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ARGENTINA

COUNTRY OF HONOUR

MIPCOM 2013

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on fresh content

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- The main broadcasters, producers and distributors
- Government programs supporting production
- Business advantages, opportunities
- Market data, trends
- Media landscape and regulation

With the collaboration of


INCAA
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Y ARTES AUDIOVISUALES
ARGENTINA

TV ARGENTINA

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Disney
Violetta



FICTION

DRAMA

SERIES

DOCUMENTARY

ANIMATION

ARGENTINA FOR THE WORLD

The recognition of Argentina as 'Country of Honour' of Mipcom 2013, has made PRENSARIO INTERNATIONAL —Argentinean-based



Latin American leading TV publication— prepare this special issue with the collaboration of INCAA —the

top Theatrical and TV public entity of the country.

Here there is a smart guide of the Argentinean TV industry, which was considered by FRAPA —the top international format entity— as the fourth market of the world in production/exportation of formats, in 2009. Many worldwide successful daily fiction dramas —telenovelas, comedies, series, etc.— were created in Argentina, and also the country is an important production hub for projects from the whole world, with strong development of the entertainment segment during the last decade.

Through these pages, there are interviews to the head public media entities of the Argentinean market, including Government programs made to promote international

production projects in the country and co-productions with the world. There is a map of the main TV chan-



nels and production companies, with interviews and outlines of their present facing

the international market. And also, exclusive reports and market researches, to understand better market opportunities of Argentina.

We can set up 4 big pillars about 'Argentina Country of Honour' at Mipcom 2013: its production capability for the world, considering

the more than 15,000 hours per

year the country produces for mainstream TV, and 2,000 exported hours. The worldwide recognized handicap of Argentina about producing fresh TV ideas and formats.



The pioneering role in the development of digital television and public educational TV. And INCAA also stresses animation, as an emergent segment of the country that provides good opportunities for the international market.

Welcome to Argentina from inside, for the world.

Nicolas Smirnoff

MIPCOM 2013: MAIN SCHEDULED EVENTS

Event	Day/Date	Place
Argentina Country Of Honour Screening	Saturday 5, 5pm	Carlton Hotel
Opening Party MIPJr (Sponsor INCAA / Argentina)	Saturday 5, 7pm	Carlton Hotel Beach
Welcome Press Breakfast	Monday 7, 8.30am	Presse Club Gare Maritim
Fresh TV from Argentina	Monday 7, 9.15am	Audi A – Level 3
Argentina media landscape	Monday 7, 9.45am	Audi A – Level 3
View from the top	Monday 7, 10am	Audi A – Level 3
Opening Party MIPCOM	Monday 7, 7.30pm	Carlton Hotel
Prime Time Focus: Argentina, a Country of Talent	Tuesday 8, 9am	Audi A – Level 3
Co-production with Argentina: crossing the borders for international success	Tuesday 8, 9.50am	Audi A – Level 3
Discover new Formats from Argentina Match making	Tuesday 8, 10.30am	Matchmaking Lounge(Level 5)
Latam Dealmakers Networking Lunch (Sponsor INCAA y Telemundo)	Tuesday 8, 12.30pm	Grand Salon, Carlton Hotel (By invitation only)



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MAILED BY SUBSCRIPTION -
ONE YEAR, AIR MAIL:
AMERICAS: USD 150
REST OF THE WORLD: 150

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INCAA: 'IT'S TIME FOR THE INTERNATIONAL MARKET'

Liliana Mazure, president at the National Institute of Cinematography and Audiovisual Arts (INCAA, in Spanish), explains to PRENSARIO: "The appointment of Argentina as "Country of Honour" at MIPCOM 2013 is a great opportunity for us to add international visibility to our strong audiovisual industry. This is the natural continuation of a process that began some years ago: through strong public policies, new productions have arrived to the local screens. And now it's the right moment to take them to the international marketplace."

"The enactment of the Ley de Servicios de Comunicacion Audiovisual N° 26.522 in 2009, along with a clear strategy on the deployment of digital TV (in which Argentina has been a regional leader) and the launching of new public TV networks in order to give more options to the audience, have been major policies for the National State."

Mazure explains that the policies to regulate the audiovisual sector have generated a "new era", where the evolution is notorious in both

cinema —more and more national movies recognized at the most important international festivals— and TV —more national contents of all genres at the Argentine screens— industries.

After adopting the Brazilian-Japanese digital TV standard ISDB-Tb, the Argentine government, through the Ministerio de Planificacion Federal, Inversion Publica y Servicios (MIN-PLAN) implemented the **Sistema Argentino de Television Digital Terrestre (SATVD-T)** that promotes since 2009 the expansion of digital television throughout the territory.

"We aim at a television that expresses the cultural diversity of the whole country; that's why nowadays there are so many new audiovisual production houses that increase the content producers' supply from Argentina to the world."

CONTENTS

Regarding the international recognition of Argentine contents, Mazure remarks: "Our formats have been travelling to all the world since the beginning of the century (and before that, too). Product such as *Killer Women* (**Pol-ka**), *Ugly Duckling* (**Ideas del Sur**), *Graduates* (**Telefe**), *CQC* (**Eyeworks**), *Television x la inclusion* (**OnTV**) has been sold to over 80 countries."

Moreover, public TV networks **Canal 7-TV Publica** and **Encuentro**, among others, have also generated cultural and educational contents that have travelled internationally, like series *Presidentes de Latinoamerica* and *Mundo Messi*, which have been appreciated inside and outside Argentina."

"Teen and young series are one of the "most attractive" contents, including titles such as *Allies* (**Telefe**), *Violetta* (**Pol-ka**), *Chiquititas* (**CMG-RGB/Telefe**). The launch of **Pakapaka** —the first public TV station for pre-schoolers—, is a revolutionary milestone for the industry with a content

offer recognized for its original creativity and high production level", adds Mazure.

Animation is another key point:



"There is an enormous potential for Argentine animated products with many projects opened for co-productions and 360° development: new languages, more interactive and a close link with young audiences and Internet visitors", she summarizes.

"Argentina has developed distinct strategies for different areas: wine, football players, etc.. Our country has the technical and professional capability to be able to offer audiovisual services for many international projects produced in Argentina for the world. We are working strongly on a law for industrial promotion to generate a competitive offer for companies from the world that want to work with/in the country."

"One of the strongest features of Argentine products is creativity, which surprises many observers because of its versatility and its original themes, as well as the high production quality, internationally recognized. We hope MIPCOM 2013 becomes a platform for all our producers to maximize their visibility and expand alliances with the worldwide players", completes Mazure.



Liliana Mazure, president, INCAA



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DIGITAL TV: PUBLIC POLICY SEEKS TECHNOLOGICAL INNOVATION, INCLUSION

Concerning Digital Terrestrial Television (DTT), Argentina is a benchmark in Latin America with an important difference if compared to other nations within the region. It is a process guided by the State, not the market; its goal is to be inclusive, extending digital television to more urban centers, some of which had never received television before.

After adopting the ISDB-Tb standard, developed by Japan and Brazil, the Argentine Ministerio de Planificación Federal, Inversión Pública y Servicios created in 2009 the **Sistema Argentino de Televisión Digital Terrestre** (SATVD-T), investing close to 500 million US dollars from 2010 to 2013 in infrastructure and expansion of the service to low-income and frontier areas.

The target is to provide free high-quality television, by two means: on the one hand, 74 Estaciones Digitales Terrestres (EDT) —by August 2013—, (EDT, Digital TV Terrestrial) stations that expand the

Televisión Digital Abierta (TDA, Free Digital Television) coverage. On the other hand, Televisión Directa al Hogar (TDH), reaching 11,500 schools attended by 800,000 students (many of whom had never watched TV before) and 300 small villages.

No data is yet available about the audience reached by TDA in terms of viewer preferences, but the increase in the sale of SmartTV's with integrated digital TV receiver ("dongle") has turned this service into a no-cost alternative appreciated by the population, especially in areas where analog terrestrial TV is scarce or pay TV is expensive to the low-income population segment. 'In three years we have distributed 1.17 million set-top boxes and will be distributing an additional 400,000 STBs during the rest of this year', asserts **Osvaldo Nemirovski**, SATVD-T coordinator, adding that 'of these, some 100,000 are prepared for people with physical problems. The areas where we still must reinforce our efforts are the provinces of Neuquén, the Central Valley of Río Negro and the South of Mendoza'.

CONTENTS, INTERACTIVITY

The drive has included the building of nine *Polos Audiovisuales*, audiovisual centers operated jointly with Universities in each region, and contests through the INCAA, the **Consejo Interuniversitario Nacional** (CIN) and the **Universidad de San Martín** (UNSAM) for the production of high-quality fiction series; the Ministry has budgeted 70 million US dollars (2010-2013) to finance this programming.

