in-house. For *Max Steel* in particular, **FremantleMedia** had the passion and global distribution that we were looking for. On the animation side, **Nerd Corp** has provided a very unique aesthetic for the show's signature animation,' says **Riley**.

'Kids are no longer consuming content in a singular fashion, they now expect to interact and view across platforms. It's up to us to deliver content which is topical for kids and, most important, readily available on the devices they interact with. Knowing this, we are not only creating a traditional 30 minute TV show, but we are also a unique digital shorts, fully immersive games and a variety of rich content offerings designed for today's multi-media platforms'.

At MIPCOM, **Mattel** is focused strongly in pushing the new property. 'In Latin America, we are excited to secure **Cartoon Network** as the pay TV partner throughout the region. We are now looking to partner with the best free to air stations in the region', completes the executive.

HASBRO

The second world's toy manufacturer **Hasbro Inc.**, headed by **Brian Goldner**, president & CEO, offers toys and games, to television programming, motion pictures, digital gaming and a comprehensive licensing program. Some of the biggest brands are *Transformers*, *Littlest Pet Shop*, *Nerf*, *Playskool*, *My Little Pony*, *G.I. Joe*, *Magic: The Gathering* and *Monopoly*.

Based in Los Angeles, **Hasbro Studios** is the company in charge of developing and producing TV programming for markets around the world. Its contents are distributed in the U.S. on **The Hub TV Network**, a multi-platform joint venture between **Hasbro** and **Discovery Communications**.

The studio's international division has sold series based on our toy and game titles to over 30 networks reaching more than 170 countries (plus co-productions in seven countries),

Kaijudo: Rise of the Duel Masters and Transformers Prime, two of the top brands from Hasbro being promoted by Hasbro Studios at MIPCOM

explains **Stephen Davis**, the TV industry veteran recruited in 2009 by **Goldner** to lead the company's distribution arm.

To carry out his mandate to *re-imagine, re-invent and re-ignite* Hasbro's world-class brands for a global television audience, **Davis** staffed up and attracted theatrical and television writer-producers, animation producers, screenwriters, etc. Through 2013, **Hasbro Studios** will have green lit a total of 15 series for kids and their families, as well as three direct-to-video movies encompassing more than 750 half-hours of



Max Steel is a new series to be premiered in 2013, which gathers big players: Mattel, FremantleMedia, Nerd Corp and Cartoon Network. *Monster High* was a brand introduced from the inside out: characters and content first; toys and consumer products



David Ellender, CEO of FremantleMedia Enterprises is looking for partners in the emerging markets and developing new 'second screen' projects



Joy Ross, Programming director of Cartoon Network Latin America, is opened to explore strategic partnerships to bring 'high-octane' contents to the network



Based on a successful Japanese franchise, *Power Rangers Samurai* is the 18th season of the series, broadcast by Nickelodeon and reaching in 2012 an average of more than 2 million viewers in the world



Leandro Consumi, marketing director of Giochi Preziosi (Italy) believes that a cartoon series is 'a natural expansion' of a property



production,' remarks Davis.

In the 2011-12 season, the studio introduced its first scripted miniseries, *Clue*, inspired by the iconic family game brand, as well as *Littlest Pet Shop* (premiered in the fall in **The Hub TV Network**) *The Game of Life*, *Kaijudo: Rise of the Duel Masters* (premiered June 2nd and is currently airing on Saturdays), *Transformers Rescue Bots* and *Scrabble Showdown*, among others. They joined five returning series: *The Adventures of Chuck & Friends*, *Family Game Night*, *My Little Pony: Friendship is Magic* (premiered in the fall), *Pound Puppies* and *Transformers Prime*, which has new episodes on last August.

Some of Hasbro's top brands have gone to movies are, apart from



Dinofroz is one of the top boy properties from Giochi Preziosi, who has also signed a strategic deal with Turner for *Puppy In My Pocket*, which was aired in over 130 countries across EMEA. Both are distributed by Mondo TV

PRENSARIO INTERNATIONAL



THE TOYMAKERS BOOST THE AUDIOVISUAL INDUSTRY

Transformers, *Battleship*, *G.I. Joe: Retaliation*, *Ouija*, *Stretch Armstrong*, *Monopoly*, *Candyland*, *Clue*, *Micronauts* and *Risk*. Additionally, during its first two seasons, studio's programming has earned five daytime Emmy Awards, including one in 2012 for *Family Game Night*'s Todd Newton as "Outstanding Game Show Host".

BANDAI

Namco Bandai Holdings Inc. is a Japanese holding company formed from the merger of Namco and Bandai in 2005. It has four strategic business units (SBU): *Toys and Hobby*, *Contents*, *Amusement Facility* and *Affiliated Business*.

The first division, which gathers **Bandai Inc.**, includes toys, candy toys, cards, vending machine capsule products, plastic models, apparel, and sundries. **Shukuo Ishikawa**, president and CEO, and representative director of **Namco Bandai**, explains on the company's website: 'In accordance with our vision in the mid-term plan —True Globalization—we will further develop the character merchandising business model, one of our core strengths, on a global basis'.

'In the Japanese market, we will aim to establish dominant #1 positions in all product categories. In overseas markets, we implement integrated Europe-U.S. brand management for core IP. In addition, we will expand our operations by strengthening links between Japan and other Asian markets,' he adds.

The second unit, which includes as core company **Namco Bandai Games Inc.**, **Namco Bandai Studios Inc.**, **Namco Bandai Online**, creates and provides content home videogame software, arcade game machines, network content, and visual and music content. 'The vision in the mid-term plan is to become the #1 content company in Japan & borderless development. Targeting the next generation, we will advance the network strategy scheme and strive to expand growth opportunities,' remarks Ishikawa.