In addition there is a **Banco Audiovisual de Contenidos Universales Argentinos**, library with 4,000 hours of programming that can be accessed for free, and **Contenidos Digitales Abiertos**, a VOD platform also available at no cost. 'We are driving technological innovation as a public policy, generating evolution

DIGITAL GROWTH IN FIGURES

- ➔ 74 EDTs (AUGUST 2013)
- ➔ TDH REACHES 800.00 STUDENTS
- ➔ 1.17 MM STB DISTRIBUTED
- ➔ USD 500 MM INVESTED (2010-2013)

in the consumption of cultural contents, proposing new stories to the TV watcher. It's an audience never exposed before to alternate audiovisual programming', adds **Nemirovski**.

Last but not least, the **Laboratorio de Investigación en Informática Avanzada** (LIFIA) at the University of La Plata (UNLP) is working on interactive applications made possible by the *Ginga* software: 'The Secretariat of Communications has recently enacted an executive order establishing that all the TV sets manufactured in Argentina will have to be able to feature *Ginga* as middleware. This will allow SmartTV's to provide on-screen interactive applications', he adds.

INTERNATIONAL REACH

The model developed in Argentina for digital TV has been exported to Venezuela, where 13 EDT stations and 300,000 set-top boxes have been purchased, and talks are being held with Bolivia concerning this same issue. 'Other Latin American nations have chosen different action paths: Brazil is moving ahead through private enterprise, Chile is handling it through an extended legislation process, while we have decided to let the State be the driver', says **Nemirovski**. And completes: 'Convergence has brought us an interesting debate about digital TV; we are able to look at what is happening in mature markets and are assessing other distributions alternatives, such as IPTV, VOD, streaming as well as others related to Internet. We are not dismissing any option'.



Osvaldo Nemirovski, general coordinator





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TV FORMATS: ARGENTINA, A SPECIALIST ON FRESH IDEAS



The privatization of TV channels **Canal 11** (now **Telefe**) and **Canal 13** (licensed to **Artear/Grupo Clarin**) in 1989/1990 helped the independent production business to rise in the country. The first production companies were **Promofilm** (1990), **Cuatro Cabezas** (1993), **Pol-Ka Producciones** (1994), **Ideas del Sur** (1996), **Producciones & Publicidad** (1997) and **Pensado Para Televisión** (1999) are some of the key production companies launched since then.

At the beginning (1989), **Telefe** launched its own production company **Telefe Contenidos**, now integrated to the broadcaster's structure, while **Artear** acquired shares in **Pol-ka** and **Ideas del Sur** (55% and 30%, respectively in 2006). Other important producers are **RGB Entertainment** (2000) and **Cris Morena Group** (2002), which has held a strategic alliance with **RGB** for many years. **Cris Morena** recently returned to the market with *Allies*, a young series produced by **Telefe** and developed with a 360° strategy, combining TV +

Web (see **Cris Morena** interview in this edition).

The creator of such hits as *Los Roldan*, **Sebastian Ortega**, left **Ideas del Sur** in 2006 to set up his own production company, **Underground**, developed the hit telenovela *Lalola* (co-produced with **Dori Media Group**). In 2001, Dutch **Endemol** acquired a 65% stake in **Producciones & Publicidad** and rebranded as **Endemol Argentina**, which is now ranked as the largest producer in the country. By working with almost all the TV stations in Buenos Aires, the company is expected to produce 2,900 hours of fiction/entertainment content in 2013 (+300 hours in comparison with 2012).

Independent producers have thrived and the first Argentine productions began to travel abroad by the end of 1990. *Chiquititas*, the successful young series from **Cris Morena** produced in Argentina with Brazilian actors and broadcast by **SBT** in 1997 was one of those initial productions. Four seasons (1997, 1998, 1999, 2000) where shot in Argentina, the lat-

Le iene is the Italian version of **CQC** (**Eyeworks Argentina**) now on air on Mediaset, one of the leading media groups of that country

est season (2013) being produced in Brazil and still on air reaching 12-15 rating points on prime time.

After several years, formats started being sold to international markets: comedy *Los Roldan* (**Ideas del Sur**), entertainment format **CQC** (**Eyeworks**), drama series *Montecristo* and quiz show *El Legado* (**Telefe**), as well as *Lalola* (**Dori Media**), are among the top Argentine formats sold to 5 to 10 markets in Europe, the United States and Latin America.

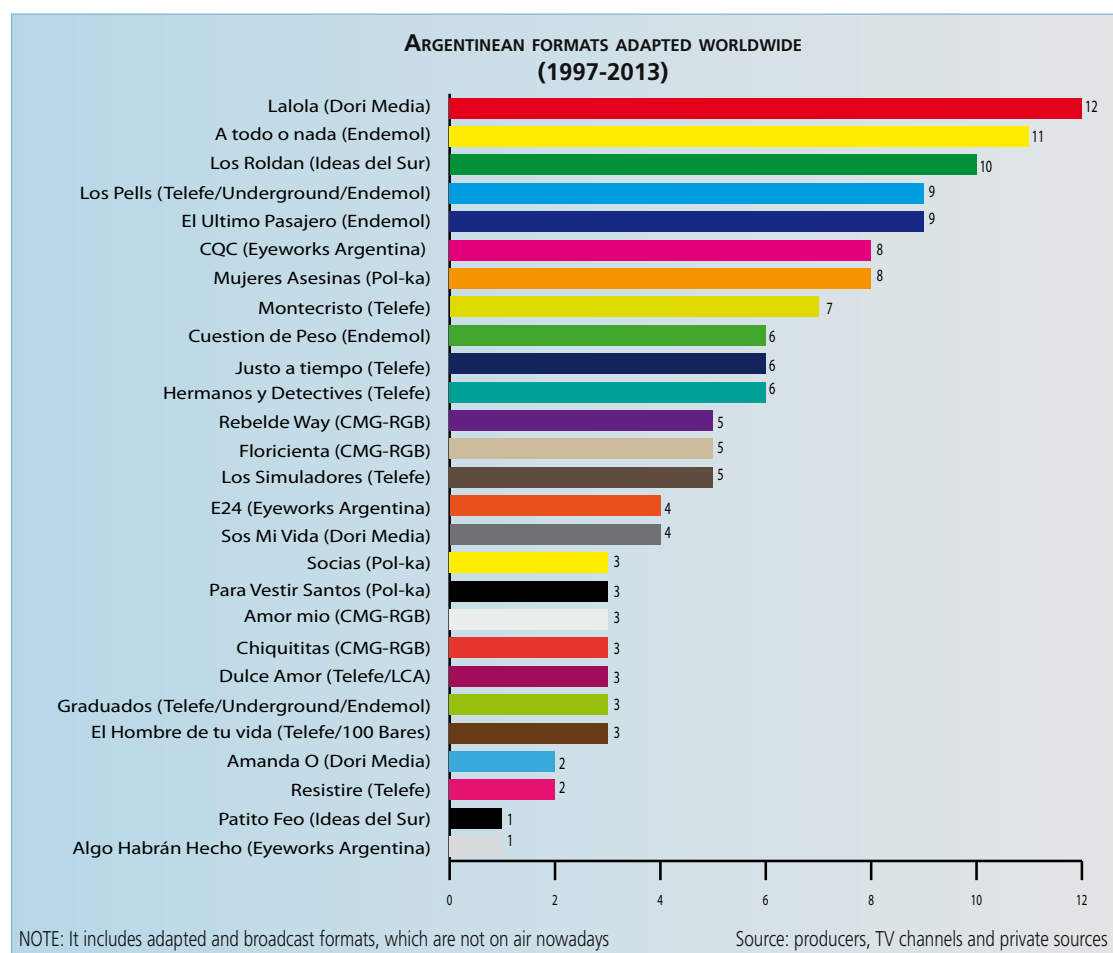
COMPANIES

According to information provided by **FRAPA** report (which considers the Argentine exports from 2006 to 2008), **Telefe** was the top exporter with over 6,500 hours including in-house developed formats and joint productions. From 2001 to 2013 the company has sold over 120 formats, including *Montecristo* (to the

Middle East, Poland, Russia), *The successful Mr. and Ms. Pells* (Latin America, Spain, Turkey), *Tiempo Final*, *Pretenders* (Italy, Russia), *Brothers & Detectives* (Latin America, Spain), *Just in Time*, *Los Roldan* (**Ideas del Sur**) and *Candy Love* (**LC Accion**).

The main markets to which the distributors have exported its formats are the Americas (59%), Europe (39%) and Asia and MENA (2%). In the last years, format sales to Latin America have grown exponentially.

Eyeworks has had 8 versions of **CQC** (still on air in Brazil and Italy); **Pol-ka** ranked 8 versions of *Killer Women*; **Ideas del Sur** sold *Los Roldan* to Mexico, Colombia and two versions in Greece; **Dori Media** achieved with 12 versions of *Lalola* in Belgium, The Philippines and other markets; **Cris Morena**





Lalola Belgium: the successful telenovela from Underground/ Dori Media was adapted in 12 territories and is one of the most successful international formats from Argentina

Group sold *Rebelde* to Mexico.

Closer in time, there have been successful versions of *Graduates* (**Telefe/Endemol/Underground**) in Mexico, Colombia (RCN) and Chile (**Chilevision**), country for which Telefe also adapted *The Man of Your Dreams* (**Canal 13**), a successful TV series from Academy Award director **Juan Jose Campanella** (*The Secret in their Eyes*); also, *More Than Partners* (TVN Chile), from **Pol-ka**. From **Endemol**, the latest hits have been *The Last Passenger*, adapted in Ecuador (**Gama TV**), Peru (**Frecuencia Latina**) and Paraguay (**Canal 13**), among others.

Argentina's formats traveled not only to Latin countries such as Chile, Colombia, Mexico, Ecuador, Uruguay and Brazil, but also to Latin-legacy countries such as Italy, Spain, Portugal, and France and not-Latin roots like Belgium, Greece, The Philippines, Turkey and Russia.

Killer Women from **Pol-ka** has been one the most recent hits. It was adapted in the U.S. by **ABC**, after a deal signed through **Latin World Entertainment** (LatinWE), owned by **Luis Balaguer** and **Sofia Vergara**, and **Alex Lagomarsino**, from **MediaBiz**. It was the first Argentine format sold, adapted and broadcast in the U.S.

CAPABILITY AND CREATIVITY

The contribution of the cultural industries (music, theatre, book, cinema and television) to the Argentine National Gross Product grew from 2.3 % in 2004 to 3.5% in 2009 (USD 10,000 million), being compared to sectors as the production of energy. One of the main advantages of the country is its capability and cre-

ativity in the production processes. Low cost formats have called the attention of broadcasters and producers from Europe from 2004 to 2008.

Although the gap has been narrowing lately, Argentine audiovisual productions costs remain similar to Colombia's, and are a bit less expensive compared Mexico and Brazil. It didn't come as a surprise that companies such as **Turner Broadcasting System** (TBS), **MTV Networks International** —now **Viacom International Media Networks**— and **Endemol** have chosen Argentina during the last decade as their regional/worldwide center of production for Latin America.

In the recent past, inflation and other economical matters have influenced the costs of producing audiovisual contents in Argentina, now the gap between the country and others in Latin America is not so significant.

PRODUCTION POLE

Endemol Argentina is the major benchmark when placing the local high production levels at the international marketplace: the company is not only the production center of **Endemol's** 80 worldwide offices, but also for third parties production companies and TV channels.

As **Endemol** (see more information in the interview to **Michelle Wasserman** in the next page), **Pol-ka** has offered production services to many international companies. The first large project by this company was the production of four Latin versions of *Desperate Housewives* from **Disney-ABC Television Group** (for Argentina, Brazil, Colombia/Ecuador, and

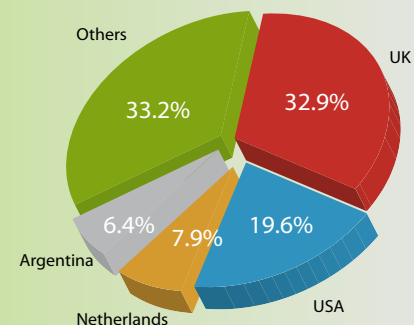


SBT Brazil produced the fifth season of teen series *Chiquititas* (CMG-RGB). Telefe has produced the first four series in Argentina with Brazilian casts

the US Hispanic market of USA), all developed and produced in Buenos Aires.

In addition, the company produced two seasons of *Epitafios* for **HBO Latin American Group** and *Vientos de Agua*, a 13-episodes series directed by award-winning Argentine director **Juan Jose Campanella** in coproduction with Spanish network **TeleCinco**. More recently, it teamed up with **Disney Channels Latin America** and **Disney EMEA** to produce *Violetta*, a successful tween-oriented telenovela after a business model based on a 360° strategy: TV, theatres, music. The first season was broadcast in over 30 countries through **Disney Channels**, and to close to 10 on other networks. A second season was premiered in April 2013, along with the release of a new CD.

FORMAT EXPORTERS MARKET SHARE, BY COUNTRIES



Source: FRAPA (2006 -2008)



With 8 international versions, *Killer Woman* (Pol-ka) is one of the most adapted Argentine fiction series. The latest was for **ABC** in the US Domestic market

CAEA

In 2009, a group of companies from different segments of the audiovisual business came together and founded the **Consorcio Argentino de Exportadores Audiovisuales** (CAEA), a consortium of audiovisual exporters that nowadays gathers over 20 companies. It works along with **INCAA** (National Cinema Agency), the Argentine Foreign Office and the **Export.ar Foundation** (promotes the foreign trade).

Gonzalo Cilley, president of CAEA, ex-

C.A.E.A.

Consorcio Argentino de Exportadores Audiovisuales

plains: 'We attend the main worldwide fairs where we communicate and promote "Argentina Brand", as well as providing access to those companies that could not participate in those events before. For the future, our aim is to continue working for and to the expansion of the Argentine audiovisual content (cinema, TV, animation).'

ENDEMOL: FROM ARGENTINA TO THE WORLD

Endemol Argentina is a referent in placing the local high production levels in the international marketplace. It has produced in Argentina different versions of own formats for several countries around the globe. Over 2,000 hours have been produced for 40 countries. Some of the tops were *Wipeout* for 24 countries (500 hours, many seasons per country); *101 Ways to leave a gameshow* for 10 countries (100 hours); *XXS* for 10 countries (90 hours); and *Fear Factor* for 23 countries (450 hours, many seasons per country).

Some of the latest local productions have been the two seasons of *101 Ways...* and one of *XXS* for two key Chinese channels, a pan-regional version of *Wipeout* for Eastern Europe (Russia, Ukraine, Finland and Kazakhstan have participated) and it will began the fifth season of *Fear Factor* for Turkey. It regularly works with panregional pay TV networks like **Discovery**, **Turner** (*Extreme Makeover, Infinito*), **Fox** (*The Brain*) and **History** (*Milagros decodificados*), **Cosmo** (*Chicas Salvajes*) and is shooting a pilot in Miami for a new co-production with Nickelodeon.

It also participates in the most important fiction series from Argentina along with **Telefe** and **Underground** (of which it owns 40% of the shares): comedy series like *Pells* (sold to over 41 countries each, considering formats and ready-made versions), *Graduates* (the most watched program in 2012, sold to over 20 countries), and the most recently *Neighbors at war*, broadcast on **Telefe** at 10:30pm registering an average share of 305%.

The top Argentine formats are *Step Right Up* (3 seasons in **El Trece**, Argentina) sold to 11 countries; *The Last Passenger* (8 seasons in Argentina) sold to 9 countries; and *A Question of Weight* (8 seasons in Argentina) sold to 6 countries.

'The main market where the formats developed in Argentina were exported is Latin America (75% vs. 15% in other territories)', describes to **PRENSARIO Michelle Wasserman**, SVP of International Business and Content Development at **Endemol Latin America**, who reports to **Martin Kweller**, CEO of **Endemol Argentina** and Operations and Creative Director, **Endemol Latin America**. From 2002 to 2013 there were 159 formats (excluding reruns, what would make increase the number in around 20% more) developed and exported to Latin America (excluding Argentina, Brazil, Mexico and US Hispanic), from which 35% are original developments and the rest are adapted formats.

'**Endemol** works in Argentina with most of local TV stations producing hundreds of hours, translated into 80% of original developments created in Argentina (*Step Right Up*, etc.). It enriches **Endemol's** catalogue worldwide, however this brings a very special appealing for the Latin Markets', she adds. 'Over 50% of the formats exported to Latin America, are developed in Argentina and 20% are new seasons of successful formats that were renewed', adds **Wasserman**.