Based on the Japanese series, *Super Sentai*—produced by Toei Co. and Bandai and aired by **TV Asahi** in Japan—, *Power Rangers* is the name of the series that conquer the world. The 18th season, *Power Rangers Samurai* had **Saban Brands** as partner: it was first aired on Nickelodeon/**Nicktoons** in the US, and Nickelodeon in Latin America and many other European and Asian territories.

GIOCHI PREZIOSI

The **Giochi Preziosi Group**, is today one of the world's leading companies in the toy market

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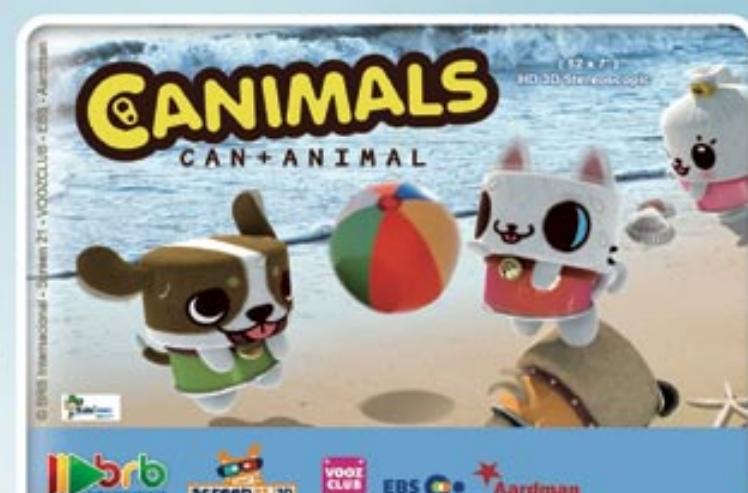
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BY AMANDINE CASSI, HEAD OF RESEARCH, AND JOHANNA KARSENTY,
KIDS' TV RESEARCH MANAGER EURODATA TV WORLDWIDE



EURODATA: CHILDREN, NATURAL MEDIA MULTI-TASKERS

Technology is central to the consumption of content: TV, Internet and mobile phone should together allow greater opportunities to watch people's favorite shows. Today's children are natural media multi-taskers and early adopters of new interactive technologies. They expect to interact with their favorite content and characters across a variety of platforms.

However, they are far from abandoning the TV in favor of new technology. Across the main European territories, children's TV consumption remains strong with a rise of nine minutes since 2008. This global trend hides regional behaviors and local specificities.

Eastern and Southern European countries are bigger TV consumers than northern Europe. Czech children watch 2:02 a day (+9 minutes vs. 2010), while Portuguese children spend 3:04; German children continue to watch significantly less TV than their closest neighbors, with just 1:33 a day.

In Finland, daily viewing time among children 4-14 stands at 1:18, 8 minutes less than in 2008. This decrease can be explained by a modest TV offering compared to other key territories (YLE2 is the main provider of

cartoons and youth programming), Finnish channels adopting strong online strategies that increasingly provide web-TV content and pre-teens' new behaviors moving from TV to the Internet.

French children spent 2:18 every day in front of TV (+6 minutes vs. 2010), while Italian remain among the biggest consumers of small screen content with a daily viewing time of 2:42 minutes (+3 minutes vs. 2010). In the United Kingdom, daily viewing time stands at 2:27; in Spain, 2:38; in the US stands at 3:39; Canada (English speaking), 3:05.

Lastly, in Asia, a major centre for animation, children are particularly big consumers of TV in 2011: China (2h43, +6 minutes vs. 2010), Japan (2h44, +5 minutes), Indonesia (3h03, +6 minutes) and Malaysia with 3h12 a day and an extra 9 minutes compared to 2011.

These increases seem to be driven by two factors: an increased channel offering that gives children far more options when it comes to live television, combined with the ability to access their favorite shows whenever they want via catch-up.

its sister channel CITV, launched in 2006.

The kids' TV market in Europe is evolving faster than ever with the rapid rise of dedicated digital platforms, giving kids greater choice about what they want to watch. In France, Spain and the United Kingdom, the "other TV" market share has increased from 20 to 30 points among children, mostly due to the growth of the children's channels. This is combined with the (coming or completed) switch off of analogue TV loosening the grip of traditional generalist channels

In France, one of the few countries studied without a public DTT channel totally dedicated to kids, the free-to-air kids' platform Gulli (joint-owned by Lagardère and France Télévisions) is increasing

its share by 0.6 points to 12.1% during the first semester of 2011, then peaking at 12.7% in August 2011 among children 4 – 14 in comparison with the first semester 2010.

While in Western Europe the children's channels of the local leading networks tend to have the upper hand, US-based brands like Disney, Nickelodeon and Cartoon Network take the lead or rank close behind them in many other countries. In Poland, Disney Channel led the field with 6.3% (Jan-Jun 2011), and in South Africa it was Cartoon Network.

Nonetheless, in certain territories such as Russia and Hong Kong, the traditional children's blocks retain the lion's share of viewing, possibly due to a slower/reduced technical implantation of dedicated children's channels in some areas.

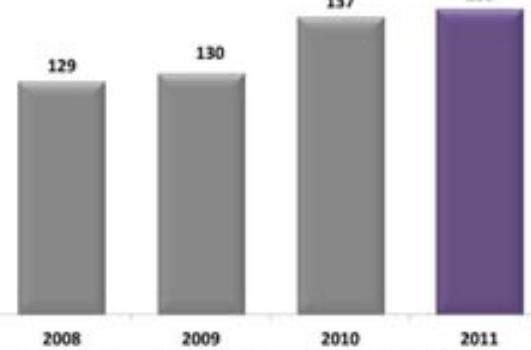
DEDICATED CHANNELS

Moved from the limited choice of children's blocks provided by generalist channels, kids go to DTT, cable and satellite + Internet platforms spending more time with their characters. The overall offer of youth programming has increased over the past years, but its observed a decrease in the youth volume of some generalist channels, which have chosen to concentrate their children's offer on a dedicated sister channel. This is the case of ITV1 in the UK, which saw the proportion of children's programs in its schedules drastically decreased from 10% to 3% in favor of

CHILDREN'S AVERAGE DAILY VIEWING TIME ACROSS

FRANCE, GERMANY, ITALY, SPAIN AND UNITED

KINGDOM.



Sources: Eurodata TV Worldwide / Kids TV Report 2011 issues / Relevant Partners

PENSARIO INTERNATIONAL

Sources: Eurodata TV Worldwide/MIPTV-MIPCOM
"International Kids' TV Trends" Report

< 10 >

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DIBOOS: 'LA ANIMACIÓN ES UNO DE LOS SECTORES CON MAYOR CAPACIDAD DE INTERNACIONALIZACIÓN'

Constituida en 2007, La **Federación Española de Asociaciones de Productoras de Animación** (DIBOOS) está formada la **Asociación Española de Productores de Animación** (AEPA) y la **Asociación Catalana de Productores d'Animació** (ANIMATS).

Tiene actualmente 30 socios representando a más del 80% de las productoras de animación en España. El primer informe del sector se presenta en un cóctel durante el **MIPJunior**, con participación de la delegación española, liderada por **Isabel Espuelas**, jefa del departamento de industrias de Contenido del **ICEX**, y compradores internacionales del género.

Carlos Biern, presidente de DIBOOS, describe a PRENSARIO: 'La creación de la entidad respondió a la necesidad de impulsar la animación española dentro del sector audiovisual español, tanto por tradición, como por producción y presencia internacional.'



Planet 51 es uno de los largometrajes españoles más emitidos internacionalmente, siendo el más visto y el que más recaudó en Francia en 2009



Jelly Jamm, serie española preescolar en 3D producida por Vodka Capital y 737Shaker, fue licenciada a más de 150 países

'El sector ha defendido siempre la animación en su doble vertiente: como generador de cultura y como industria. En el primer aspecto, es generadora de un imaginario propio que es preciso conservar, además de difusora de los valores para los niños. Y segundo, reivindica su carácter de industria creadora de empleo estable y en fase de crecimiento (basada en su tenaz utilización del I+D+I)', dice **Biern**.

'La industria de la animación es uno de los sectores de contenidos con mayor capacidad de internacionalización', remarca **Biern** y añade: 'Las empresas crean marcas globales, dada la necesidad de incrementar las ventas y obtener mayores retornos por la alta inversión en capital y tiempo que tienen que incurrir para desarrollar un contenido de animación'.

EL SECTOR POR DENTRO

Un 27% de las empresas de animación están localizadas en Barcelona y en Madrid con un 24% de acogida, seguido de Andalucía (14%), Comunidad Valenciana (9,5%), País Vasco (8,5%), y Galicia (7%). En líneas generales, sólo el 5% de las empresas de animación cuenta con más de una sede y el 1% han decidido localizar parte de sus actividades fuera de España.

Las empresas de animación han obtenido ingresos por aproximadamente €06 millones de en 2011 —generando un efecto total en la economía española de €29 millones—, y se estima que en 2017 crezca hasta los €79 millones. El empleo directo es de 5.150 personas (2011) y se ha estimado que se podrían generar 7.450 nuevos empleos en 2017.

'Se tiene previsto poner en marcha en los próximos seis años más de 950 proyectos vinculados con el desarrollo de contenidos que incluyan la aplicación o el uso intensivo de técnicas de animación', adelanta el ejecutivo. Las productoras españolas vienen de diversos sectores: distribución, editorial, videojuegos, Internet, servicios o ingeniería.

El impacto en el PIB se aproxima a un 0,04% (2011) y sería el doble en 2017. Genera un impacto fiscal en la economía de €7 millones, lo que supone un 0,042% sobre la recaudación tributaria del Estado español. Podría generar un impacto total de €.581 millones y ocupar a 21.039 trabajadores directa e indirectamente en 2017.

El 62% de las empresas de animación exportan y



Carlos Biern, presidente

generan entre el 38-70% de sus ingresos de la venta internacional de sus contenidos y servicios. Las principales regiones son Europa y Latinoamérica, seguido de Estados Unidos, Canadá y Asia.

El 70% de las producciones se desarrollan con un socio internacional. El 50-70% de las empresas de animación subcontratan servicios a otras compañías nacionales o extranjeras. Y entre el 30-45% de las ofrecen soporte a otras compañías de Italia, Reino Unido, USA, Qatar, México y Francia.

EXPANSIÓN INTERNACIONAL

Uno de los largometrajes españoles que se han exhibido en un mayor número de países es *Planet 51*. Entre las coproducciones interna-

DISTRIBUCIÓN GEOGRÁFICA DE LAS EMPRESAS DE ANIMACIÓN, POR COMUNIDADES AUTÓNOMAS CON MAYOR NÚMERO DE COMPAÑÍAS (2011)



CIFRAS DEL SECTOR*

- Más de 200 compañías productoras y distribuidoras
- El 62% son exportadoras
- Porcentaje de exportación sobre volumen total de negocio: 38-70%
- Porcentaje de coproducciones internacionales: 70%
- Principales cadenas coproductoras en España: TVE y TV3 Cataluña
- Principal coproductora con España: Unión Europea
- €306 millones de facturación (2011)
- 5.150 empleos directos
- Impacto del PBI: 0,04%

con preventas a Rusia, China, Turquía, Oriente Próximo y Latinoamérica.

ANIMACIÓN Y TDT

En 2010, entre las cadenas de la TDT con mayor share se encontraban **Clan TV** y **Disney Channel**, lo que contrasta con el hecho de que cada vez más la animación está migrando a canales temáticos. En el ámbito nacional, las series representan aproximadamente un 17% del total de contenidos y por cadenas autonómicas casi un 83%, representando un 15% los contenidos de origen español.