Including co-productions and shared properties



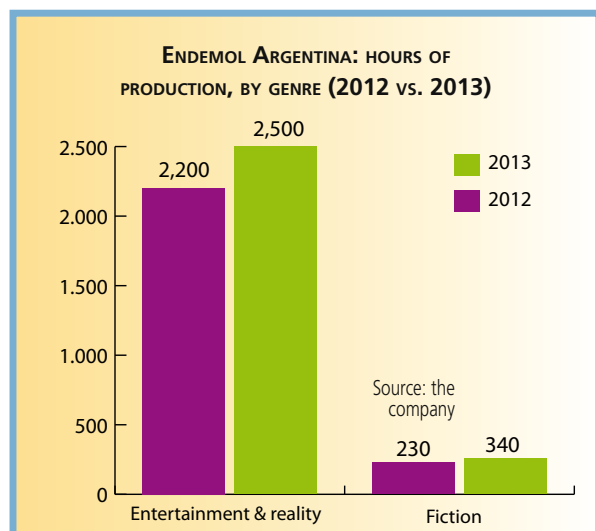
Martin Kweller, CEO of Endemol Argentina and Operations and Creative Director, Endemol Latin America and Michele Wasserman, SVP of International Business and Content Development

with TV channels and associated producers, **Endemol Latin America** has developed and/or exported and/or produced from Argentina to Latin America +400 formats since 2002 to 2013 (including Argentina, but excluding Mexico and USA).

LATIN AMERICAN BUSINESS

Last September it released +10 new formats in the region: *Your Face sounds familiar* and the telenovela *Taxxi* (**Telefe**), *Sabados en Casa* (**El Trece**); a new season of *Deal or not deal* (**Teletica**, Costa Rica); *Deal or not deal & Nr 1* (**TCS**, El Salvador); *Your Face Sounds Familiar* (**TVN**, Panama); *A Question of Weight* (**Record**, Brazil); and *My Name is...* (**Teleamazonas**, Ecuador); and *My Name is II* (**Unitel**, Bolivia).

Soon, it will launch of a new season of *My Name is III* and *Your face sounds familiar* (Caracol), *Your face sounds familiar* (Peru) and the local version of *Graduates* (**RCN**) in Colombia, *Money Drop* (Chile), while the shows *Bodyguard*, *A Question of Weight* and *The Last Passenger* will be launched in Ecuador. Currently, there are more formats from **Endemol** on air in Bolivia (**Unitel**), Paraguay (**Latele** and **Channel 13**) and Uruguay (**Canal 10**), as well as El Salvador (**TCS**), Peru (**Frecuencia Latina**), Chile (**Chilevision** and **TVN**); and Brazil (**Globo**), totaling over 40 programs on air in the region not including US Hispanic and Mexico.



Step Right Up is one of the main Argentine formats from Endemol: its in its third season in **El Trece** Argentina and has been sold to 11 territories

XXS is another top Endemol format produced in Argentina for German broadcaster **ARD**



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WORLDWIDE RECOGNITION FOR THE ARGENTINE AUDIOVISUAL PRODUCT

During the past years, Argentine series, documentaries and movies, as well as Argentina musical artists related to Hollywood productions have been distinguished at various international movie and television festivals.

Regarding television, six locally-produced programs have been selected for the 40th edition of the International Emmy Awards in 2012, where actors **Dario Grandinetti** and **Cristina Banegas** won the award for their performances at two episodes of *Television para la Inclusion*, produced by OnTV, company directed by **Claudio Villaruel** and **Bernarda Llorente**.

Aired on **Canal 9** in 2011, this 13-episode series approached socially relevant stories related to discriminatory practice by a part of the Argentine society. Previously, **Villaruel** and **Llorente** have been awarded an Emmy International for *Television por la Identidad* in 2008, the first International Emmy to a Spanish-spoken production. In 2011 these producers were nominated to the Martin Fierro Award (Argentina) to "Best Fiction" for *Contra las Cuerdas* (**Canal 7-TV Publica**).

In addition to *Television por la Inclusion*, the 2012 International Emmy Awards nominees list included series *The Social Leader* (**Pol-ka** for **El Trece**), documentary *Hitler's Escape* (**Anima Films** for **The History Channel**) and kiddy program *El Jardin de Marilu*, produced in Argentina for **Disney Channel Latin America**.

Another Argentine format distinguished by the U.S. Academy of television Arts and Sciences has been the weekly news summary *Caiga Quien Caiga*, nominated nine times and winner of the "Unscripted Entertainment" category in 2010, the second trophy of

The Official Story was the first Argentine film to receive an Oscar (1985), as 'Best Foreign Film'



The Secrets in their Eyes, directed by Juan Jose Campanella, won the "Best Foreign Film" Oscar award in 2010



Argentine musician Gustavo Santaolalla won an Oscar for the soundtrack of *Brokeback Mountain*. Also distinguished with a Golden Globe for *A Love Song that Will Never Grow Old* as "Best Song", the following year won the BFTA Award for *Motorcycle Diaries* and another Oscar for the soundtrack for *Babel* (2006)

this kind for Argentina.

Concerning movies, *El Secreto de Sus Ojos*, directed by **Juan Jose Campanella**, won the 2010 Academy Award as "Best Foreign Film". A thriller based on novel *La Pregunta de sus Ojos* written by Eduardo Sacheri, it has been the second in being awarded the Oscar, after *La Historia Oficial* (1985).

El Secreto de sus Ojos is a coproduction financed from Argentina and Spain that became the top Argentine box office success in



Claudio Villaruel and Bernarda Llorente from OnTV received two Emmy Awards for *Television por la Identidad* (2008) and *Television por la Inclusion* (2009)

2009 —and one of the top all-time hits— with more than 2.5 million tickets sold. In 2013, director **Campanella** has premiered *Metegol*, a locally produced animated feature that is also the most expensive movie ever produced in the country, with a 20 million dollar budget. Its a co-production with Spain, too, and is strongly expected to garner recognition on an international level in the near future.

Musician **Gustavo Santaolalla** is another Argentine talent with prestigious interna-

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Documentary movie *Teen Angels 3D* about the musical group that emerged from television series *Teen Angeles* has been nominated for the Kid's Choice Awards Argentina 2013 as "Best Movie"

tional background. He won the "Best Soundtrack" Oscar Award for two consecutive years; first, with his work for *Brokeback Mountain* in 2006; the movie won a Golden Globe Award the same year for "Best Original Song" and was nominated to the BFTA awards. **Santaolalla's** work for *Babel* gave him the second Oscar in 2007; this movie and *Motorcycle Diaries* in 2004 won the British Film and Television Academy awards as "Best Original Music".

KIDS-TEENS

Argentina has been extremely successful with audiovisual product aiming at children and teenagers, with several hits by producer **Cris Morena**, whose series *Tiny Angels*, *Rebelde Way*, *Flinderella* and *Teen Angeles* have been adapted in many parts of the world, and recent releases such as *Violetta*, produced by **Pol-ka** with **Disney Channels Latin America** and **Disney EMEA**.

Teen music group *Teen Angels* has been a spinoff of *Teen Angeles* and starred the movie *Teen Angels 3D*, a production of pay TV channel **YUPS** (owned by **Cris Morena** and **RGB**, teamed up with **Telefonica's Media Networks**) with **RGB** and **Disney**. This movie is the only Argentine movie competing for the Kid's Choice Awards Argentina 2013, to be bestowed on 13th October, against *Fast and Furious 6*, *Breaking Dawn* and *Oz, the great and powerful*.

The movie features interviews with the *Teen Angels*, which shot 579 episodes of the series aired by **Telefe** from 2007 to 2010; **Disney Channel** aired four seasons of the series in Latin America, while **Nickelode-**



Violetta, produced by Pol-ka with Disney Channels Latin America and Disney Channels EMEA, has been first nominated, later awarded prizes on a local (Martin Fierro) and international level (Kid's Choice Award) for two following years.



The Social Leader is a drama series from Pol-ka Producciones that was nominated in 2012 International Emmy Awards

on did it in Israel and Spain and **Cartoon Network** exhibited it in Italy. The live shows held at the Gran Rex Theater in Buenos Aires and their latest performance, shot in 3D, are also included.

Regarding *Violetta*, it was nominated as "Favorite TV Program" and received three awards (Best Actor, Best Villain and "Revelation") at the 2012 *Kid's Choice Awards* 2012, and this year it has been nominated for the *Kid's Choice Awards Mexico 2013* as "Favorite Program or Series", "Favorite Villain", "Favorite Cast Actress" and "Cast Actress", and at the *Kid's Choice Awards Argentina 2013* as "Favorite Latin Artist". Since its premiere on 14th may 2012 on **Disney Channel** —a second season premiered in August this year— it has been already shown in 30 countries.

DOAT: MOST AWARDED ON ARGENTINA TV IN 2013

The three awards bestowed to Argentine television so far this year have distinguished fictions directed by members of the **DOAT** (Directores de Obras Audiovisuales Para Televisión) group.