Las productoras españolas siguen sin conseguir ser el eje de los canales infantiles en abierto por la falta de apoyo por parte de los canales públicos, salvo algún caso como el de **TV3** de Cataluña. En canales de USA que emiten en nuestro país, las últimas cifras confirman que los contenidos españoles son prácticamente inexistentes, resalta **Biern**.

Jelly Jam (Vodka Capital) fue vendida a más de 150 países, y actualmente se emite en **Cartoonito** en la zona EMEA, **Discovery Kids** en Latinoamérica, **Clan TV** en España, **Milkshake** en Reino Unido, **Cartoon Network** en Turquía y **Cartoon Network Arabic** en Medio Oriente.

Lucky Fred (Imira Entertainment) fue licenciada en más de 150 países, más recientemente a las cadenas **RTM** (Malasia), **e-Vision** (UAE), **TG4** (Irlanda) y **Kidz** (Turquía). Actualmente ya se emite en **TF1** (Francia), **Disney Channel** (España, Francia, Italia, Alemania, India, Israel, Australia) o **Nickelodeon** (Bélgica, Holanda, Luxemburgo, Escandinavia, América Latina, Corea del Sur).

Sandra, Detective de cuentos, del mismo productor, se vendió a Brasil, México, Singapur, Turquía o Bélgica. Actualmente se emite en **TF1** (Francia), **TVE** y **Clan TV**, **Disney Channel** (España, Italia, Francia, India y Alemania), **Nickelodeon** (Asia), **The Children Channel** (Israel), **TG4** (Irlanda), **RSI** (Suiza), **RTP** (Portugal), **TV5/ABC** (Filipinas), **Al Sayyar** (Oriente Medio) y **Kids Talk Talk HD** (Corea del Sur).

También *La tropa de Trapo en el país donde siempre brilla el Sol*, coproducida por **Continental Animación**, **Abano Producciones**, **TVG**, **Anera Films** y **La Tropa de Trapo S.L.** y **Futbolín**, del director argentino **Juan José Campanella**, una coproducción hispano-argentina con **The SPA Studios** que se estrenará en 2013, y ya cuenta

'Es difícil encontrar un gran largometraje norteamericano de cine que no cuente con nombres españoles en diseño o animación. Si los ministerios y TVs de España hubieran invertido una décima parte, seríamos líderes tras Estados Unidos en este momento. Lamentablemente no supimos comunicar nuestra realidad antes'

'Debemos dar a conocer que la producción de una serie o un largo en animación es una industria que da trabajo a centenares de profesionales e impacta de manera clave a sectores como el publicitario, editorial, taquilla del cine, videojuego, apps de Smartphone o juguete. El mayor desarrollo en la formación de profesionales en universidades es un paso clave para DIBOOS', finaliza **Biern**.



Los Cachorros y el código de Marco Polo, una coproducción entre Edebé y Gruppo Alcuni de Italia



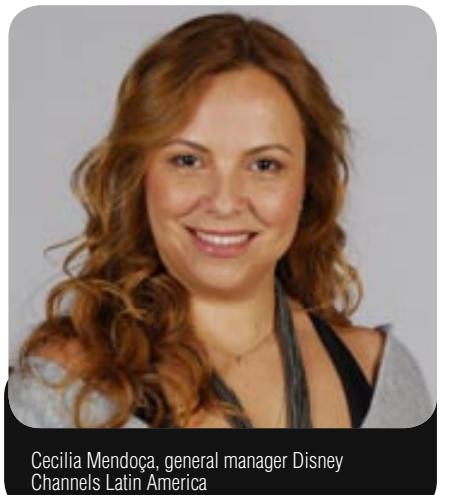
Sandra, Detective de cuentos, de Imira Entertainment, se vendió a Brasil, México, Singapur, Turquía y Bélgica, y actualmente está en emisión en Europa, Medio Oriente y Asia



Futbolín, una coproducción hispano-argentina con The SPA Studios que se estrenará en 2013, y tiene preventas a Rusia, China, Turquía, Oriente Próximo y Latinoamérica.



DISNEY CHANNELS LATIN AMERICA: 'NUESTRO DIFERENCIAL ESTÁ EN LA MARCA Y EXPERIENCIA'



Cecilia Mendoça, general manager Disney Channels Latin America

Disney Channels Latin America opera en la región **Disney Channel** con 48.1 millones de hogares (2-14 años y sus familias), **Disney XD** con 41.3 millones (6-14 años, con foco en el target de 8 a 12) y **Disney Junior** a 25.4 millones (2-7 años, con énfasis en preescolares), en español y portugués.

'Todos ellos están en posiciones líderes, sostenidos por el contenido único que ofrecen', destaca a PRENSARIO **Cecilia Mendonça**, gerente general de la compañía. Y añade: 'Nuestro diferencial está en la marca y experiencia. Disney cuenta con atributos que definen su identidad y que logran popularidad y un altísimo nivel de familiaridad'.

Para los meses que vienen, todos los canales tienen novedades de programación: **Disney Channel** estrena la comedia animada *Gravity Falls*, mientras que **Disney XD** tiene novedades

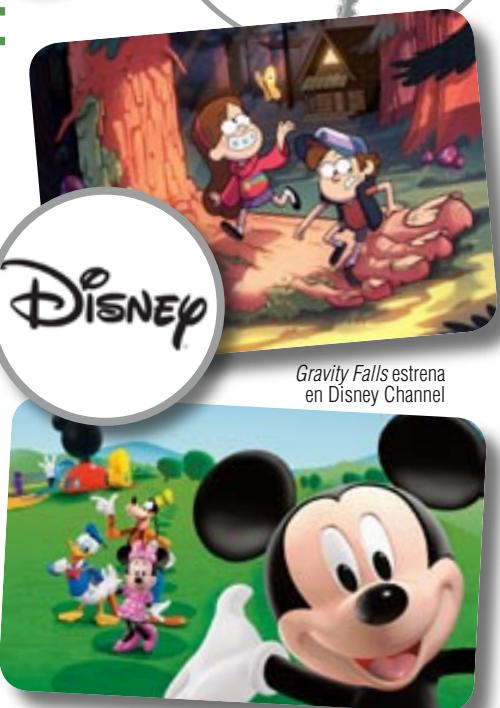
EXHIBITORS

IMIRA: VENTAS EN ESPAÑA

Imira Entertainment (España) licenció a RTVE la serie de ficción para adolescentes *Lightning Point* (26x'26+'90), y *Sherlock Yack Zoo Detective* (52x'13), para free TV y online, mientras que Televisió de Catalunya ha adquirido *Scholastic: Clifford The Big Red Dog* (65x'26) y *Clifford Puppy Days* (39x'26) para free TV y online en Catalunya.

BOOTH #R 32.27

Christophe Goldberger, productor y director de distribución y Marketing, dice: 'Nuestra relación con los broadcasters de España es una de las bases de nuestro negocio de distribución. Nuestro catálogo ha demostrado ser consistentemente popular no sólo en España sino en los mercados hispanos de todo el mundo'.



La casa de Mickey Mouse: nueva temporada en Disney Junior

una propuesta para cada target, con contenido relevante y contemporáneo, buenas historias y música.'

DIGITAL

'Nuestras producciones regionales son concebidas bajo un desarrollo 360°: digital, música, las experiencias en vivo, etc. En relación al primero, nuestras propiedades se exhiben a través de juegos, videoclips, episodios, actividades, juegos móviles o aplicaciones, videojuegos de consola, concursos y hasta herramientas para que los usuarios creen contenido ellos mismos'.

'En Facebook hemos superado los 10 millones de fans en la región (cifra alcanzada entre todas nuestras fan pages en español y portugués). Nuestros canales oficiales en YouTube crecen significativamente, gracias a las actividades y contenidos originales que hemos creado para esta plataforma'.

Phineas y Ferb es un buen ejemplo sobre ese desarrollo: 'Es la franquicia más importante de juegos móviles de Disney, a través ¿Dónde está mi Perry?, que mantiene el tono de comedia, temas y personajes e incorpora la dinámica del popular juego móvil de Disney ¿Dónde está mi agua? —representa la primera aparición en un dispositivo móvil de un personaje original de Disney: el cocodrilo Swampy—, que tiene un éxito impresionante'.



Disney Violetta

Disney Media Distribution Latin America

La telenovela tween que conquistó Latinoamérica
Coproducción Disney Channel Latinoamérica,
Europa y Medio Oriente
1º temporada - 80 episodios de 45 minutos
Casa productora Pol-Ka

VIACOM BRASIL: MÁS PRODUCCIONES LOCALES



Jimmy Leroy y Roberto Martha

Viacom Brasil es uno de los ejemplos de compañías que ya trabajaban con productoras independientes para los programas en sus canales distribuidos en Brasil, antes de que llegue la nueva ley de Servicios de Acceso Condicionado. Ahora, sigue apostando a la producción local para cumplir con las cuotas establecidas.

Viacom maneja en Brasil las marcas Nickelodeon (con los canales Nick SD, Nick Jr. y Nick HD), VH1 (con VH1 SD, VH1 HD y VH1 Megahit) y Comedy Central (en sus versiones SD y HD). 'Todos ellos cumplen con las cuotas, salvo VH1 Megahit que tiene otro tipo de programación', explicó Martha.

Jimmy Leroy, VP de Contenido, y Roberto Martha, Director Senior de Producción de Nickelodeon, describen a PRENSARIO: 'Desde

que nos instalamos en Brasil en 2001-2002 trabajamos fuertemente en el contenido local. Laley aceleró los procesos, pero aún sin ellas los planes de producir localmente ya existían.'

En relación a los planes de producción, la compañía producirá cuatro nuevas series este año y en 2013: dos para VH1 y dos para Comedy Central. 'Estamos negociando el desarrollo de una novela para Nick, producida en Brasil. Será la sexta novela de Viacom Latin America y en el futuro planeamos 2 anuales, una en Brasil y otra en Latinoamérica', donde la señal fue pionera a través de Tatiana Rodríguez, VP de Programación y Estrategia Creativa.

Nick está entre los tres primeros canales infantiles y entre los 10 primeros de TV de pago. En animación es muy fuerte con propiedades como Bob Esponja, Kun Fu Panda y Pingüinos, además de I-Carly, etc. Leroy explicó: 'No hay tendencias marcadas hacia uno u otro género, sino una mezcla armoniosa de animación y live action'.

En 2010, el canal coprodujo con Mixer y TV Cultura (canal estatal de São Paulo) Escola para Cachorros, de la que se hicieron dos temporadas. 'El año pasado, junto a Band y Mixer realizamos la serie Julie e os Fantasmas, que funcionó muy bien en el mercado local y ahora se emite para Latinoamérica. El distribuidor internacional es Band Content Distribution, con Elisa Ayub a cargo', completó Martha.

EXHIBITORS

DHX ACQUIRED COOKIE JAR FOR USD 111 MILLION

DHX Media has acquired Cookie Jar Entertainment in a USD 111 million, creating expanded digital distribution opportunities for top titles like Caillou, Johnny Test and Inspector Gadget. CJ is #1 supplier to online content provider Netflix, as well as Amazon, Comcast, DISH, Hulu, Netflix, Samsung, Telmex and Vivendi.

'With the acquisition, we enhance our scale, strengthen our portfolio of brands, global reach, management depth and our position in the emerging digital distribution channels', said Michael Donovan, CEO of DHX.

The combined company owns more than 8,550 half-hour episodes, expanding on merchandising, third party brand management and licensing opportunities to expand accordingly.