At the Martin Fierro ceremony, *Graduados* (**Telefe/ Underground/ Endemol**) was the most celebrated production, with 8 statuettes, including Golden Martin Fierro and "Best Daily Fiction"; *El Hombre De Tu Vida*, directed by DOAT members **Miguel Colom** and **Pablo Vazquez**, and **Juan Jose Campanella** (through **100 Bares**) obtained the "Best Di-

rector", "Leading Actor-Unitary" (**Guillermo Francella**) and "Leading Actress-Unitary" (**Mercedes Morán**) awards.

Violetta, directed by **Jorge Nisco** and **Martin Saban**, obtained two awards as "Best Kids-Teen Program" and "Actress-Revelation" (Martina Stoessel). At the Fund TV awards, discerned in July by the Educational Television Foundation,

El Hombre de tu Vida and *Candy Love* (**Hugo Moser** and **Mauro Scandolari**) won the "Best Daily Fiction" and "Best Fiction Unitary" awards.



Martin Fierro 2013 Awards winners: directors Jorge Nisco and Martin Saban (at right and left) with Martina Stoessel, main character at *Violetta*



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PUBLIC TELEVISION: INTERNATIONAL RECOGNITION TO CULTURAL AND EDUCATIVE CONTENT

The resurgence of the public TV is a phenomenon of the last 10 years in Latin America, since the National States have showed an increasing interest in the audiovisual industry, which occurred in two phases: the increase in the channel offer and, lately, the expansion of promotion plans for the independent local productions.

This renaissance is mainly related to a reinserción of the concept "Television as a public service". And Argentina is a success story in Latin America with a national public broadcaster, **TV Pública-Canal 7**, founded in 1951 by businessman **Jaime Yankelevich**. Since its creation and for ten years it was the only channel in the country and, in its 60 years of life, it has been known by its varied programming with informative, cultural and entertainment contents.

TV Pública has been renewed since 2003 supported by a strong investment in infrastructure and technological reconversion (the last investment had been for the Football World Cup Argentina 1976) on the one hand, and a bet on the original high-quality programming composed of a wide variety of genres, on the other. It became the first Argentine channel to broadcast full HD in **TDA** (digital television platform) with contents such as the broadcast of the *London 2012 Olympic Games*, which set a milestone for the

broadcaster.

It currently produces and emits the local first division football games, news and fiction: *En Terapia*, coproduced with **Dori Media**, was nominated in 2012 for "Nuevas Miradas en la TV" awards and "Tato" awards, while in 2013 it received six nominations for Martín Fierro, winning two of them for "Best Unitary" and "Best Supporting Role" (for more information, refer to RTA' interview in this edition).

LOCAL AND INTERNATIONAL RECOGNITION

On the other hand, there is the wide range of educational, kids, science and technology and film state-owned channels, managed by different public ministries and departments. Among them, **Encuentro** and **Pakapaka** which belong to the Ministerio de Educación and have reached not only local recognition for content and educational work —Martín Fierro, ATVC (Pay TV) and Found TV awards— but also international.

Between 2007 and 2013, over 85 programs from **Encuentro** have been awarded with 8 national and more than 10 international prizes, while 10 programs from **Pakapaka** got national recognition and 24 were internationally awarded.

Both channels got eight prizes in the last edition of *ComKids-Prix Jeunesse Iberoameri-*

Jaime Yankelevich,
Argentine TV
pioneer and founder
of Canal 7 in 1951



cano festival (June). **Pakapaka** received the first place award in "Fiction and non-fiction" category for *De cuento en cuento* and the first place in "Fiction" category for *El mundo animal de Max Rodríguez* (co-produced with **Señal Colombia**) and third place for *La asombrosa excursión de Zamba en la Casa Rosada*. It was also recognized with a third place in "Non-fiction" for *La Lleva Internacional* (also with **Señal Colombia**).

Vivir juntos, coproduced by **Encuentro**, **Pakapaka**, **Señal Colombia**, **Ecuador TV** and **Tevé Ciudad** (Uruguay), got third place in "Non-fiction" category, while *Presentes* (**Mulata Films** for **Encuentro**) won a second place award in 12-15 years category "Fiction". Another award-winning production is *Mentira la verdad* (**Mulata Films** for **Encuentro**) the first Latin American program that won a Japan Prize and had an Emmy nomination (2012 "Kids Factual" category). In 2013, it was nominated in "Fiction" category in *Prix Jeunesse Iberoamericano*.

La asombrosa excursión de Zamba en la Casa Rosada (El Perro en la Luna for Pakapaka) was awarded for the third place at *ComKids-Prix Jeunesse Iberoamericano* in June 2013



Besides being recognized at *ComKids-Prix Jeunesse* 2013, *Mentira la Verdad* (Multa Films for Encuentro) was awarded in 2011 with the Japan Prize and in 2012 nominated for Emmy International



AWARDED PROGRAMS 2012 AND 2013

ENCUENTRO

National Awards

Premio Fund TV
TIC en el aula (with INFD)
Ponele título a tu secundario

Festival Nuevas Miradas – UNQUI

Desde la calle
Diálogos con Laclau
Alegría y dignidad
Seis cuerdas
Tantanakuy
El mundial que nunca se jugó
Cosa de todos

5 Libercine
Ley Pareja

International Awards

Cinecita (Colombia)
Mentira La Verdad

Prix Jeunesse Iberoamericano

Presentes
Vivir Juntos (Encuentro, Pakapaka, Señal Colombia, Ecuador TV and Tevé Ciudad, de Uruguay)

PAKAPAKA

National Awards

Martín Fierro Cable (2012): *Cazurros Al Cuadrado*

Premios ATVC (2012): *La asombrosa excursión de Zamba en el monumento a la Bandera*

Festival Nuevas Miradas – UNQUI (2013): *La asombrosa excursión de Zamba en el monumento a la Bandera*

International Awards

Cinecita (Colombia) - 2012: *La asombrosa excursión de Zamba en el Cabildo Cubanima; Taller De Historias -Leyenda del Hanq Pacha.*

Prix Jeunesse Iberoamericano - 2012: *Vivir Juntos* (Encuentro, Pakapaka, Señal Colombia, Ecuador TV and Tevé Ciudad, Uruguay).

VII Asamblea Gral. de ATEI, Rosario (2012): *S.O.S. Mediadores*


Japan Prize (2012): *Medialuna y las noches mágicas* (Nominación)

Prix Jeunesse Iberoamericano (2013): *De cuento en cuento; Jugando con el agua; La asombrosa excursión de Zamba en la Casa Rosada; Dibuje maestro; Vivir juntos; El mundo animal de Max Rodríguez* (with Señal Colombia); *La lleva internacional* (with Señal Colombia)

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ARGENTINA: AUDIOVISUAL PRODUCT GAINS NEW FORCE WITH GOVERNMENT SUPPORT

Since the enactment of the **LEY DE SERVICIOS DE COMUNICACION AUDIOVISUAL** N° 26.522 in 2009, the National State has gained an increasing role in the development of the Argentine audiovisual industry in several areas: licensing, through the creation of AFSCA (Federal Authority of Audiovisual Communication Services, for its acronym in Spanish); infrastructure and promotion of local contents, with the development of the Argentine Digital Terrestrial Television System (SATVD-T).

The main goal has been to widen the reach of television to more places in the country that were so far unable to access this service. It providing them not only with channels from Buenos Aires, but also with local and regional outlets, with programming that contains a larger number of hours of locally- and regionally- produced content.

Architect **Julio de Vido**, minister at the Ministerio de Planificación Federal, Inversión Pública y Servicios (MINPLAN), asserts: 'This policy aims at a new TV allowing a new cultural and participative democracy, which includes all the population. Every social segment can now recreate its own stories. For that, it was necessary to reinforce the production of high-quality federal contents.'

The advisory board of the **Sistema Argentino de Televisión Digital Terrestre** (Consejo Asesor SATVD-T in Spanish), headed by **Osvaldo Nemirovski** (see separate report) developed the *Plan Operativo de Fomento y Promoción de Contenidos Audiovisuales Digitales* for TV, aimed at the promotion of audio-

visual contents, strengthening of productive capacities across the country and employment generation. Agreements with INCAA, UNSAM and CIN, among other institutions, were signed.

More than 70 fiction series were produced through the INCAA, with funds from MINPLAN (18 federal series, 2010 – 2011; 12 national series, 2010 – 2011; 10 under Prime Time I program, 2011; 12 federal series, 2011 – 2012; 6 federal thematic series, 2010 – 2012; and 12 federal series, 2013): 28 series were shot through CIN, also with funds from MINPLAN (12 in 2012 and 16 in 2013). All in all, State funding helped produce 98 fiction series of all types, over 3,000 hours of content.