Producida por Mixer para Band y Nick en Brasil, Julie e os Fantasmas ahora está siendo emitida en Latinoamérica

SOMOS: INTERNATIONAL RELEASE OF 1111

Somos Distribution (USA) launches at MIPCOM its newly production for Nickelodeon Latin America, the teen series 1111, whose premier is planned for 2013. The channel has confirmed 75 one-hour episodes, being produced in HD by Somos Productions in Miami, USA.

With this production, the company expands internationally and that's why attends MIPCOM with a booth. Luis Villanueva, president and CEO of the company, says: 'I am happy to reestablish contact with customers in Europe,



1111

Asia and we are glad that we are doing it with an attractive production'.

BOOTH #B 31.05

JIM HENSON: DOOZERS

The Jim Henson Company (USA) premieres at MIPJunior/MIPCOM the CGI-animated series the Doozers (52x11'), a co-production with DHX Media that follows the adventures of the Doozers who live in Doozer Creek, a high-tech enchanted forest melding nature with innovation.



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BRB: 40TH ANNIVERSARY WITH NEW PRODUCTIONS



Carlos Biern, CEO, with *Bernard*, a top character of BRB

In 2012, **BRB Internacional** celebrates its 40th anniversary as one of the most prestigious Spanish and European companies. The creator of *David*, *The Gnome*, *Dogtanian*, *Bernard* and *Canimals* celebrates with the **ICEX** during **MIPJunior** with top kids programming buyers.

Claudio Biern Boyd founded **BRB Internacional**, the first big merchandising, distributor and animation production company in Spain, at 1972. Now, the company has taken another step forward, having launched **brbplay.com**, an online multi-platform to watch series and play games. Soon, it will have its own on-line store for licensed products.

Furthermore, it's preparing the feature film *SuperBernard*: a comedy with dialogues in 3D stereoscopic based on the successful adventures of *Bernard* to be released in 2014, and *Dogtanian* and the *Three Moskehounds* in 3D format, to celebrate the 30th anniversary of its TV series,



BRB Internacional sales team: Nuria Queipo, Emilie Pasquet and Marijo Arnaiz

to be released end of 2014.

BRB Licensing, one of the company main pillars, manages **Cartoon Network** licenses in Spain and Portugal; the **Sony PlayStation** IPs *LittleBigPlanet*, *EyePet*, *Invizimals* and *SingStar* in Spain and Portugal; *Geronimo Stilton*, from *Atlantyca*, etc. And has created a live action area coproducing with all main broadcasters in Spain, which has produced game shows such as *Los Sabios*, thematic channels like **Estilo** and, it has produced various TV movies, like *La Memoria del Agua* that will soon start broadcast TVE.

Carlos Biern, new CEO of **BRB Internacional**, and one of the main responsibles of the company great *momentum*, describes to **Prensario**: 'The most incredible thing about us is that, being a company that becomes "older" in experience, rejuvenates year to year with its creative team and high end content. We have done everything during this four decades, producing locally animation and live-action for TV, handling super brands on merchandising and making international co-productions within Europe, Asia and Latin America.'

BRB has its creative team in Barcelona, through **Screen 21**, and international distribution department in Madrid with the sales executives **Nuria Queipo** (Australasia, CEE, GAS, Benelux, Scandinavia and Canada), **Emilie Pasquet** (USA, Latin America, Iberia, France, Italy, UK, Middle East and Africa) and **Marijo Arnaiz** (Digital sales). 'The international market has always been a key issue for us. The animation producer that has not thought like this in the last year, will probably disappear', adds **Biern**.

'Interactivity and tablets are the key of the big thing that will occur with the animation in the next years', highlights the executive.

2012

2011 has been a milestone for



Invizimals (26x'30) is the first animated 3D action co-production with Sony Computer Entertainment. It will be premiered in 2013

the company, after finishing five animation productions. 'In 2012 we are releasing three new projects for next year, which combines two key things: brands already known with 360° development (editorial, videogames, toys, etc.).

MICA (52x'7) is the last big editorial hit from **Santillana** with big sales in Spain and Latin America; it was co-produced with **Plural**. *Invizimals* (26x'30) is the first animated 3D action co-production of **Sony Computer Entertainment**. The great success for girls in Germany and Central Europe, *Filly* (26x'30), arrives to 3D screens, being a co-production with **Dracco** and **Simba**, who provide license support and merchandising from the beginning. 'We needed an attractive girl success and now we have a 360° project, including social network, editorial and blogs', says **Biern**.

'It's a responsibility to celebrate 40 years in business, after being nominated as "Best European producer" at Cartoon Forum because of the productions done by **Screen 21**. There are a lot of talented people producing in Europe, and the "old" companies are not always recognized as the most talented.'

'Now we find success seeing a good job in 3D live action, getting an app for tablets or iTunes or when a video posted in YouTube or **brbplay.com** generates thousands of comments and views. The money invested in the sector is always the same, or even more, no matter if it comes from TV, advertising or licensing. Now, we reach more kids instantly and internationally, but at the same time they demand more and more'.

BRB was one of the first companies to produce in HD and 3D. 'Every time we start a project we have to think on what will be happening in the next three years, to be pioneer. We have sold five productions in the difficult US TV market: *David el Gomo*, *Bernard*, *Imp*, *Suckers* and *Iron Kid*. Our efforts go to work beyond Europe, with markets like Latin America, India, China, Russia or Middle East', completes **Biern**.

What do Kids really want to watch ?



Kids TV Report Trends & Hits in Children's Programming



- ANALYTICS
- NOTA
- INSIGHT REPORTS
- B-RIGHT
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ZODIAK KIDS: TICKETY TOC, NEW PRESCHOOLER SERIES



Cecile Cau, VP of Sales, Zodiak Kids

Zodiak Kids (UK) highlights for MIPCOM its brand new preschooler series *Tickety Toc* (52x'11), which was launched on Nick Jr. UK in April & France 5 in autumn, as well as Disney Junior (Canada), TG4 (Ireland), NRK Super (Norway), YLE (Finland) and Pop TV (Slovenia). On Nick Jr. is on over 160 countries.