NEW PLAYERS

The decision to promote the entry of new social players and the existing broadcasters to a new system started with Law 26.522, which allows assigning licenses to nonprofit organizations, changed State policies compared to what was designated by the previous law (22.285 of 1980).

Thus, provincial states were awarded licenses, launching new channels such as **Acequia** in Mendoza or **Canal 3** in La Pampa, among others. Social organizations (**UOCRA** union's **Construir TV**), native communities (**Wall Kintun TV** in Bariloche) and universities (**TV Universidad** in La Plata, started last June) were awarded licenses, too.

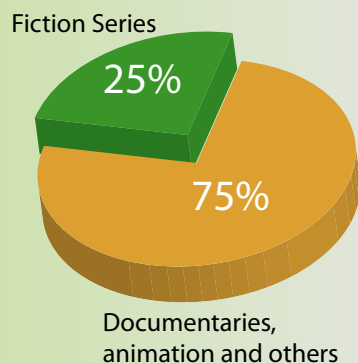
The *Polos Audiovisuales Tecnológicos* program is applied through four guidelines: equipment (the audiovisual production centers, CEPAS); training (professional courses and universities); re-

search and development (creation of new formats); and the testing pilot plan for installed facilities.

The country has been divided into nine regions (poles) with a networking system where the National universities call for actors from the audiovisual sector of each community to constitute *Nodos* (nodes). Each of the 39 Audiovisual Nodes (spread across all the regions of the country) are a production system by itself, formed by cooperatives, social organizations related to the audiovisual industry, SMEs, independent producers, networks and public local agencies.

BACUA, a digital network storing the fare provided by the different players related to the local and regional audiovisual industry, was created. It feeds with content not only the new broadcast time slots now available, but also the already existing lineups, fostering the cultural exchange between different regional identities.

ARGENTINA: AUDIOVISUAL CONTENTS PROMOTION PLAN, BY GENRES (2011)



Source: Prensario, based on data supplied by TV stations, producers, other sources

ARGENTINA: DRAMA SERIES PRODUCED UNDER SATVD-T PLAN (2011-2012)
Prime Time 2011 (INCAA and UNSAM)

SERIE	PRODUCER	CHANNEL
Maltratadas	Torneos	America 2 (Buenos Aires)
El Pacto Oruga	Films/Cooperativa Kostaki	America 2 (Buenos Aires)
Historias de la primera vez	Illusion Studios	America 2 (Buenos Aires)
Víndica	Promofilm	America 2 (Buenos Aires)
Proyecto Aluvion...	MC Producciones	Canal 9 (Buenos Aires)
Los Sonicos	GP Media	Canal 9 (Buenos Aires)
Televisión por la inclusión	OnTV	Canal 9 (Buenos Aires)
Decisiones de Vida	LCA Producciones	Canal 10 (Mar del Plata)
Adictos	LCA Producciones	Canal 10 (Mar del Plata)
El Donante	Eyeworks Cuatro Cabezas	Telefe (Buenos Aires)

ARGENTINA: DRAMA SERIES PRODUCED UNDER SATVD-T PLAN (2012/2013)
Prime Time 2012 (CIN)

SERIE	PRODUCER	CHANNEL
Las Huellas del Secretario	Lagargo Cine	TV Publica (Buenos Aires)
Historia Clínica	Underground	Canal 9 Mendoza/Telefe (Bs As)
La Viuda de Rafael	Atuel Producciones	TV Publica (Buenos Aires)
Escuela Nocturna	Turizia	America TV (Buenos Aires)
Embarcados a Europa	Mancha Productora	America TV (Buenos Aires)
Amores de Historia	Oruga Films	Canal 9 (Buenos Aires)
23 Pares	Albertina Carri	Canal 9 (Buenos Aires)
Babylon	GP Media	Canal 9 (Buenos Aires)
Siete Vuelos	Gaston Gularte	Canal 12 (Misiones)
Quien Mato al Bebe Uriarte	UNL/El Triángulo/Arcadia	Canal 9 (Litoral)
Boyando	Haddock Films	Canal 12 (Trenque Lauquen)
Viento Sur	Azteca Films	Canal 7 (Chubut)

Source: TDA



Promofilm produced Vindica for America TV, and Imagina International Sales launched the series at Natpe Miami 2012

cal industry output.

ACUA Federal (Argentinianos Cuentan Argentina) is the newest network at the TDA platform. Its lineup offers federal contents produced in the whole country;

ACUA Mayor targets old people, tries to oppose prejudice about aging. Along with CIN, MINPLAN has recently released a new promotion contest to produce eight original TV programs in Full HD for both networks.

HIGH-QUALITY FICTION SERIES

2011 and 2012 marked the return of the production of original series as a distinguishing feature for primetime local TV. And not only for major broadcasters El Trece and Telefe, which have always developed them, in partnership with the largest independent producers, but also for Canal 9, America 2 and TV Pública, as well as other local/regional outlets across the country.

This trend is funded within a financing plan boosted by the Ministerio de Planificación that contributed, only in 2011, with over USD 45 million for the different contests such as primetime series, in addition to other 200 productions such as documentaries, production interstitials and cartoons.

More than USD 10 million of the total (about 25%) was spent on ten 13-hour fiction series—at USD 80,000 per episode, the market price of that moment—under the promotion program, called Prime Time I (2011), followed the next year by Prime Time II, which resulted in the production of 12 series, with larger participation by local and regional channels.

PRENSARIO conducted an opinion survey among the main players involved in this process, producer companies and outlets. They agreed that it has been a way to keep a “positive re-activation” of industry and fiction, formerly a privilege reserved to a few

Regarding audience lev-

From OnTV, *Television por la Inclusión* received an Emmy in 2012 and was sold to Mexico, France and Spain

els, the *Prime Time I* series broadcasted on Canal 9 and América 2 averaged between 2 and 5 rating points while *El Donante*, released in May 2012 on Telefe, averaged 12-15 points. America TV's had better results (3 to 5 rating points) than those broadcast by Canal 9 (1.5 to 3.5 points).

PRODUCERS

In 2011 Canal 9 broadcasted *Television por la inclusión*, developed by OnTV. The show was declared “of public interest” by the National Senate, which bestowed a special award to Bernarda Llorente and Claudio Villaruel, and won a Martín Fierro award as the best unitary; moreover, actors Dario Grandinetti and Cristina Banegas won in 2012 two International Emmy as “Best Actor” and “Best Actress”.

Villaruel and Llorente say: ‘We are excited about having contributed to the return of national fiction to Canal 9, which did not air this time of programming during the last years. It was shown at a highly competitive slot, increasing the channel's audience share. The theme related to social inclusion as a leit-motif turns it into a universal program, not limited to Argentina.’

The same year, GP Media, production company managed by Gaston Portal with a distribution agreement with the BBC, produced *Los Sonicos*, a story about a leader of a rock band who awakes after 40 years in coma. In 2012 it rolled out *Babylon*, a thriller; both are 13-episode series broadcasted by Canal 9. ‘We had not produced fiction for several years, and *Los Sonicos* was very useful. BBC gathered in London its worldwide producing companies; we exhibited the program, some of them have already showed interest in adapting the format for their markets’, recalls Portal.



ARGENTINA: PROMOTION PLANS DATA

- ➔ 400 audiovisual productions subsidized by the State
- ➔ 1,126 hours of new audiovisual content
- ➔ 480 hours of programming already aired
- ➔ 5,000 jobs created
- ➔ USD 910,000 invested in new technology equipment

Source: TDA

FICTION SERIES DATA

- ➔ 70 fiction series (2010-2013) produced through INCAA with funds from MINPLAN;
- ➔ 12 prime time fiction series in 2012 and 16 in 2013 produced through
- ➔ CIN with funds from MINPLAN
- ➔ In total, 98 fiction series produced with public funds (3,000 hours)
- ➔ BACUA hosted over 4,000 hours of contents

Source: INCAA



Maltratadas was a drama series produced by Torneos and broadcast in America TV with an average of 5 rating points and it was sold to Mexico.

Juan Parodi, director of Fiction area at **Torneos**, which produced *Maltratadas* for **America TV** says 'To turn out a well-produced episode, you need at least 5 days. We did these ones in 4 to keep the budget under control within the INCAA subsidy and the result was very good. Argentina retains a remarkable talent pool regarding production, although costs increased a lot by inflation' This series achieved the best premiere: 5.1 rating points and was nominated for Martin Fierro 2012 awards.