Recently, it was appointed **Vivid Imaginations**—UK's #1 toy maker—as Master Toy partner, who is set to launch a range of toys in the UK and France from A/W13. It includes plush, collectable figures, playsets, puzzles plus track and vehicle play; Vivid holds distribution rights for UK & Eire, France, Germany, Iberia, Benelux, and Nordics, in addition to global manufacturing rights outside North America, Japan & Korea.

Other shows for MIPCOM are *Redakai*, a kids adventure series starring a 15-year-old

ANIMASIA STUDIOS

BOOTH #11.18/11.37

Edmund Chan, managing director, and **Raye Lee**, executive director of

Animasia Studios (Malaysia) brings to MIPCOM a complete catalogue of productions, highlighting *ABC Monsters* (26x'22), *Supa Strikas* (39x'22) in its third season and broadcast in over 80 territories, and *Bola Kampung Xtreme* (78x22).

CARTOON NETWORK: MÁS BEN 10

Octubre es el mes de una de las grandes series de **Cartoon Network**, que está de vuelta con su nueva serie: *Ben 10 Omniverse*. Es la cuarta temporada de la franquicia sobre Ben y su lucha contra los villanos del universo. El estreno alcanzará 178 países y 27 idiomas.

Cartoon Network le da acceso total a su audiencia a lo mejor del personaje con *Hora Ben 10* y *Ben 10 Acceso Total*, con un maratón que incluye los cinco primeros episodios de *Ben 10: Omniverse*, el estreno del sexto capítulo

y su más reciente película *Ben 10: Destrucción Alienígena*.

El estreno de la nueva serie les brindará a los chicos la oportunidad de ingresar al sitio online del canal para "hackear" el almacén de datos de Cartoon Network y acceder a contenidos que otros niños no pueden ver. Y como si esto fuera poco, también se estrenará el juego online, *El regreso de Psyphon*, cargado de mucha acción y de elementos del nuevo show.

Además, Cartoon Network destaca *La CQ*,



Ben 10: Omniverse

la primera serie de live action cómica original coproducida con **Televisa Internacional**, acerca de un grupo de estudiantes adolescentes de una secundaria muy particular.

AB: KOBUSHI & A.R.T.

BOOTH #22.01

AB International Distribution (France) launches at MIPCOM its new animated series *Kobushi* (104x'7), which shows strange phenomenon occurring in a Japanese restaurant, when sushis, makis, temakis, come to life. It was created by **Jeremy Zag & Inspidea co.** *A.R.T. - Art Rescue Team* (52x'12) is about an investigative team from a secret international organization fight against various gangsters linked to the worldwide art market. It was produced by **Normaal** and **France Télévisions**.



Ben 10: Omniverse

the first live action comic original coproduction between **Televisa Internacional**, about a group of students adolescents from a secondary school very particular.



New series at MIPCOM: *Tickety Toc*



Quick Quack, Duck! is projected to be released by the end of 2013

Quick Quack, Duck!, its new show that will be deliverable at the end of next year and which has been developed in partnership with Nickelodeon worldwide —except in Latin America—, where **Zodiak Kids** is working with **Discovery Kids**.

For 2013, the company is working on

V&S: WORLDWIDE EXPANSION OF EVERYTHING'S ROSIE



Stephen Corner, chairman, Vickie Corner, managing director, and Julie Quirke, director of international sales

V&S Entertainment (UK) brings to Cannes series 3 of *Everything's Rosie* (78x11), a HD CGI animation series aimed at 3 to 6 year olds. Production is based at V&S headquarters in Buckinghamshire, with pre and post-production at **Pinewood Studios**. Series 4, acquired by **CBeebies**, comes hot on the heels of a 22' special entitled *When You Wish Upon An Oak*, which has already been pre-sold to many international broadcasters and will be available for delivery early next year.

"It has become one of the top girls preschool



Stephen Corner, chairman, Vickie Corner, managing director, and Julie Quirke, director of international sales

universally strong brand values and a 'world' which is naturally *toytic* has been ideal for creating a unique and appealing range of preschool products", explains to PRENSARIO **Vickie Corner**, managing director of **V&S Entertainment**.

The series was sold to 150 countries worldwide, including **Clan TV** (Spain), **France 5** (France); **RAI Yoyo** and **DeaKids** (Italy); **Canal Panda** (Portugal); **Baraem TV**, Middle East; **SRC** and **TVO** (Canada) and **VME** (Hispanic US), among others. The brand currently has 45



Everything's Rosie, sold in 150 countries, in its third season

established licensees across the UK and Spain.

V&S is rolling out *Rosie* brand in France, Italy, Portugal, South Africa and South America: "We have appointed licensing agents in these markets to manage and implement *Rosie* licensing programme with CPLG in France, Suma Licensing in Spain, Starbright in Italy and Exim Licensing in South America", remarks.

Company's main objective at MIPCOM is targeting broadcasters in South America and Asia. "We would love to meet with potential new international broadcast, to introduce them to the wonderful world of *Everything's Rosie*. It offers the very best in *edutainment* and a combination of aspirational storytelling, stimulating visual content and subtle educational messaging, which translates the world over", completes Corner.

TECHNICOLOR: THREE NEW ANIMATED SERIES

Technicolor Digital Productions (France) brings to **MIPJunior** and MIPCOM three new animated series to international buyers, beginning with *Atomic Puppet* (52x'11), an action-adventure series targeting Boys 6-11 co-produced between **Technicolor Entertainment Services France SAS** (TESF) and **Mercury Filmworks** (Canada).