Diego Junovich, Director at **Promofilm**, tells about *Vindica*, broadcasted in 2011: 'We had total freedom, not only from **INCAA** but also from **América 2**, to choose the theme and produce the program. We recommend participating at these contests because results do not depend on the ratings expected. The broadcaster was very wise concerning scheduling: they were presented as "Las Series de America" (America TV's series), and however each one had its place: *Vindica* averaged 3 points during its emission.' **Imagina International Sales** (Spain) manages the international sale.

"We seek to make a story that's free from Argentine typical manners, keeping language as neutral as possible", completes **Junovich**.

America TV also included *Historias de la primera vez*, produced by **Illusion Studios**, a house traditionally focused on animation. The company always wanted to produce fiction but the major obstacle at the local market is financing. The series averaged between 2.5 and 4 rating points, peaking at 6 points. It brought an audience that did not use to watch that channel, which shows that there is a potential for fictions'. It has had a positive reception in Latin America, Italy, Greece, Spain, Portugal and France.

Production companies **El Arbol** and **Endemol** won the "Premio de Promocion Industrial" (industrial promotion award) for

ARGENTINA: DIGITAL TV AUDIOVISUAL CONTENTS PROMOTION PLAN. CONSEJO ASESOR DEL SATVD-T INCAA-UNSAM 2010-2011 CONTESTS

2010

Nationwide contests

- ➔ 12 documentary series for Public Television channels
- ➔ 16 documentary series by producers with background
- ➔ 7 fiction series by producers with background
- ➔ 5 fiction series for Public television channels by producers with background

Federal Contests

- ➔ 18 Federal level fiction series
- ➔ 30 Federal level documentary series
- ➔ 54 self-contained episode ("unitaries") programs "Nosotros"

Finished programming Contests

- ➔ 37 finished documentaries
- ➔ 38 finished short features

2011

Nationwide contests

- ➔ 10 documentary series for Public Television channels
- ➔ 10 documentary series by producers with background
- ➔ 7 fiction series by producers with background
- ➔ 6 series locally-produced animation

Federal Contests

- ➔ 12 Federal Level Fiction series
- ➔ 6 Federal Level Thematic fiction series
- ➔ 18 Federal level documentary series
- ➔ 24 self-contained episode ("unitaries") programs "Nosotros"
- ➔ 6 Federal level series locally-produced animation
- ➔ 6 Federal level series Thematic animation
- ➔ 14 Studio programs for Public Television channels

INCAA telenovelas with *Mi Amor, Mi Amor*, broadcasted in **Telefe** (finished in May 2013), while **Azteca Films** and **Endemol** won the same award for *Taxi, Historia de un amor imposible*, currently in pre-production.

THE INTERNATIONAL MARKET

The most attractive feature of this industry promotion plan is that the producer companies own the series rights for two years, be-

ARGENTINA: MARTÍN FIERRO AWARD NOMINATIONS (2012) SERIES AND MINISERIES PRODUCED UNDER PROMOTION PLANS

Self-contained episodes (unitaries)

Maltratadas (America TV-Torneos)
Television por la Inclusion (Canal 9/OnTV)

Miniseries

El Paraíso (TV Publica)

Leading Actress Unitary or Miniseries

Virginia Lago (*Decisiones de Vida*, Canal 9/LC Acción)
Selva Aleman (*Television por la inclusion*, Canal 9, On TV)

Supporting actor

Alejandro Awada (*Historias de la primera Vez*, America TV /Illusion Studios)

Guest appearance in Fiction

Hilda Bernard (*Dos Viejitos – Decisiones de Vida*, Canal 9/ LC Acción)

Revelation

Moro Anghileri (*El Pacto*, America TV/Tpstkaki and Oruga Films)

Source: APTRA



Broadcast on Canal 9 (Litoral), *Quien Mato al Bebe Uriarte?* was a police series shot in the province of Santa Fe about a controversial local character

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Historia Clínica was a docu-series broadcast on Telefe about the health problems of important characters of the Argentina history. Received a Martín Fierro Federal 2013

ing able to distribute them internationally, not only as finished product but also as formats. After that time, rights are turned to the BACUA, becoming open to be broadcasted by any digital channel or distribution platform within the country or Latin America.

On the other hand, INCAA and the Ministerio de Planificación, through the SATVD's Consejo Asesor, hosted the **VENtv** market in 2011 in Buenos Aires, as a drive to support production companies without international market profiles to promote their fare to spe-

cially invited buyers. More than 400 hours of unpublished contents were available for the screenings and business tables that were organized.

Participation of different producer companies at the biggest world TV festivals has been supported and financed in

tie with other governmental agencies (such as **UCINE** from the Foreign Affairs Office): Natpe Miami, LA Screenings, MIPTV, MIPCOM, are among them. And the same happens at this MIPCOM.

The licensing of 19 series from *Plan de Fomento TDA* outside the country was announced after MIPTV 2012. Some of the most prominent were *La 40*, produced by **José Luis Tobal** and sold in the

U.S.; *Maltratadas*, produced by **Torneos** and licensed to Mexico; *Las Viajadas*, with **Cecilia Agüero's** production, to France; and *Televisión por la Inclusión*, produced by **Bernarda Llorente** and **Claudio Villarruel** from **OnTV Contenidos** to Mexico, France and Spain.



Las Huellas del Secretario was a series broadcast in 2013 in TV Pública

INCAA, SUPPORTING TV BUSINESS

The active role of **INCAA** in television is not only outwards, but also inwards: 'We are working in different training programs about external and audiovisual trade, besides the promotion of national productions through programs like *Telefilm* which received 213 projects for 104 channels. Every project must be associated with a TV channel', comments **Liliana Mazure**, president at **INCAA**.

'Our goal is to promote the industry, so we have different support programs: while through those from the Ministerio de Planificación (BACUA), the State keeps the rights after two years of usage by the producers, in ours, the producer keep the rights forever. We are bolstering, with other institutions, the Ley de Promoción Industrial (industrial promotion law) with reinvestment benefits for local and international producers. We hope it may be approved soon by the Congress to become effective.'

German Calvi, manager of promotion of content production for TV, Internet and Videogames, adds: 'We want to rebuild the industry links, betting on other relationship order where the State becomes a sponsor in order to show different kinds of audiovisual content. In a context of recession in Europe, we

believe that emerging countries will play an increasing role and we aim at showing it through this commercial mission at MIPCOM 2013.'

Calvi explains that will Argentina is a medium-sized country in audiovisual terms, its potential 'is huge'. And adds: 'Many ask themselves what has the State to do regarding TV. Today we count on an inventory of over 2,000 HD-produced hours where a wide percentage comes from prodding companies from the interior of the nation. We keep moving ahead promotion programs to develop production with a view at the international market.'

'The Argentine context and market are unique. Considering this, we must create a new business model. We are in a moment of powerful imagination; For the time being, we will continue to provide subsidies to eliminate the asymmetries but the ultimate goal is to stabilize the industry; this way, in the future, they will be no longer necessary.'

'We want the big players to gain additional visibility and the small ones to enter the business. At this point, 80% of Argentine exports are in the hands of five large players. We seek to break myths: we know that the production



Liliana Mazure and German Calvi

capacity exists and we want that every project will be able to reach the screens. These productions have already gained local and international recognition.'

'The MIPCOM business total amounts to some €10,000 million in deals; the Argentine share is 0.1% of that. There is a lot of ground to conquer, but first it is necessary to enhance our business level and create a whole industry', explains **Calvi**, adding: 'Within Argentina advertising investment needs to grow and be better distributed (in 2012, total billings reached USD 3,200 million), so the small- and medium-sized enterprises can advertise; at the same time we must promote free TV channels within the country and increase the share of domestic production. Outwards, we must reinforce our position in the international market.'

PROXIMAMENTE

EXPLORADORES

-DE LA QUINTA GALAXIA-

GRADUADOS



underground
CONTENIDOS



LOS VECINOS
GUERRA

HISTORIA CLINICA

ARGENTINA AUDIOVISUAL, THE NATIONAL EXPORT TRADEMARK

Argentina Audiovisual is the brand name of the drive developed by the Argentine Foreign Affairs Ministry to help the local audiovisual contents industry to reach worldwide markets. It's a national trademark that helps accomplish exports and helps to elaborate agreements between Argentine producers and foreign companies.

The campaign is channeled through the Unidad de Promoción a la Exportación de Bienes Audiovisuales (UCINE), at the Undersecretariat of Development for Investments and Commercial Promotion, which lends supports to companies acting in the cinematography, television, visual arts, crafts and music industries. Its major con-

tribution is to provide exhibition space at the major trade shows and international marketplaces for each of these cultural industries, aiming at guaranteeing the presence of small and medium-sized enterprises. This way, it provides a platform that helps them to participate at business encounters and introduce Argentina product to international markets.