Also, the comedy adventure preschool series *Zig & The Zipzaps*

(52x'11) about seven animal adventurers who demonstrate their distinctive qualities; *Pete & Pickles* ('45) is a preschool special based on Pulitzer Prize-winning author/cartoonist, Berkeley Breathed's children's book, of the same name.



Pete & Pickles

EDEBE: JONAS, THE IMAGINARY ADVENTURES



Ivan Agenjo, sales director

different broadcasters worldwide.

Jonas, The Imaginary Adventures (104x'5) is the big product **Edebe Audiovisual Licensing** (Spain) brings to Cannes. It's a coproduction between **Machango Studio** and **Televisión de Canarias**, is a silent series for children 4 to 9 that is receiving great attention from



Jonas, for MIPCOM

"As a branch of an educational publisher, we always try to launch to the market products that incorporate moral values or promote learning skills. *Snails* (39x'6) is another example of a preschool series thought to make children discover new things. That's why our company motto is 'helping kids enjoy their childhood', remarks **Ivan Agenjo**, sales director.

MONDO TV: NEW BROADCAST AND CO-PRODUCTION DEALS



Orlando and Matteo Corradi, COO

Mondo TV (Italy) has concluded a multi-territory deal with **Turner Broadcasting** for the broadcast rights to their new animated TV series *Gormiti* in over 130 countries across Europe, Middle East and Africa (EMEA). The show is co-produced by **Mondo TV** and **Giochi Preziosi**, and screenplays are written the **Man of Action** (USA).

Turner has secured licensing and merchandising rights for the series in EMEA (excluding Italy, San Marino, Vatican City and France), while **Mondo TV Consumer Products**



BOOTH #23.02/25.01

acts as sub-agent in Russia, Eastern Europe, Ex-Yugoslavia, Greece, Spain and Portugal.

Gormiti (52x'22) debuts on **Boing Spain** and Italy in 2012 and will have full EMEA broadcast in 2013, launching on **Cartoon Network** in all remaining territories. Other titles available at MIPCOM are *VirusAttack* (52x'13) and *Playtime Buddies* (52x'13).

On the other hand, it has announced a co-production and distribution agreement for a new 2D animated TV series based on the classical Russian property *Cat Leopold* (13x'13) with **Russian Mobile Television**. Mondo TV is the executive producer of the cartoons and, further to the contribution by RMT to the production budget, it will share the revenues deriving from the exploitation of the series worldwide deriving

Gormiti is the most prestigious boy property in 2012 from the exploitation on all media and the distribution of licensing and merchandising.

With **Mondo TV Consumer Products**, the Italian company has rights for audiovisual distribution (TV and home video) and for licensing and merchandising worldwide (except for Russia and USA) for a period ending five years after the first broadcast in Russia.

Orlando Corradi, president of Mondo TV, explains: '*Cat Leopold* represents a symbol in the tradition of comedy animation in Russia. We will respect the spirit of the property and in the meantime we will work with them to give to the series the right mood to appeal the younger generation'.

BEYOND: STEAM PUNKS

BOOTH #27.13

Beyond Distribution (Australia) launches at MIPCOM its new animated series *Steam Punks* (40x'30), a narrative science quiz show where two pairs of children aged between 12 and 15 are transported into a bizarre underground steam punk world.

SABAN BRANDS: JULIUS JR.

BOOTH #RSV.46

Saban Brands (USA) introduces at MIPJunior/MIPCOM the brand new animated preschool series *Julius Jr.* (26x'30 or 52x'11), produced with **Brain Power Studio**, and named **MarVista Entertainment** as the international TV distributor for the 2D animated series. The series, about a monkey with a penchant for invention and a dream, will be supported with a global consumer products campaign currently in development.

PRIMETIME/GYROSCOPIK: ANIMATED VERSION OF CANTINFLAS

BOOTH #08.20



Eduardo Vazquez, international business, Mario Navarro, technical director and Yoanpablo Perez

Primetime Management Group (Mexico) has been recently launched with the purpose of creating animated and interactive content for kids, with a clear business strategy and seeking for partners to develop international properties. The company has begun in 2010 after a concrete need from **Gyroscopeik Studios** (2000) to direct its production capabilities and not mix with the commercial area.

'We are working in one of the most ambitious project in Latin America in the last years: the animated series of one of the most well known Mexican comedian **Mario Moreno Cantinflas**,

which first three seasons (26x'11) will be premiered by the end of 2013, including a song for each episode, a licensing guide and apps for personal devices. An animated movie and the global licensing are also considered in the project', explains to **PRENSARIO Yoanpablo Perez Anaya**, CEO/Producer at **Gyroscopeik**.

Mario Moreno Ivanova —son of Cantinflas and owner of the rights—, **Cantinflas World**, **Primetime** and **Gyroscopeik** will take Cantinflas again to the international screens. 'During MIPCOM, **Primetime** is also looking for co-producers for five animated projects', adds **Perez Anaya**.

The executive will start its promotion in Central and South America, following with USA, Canada and Spain. 'It will be distributed directly with partners all around the world to have a successful series in a shorter time. Some territories will be managed exclusively, depending on the partner. For the ready-made version, we are looking for

companies that can give us an advantage in commercialization and positioning'.

In the '70s and '80s, the animated series *Cantinflas Show* —a joint venture between **Cantinflas**, **Televisa** and **Hanna Barbera**—, was distributed in more than 100 countries. 'We are looking for investors and distributors, but also master licensing companies for DVD, Blu-Ray, VOD, mobile platforms, music, publishers, etc. Cantinflas was a comic character with values, always defending the weakest. Having celebrated 100 years from its birth, this kind of characters goes beyond time, and it's a challenge for us to start this project', **Perez Anaya**.

The executive will start its promotion in Central and South America, following with USA, Canada and Spain. 'It will be distributed directly with partners all around the world to have a successful series in a shorter time. Some territories will be managed exclusively, depending on the partner. For the ready-made version, we are looking for



The Adventures of Cantinflas



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