Through Argentina Audiovisual, as in the past years, the Argentine Chancellery has provided to its audiovisual industry exhibition space at NATPE Miami, L.A. Screenings, MIFA Annecy, the Berlinale, MIPTV and the Marché du Film in Cannes. At MIPCOM, it cooperates with the Instituto

Nacional de Cine y Artes Audiovisuales (INCAA) to organize the Argentine participation as "Country of Honour", with more than 20 companies exhibiting, in addition to the presence of other Government entities.

The "Country of Honour" distinction reasserts the image of Argentina as a worldwide-level producer of audiovisual contents and provides high visibility at a market with huge amounts of product being offered. The Chancellorship reaffirms its support to the local audiovisual industry, an activity with outstanding creative capacity and prestige as producer of internationally acknowledged quality and innovation.



Alejandro Righini and Silvina Cornillón, international affairs at INCAA; Tobias Breton, UCINE; and German Calvi, manager of content development for TV, Internet and Videogames at INCAA during the presentation of Argentinean documentary series at MIPDoc 2013



The Argentinean stand during MIPTV 2013. The Ministry of Foreign Affairs estimates that there will be over 20 companies under Argentina Audiovisual umbrella, apart from the ones represented by other Government entities

ARGENTINA AUDIOVISUAL: MARCA PAÍS DE EXPORTACIÓN

Argentina Audiovisual es la iniciativa a través de la cual el Ministerio de Relaciones Exteriores y Culto de la Argentina apoya a la industria de contenidos audiovisuales. Es una marca país que tiene por objeto fomentar las exportaciones del sector y contribuir a la concreción de acuerdos entre los productores y firmas nacionales con contrapartes extranjeras.

Esa acción de promoción internacional se da a través de la **Unidad de Promoción a la Exportación de Bienes Audiovisuales** (UCINE) de la Subsecretaría de Desarrollo de Inversiones y Promoción Comercial, que apoya a compañías de las industrias del cine, televisión, artes plásticas, artesanías y música.

El principal aporte es brindar un espacio

dentro de las principales ferias y mercados mundiales de cada una de estas industrias culturales, buscando garantizar también la participación de medianas y pequeñas empresas. Así, funciona como una plataforma destinada a facilitar la presencia nacional en exposiciones y rondas de negocios que sirvan para que los productos nacionales se introduzcan con éxito en los mercados internacionales

A través de **Argentina Audiovisual**, y como en años anteriores, en 2013 la Cancillería argentina ha brindado al sector audiovisual de nuestro país un espacio para llevar adelante reuniones de negocios en NATPE Miami, LA Screenings, MIFA Annecy, la Berlinale, MIPTV y el Marché du Film en Cannes.

Durante MIPCOM, se colabora con el **Instituto Nacional de Cine y Artes Audiovisuales** (INCAA) en la organización de la participación Argentina como "País de Honor". Se espera que la Cancillería reúna más de 20 empresas, además de las que representen otros organismos de gobierno.

Con esta distinción se reafirma la imagen del país como productor de contenidos audiovisuales a nivel mundial y se logrará así una alta visibilidad en las distintas actividades de un mercado con una enorme cantidad de oferta. La Cancillería renueva su apoyo a la industria audiovisual, un segmento que se destaca por la capacidad creativa de quienes se dedican a este sector y crean productos que han logrado el reconocimiento internacional por su calidad e innovación.



EL TRECE: 'TELEVISION FOR THE MOST DEMANDING AUDIENCES'

'This year is great for our TV channel, as we have recovered the leadership of the prime time slots we had lost last year. I am particularly satisfied with the mix created by our three programs on weekday prime time, *Solamente Vos*, *Farsantes* and *CQC*, they complement each other very well, with comedy, drama, current events. What is missing? Maybe a strong live entertainment show, but if Marcelo Tinelli comes back next year, we will have it.'

Adrian Suar, programming director at **El Trece**, summarizes the moment at the broadcaster. "I am also pretty pleased with our afternoon slots, which were traditionally the more difficult ones for us. We have *El diario de Mariana*, *Cuestión de Peso*, *A todo o nada*, again they complement each other very well, with a magazine, a reality show and a game show, all live shows. Adding our usually strong news programs, we have a very good overall picture, without weak time slots".



Adrian Suar, Programming director

"In my opinion, *Farsantes* is the most innovative fiction series I have aired within the last years. It is an adult-targeted series, but with moments of a telenovela, with action, with comedy. The way it is shot, the characters, look like a weekly show due to its production values; but, this on a daily format... it is really fresh and we are happy that the audience ratings are so good starting at 11pm, which it is not easy. It has been the top bet of the channel this season".

About the evolution of Argentine TV: "To produce television in Argentina is not easy, especially due to the cost problems. It is a very competitive market, but we don't have the size of Brazil or Mexico, with advertisement billings much higher than ours. But the Argentine market continues to make a big difference concerning fresh programs, especially fiction. Something innovative appears every two years, this results in new trends and is exported as a format to other markets both in Latin America and Europe".

"The international contents market is very important for the Argentine TV channels and production companies, as it is usually a necessary step to afford budgets and get revenues. Our production company **Pol-ka** has a strong alliance with Mexican **Televisa**, which invests in our productions and pushes them internationally. We provide also production services for big worldwide players, as we made *Epitafios* for **HBO**, or for **Disney** different Latin versions of *Desperate Housewives* and recently *Violetta*, a huge teen hit as everybody knows".

"I watch television from different countries of the world to take ideas, to remain updated, I often like to watch football,

CQC is an hilarious late night show



Farsantes: the most innovative recently fiction series, according to Suar

too. In the U.S., Brazil, even from China I've watched good things recently. In the U.S. market they are successful with weekly series because they have very big local productions for just 30 minutes, and they have many TV series to put on air. Here the business cycles are longer, we have fewer top products to live with, and audience has got accustomed to daily series, too'.

'Of course, the growth of Internet must be studied by the television industry heads. But I don't think Internet is a menace for TV, we have to live with it as with the other media, traditional and new ones. The best way to compete is to generate good programming, content will drive the media industry more than ever from now on. Regarding the production of programs for the new platforms, it is important to understand them better, to develop new types of programming, different from TV ones. They must be shorter, more interactive, often cheaper but faster'.

'Our next prime time TV series will be *Guapas*, about a group of women and their stories. In fiction there is no linear evolution, we have swinging trends, twists, the successful hints go and come. If I have to mention the most successful TV series at the international market that we have produced, I'd say *Killer Women*, which has had format remakes in top markets of the world as Western Europe and the U.S. We produce television for the most demanding audiences'.

Solamente Vos, the top rated telenovela of Argentine prime time, with Adrian Suar in a leading role



TELEFE: GLOBAL CONTENTS, MULTIPLATFORM CONCEPTS

Two and a half years after being appointed, **Tomas Yankelevich**, Director of Global Contents at **Grupo Telefe**, highlights to PRENSARIO that the unification of the areas of film, theatre, music, TV and new media under his command has been one of the big changes in the group structure.

The executive team comprises, among others, **Dario Turovelsky**, Programming Manager; **Guillermo Pendino**, Production Manager; **Mercedes Reincke**, R&D; **Bernadette Delmas**, Head of Films, and the Programming Manager of TV channels in the interior of the country, **Marisa Badia**. There is permanent synergy with the **Telefe International** team (**Claudio Ipolitti**).

'All the areas are fully integrated through the vision of our CEO, **Juan Wahnner**. We are proud of the teamwork we have achieved. Moving the offices to Martinez, out of the city of Buenos Aires (where Telefe has its studios) has allowed us to be closer to the content production process and to the channel workers, today more than 1,700', comments **Yankelevich**.

'Telefe is a huge contents producer; it is among the largest producer companies in Latin America. We are committed to offer all this structure, know how and expertise to the international markets: we are looking for co-production projects clearly focused on Latin America and the US Hispanic (**Telemundo**, **MundoFox**) market, but also being paying attention to other emerging opportunities.'

'We must abandon the model of developing in-house content which only becomes canned for the international market. If we want to create high quality content, no Latin American market size is enough, except for Brazil and Mexico. So, the partnerships that allow

co-production with international partners to broadcast the content in different markets are a good alternative.'

MULTISCREEN VS. SINGLE-SCREEN

This union around "Global Contents" pretends to reach the multiplatform concept. Remarks **Yankelevich**: 'Although the free TV business is the main income at this company, little by little we must stop thinking about single-screen to become multiscreen. That's why try to make a difference with products such as *Allies* (a weekly TV episode plus seven 7-minute "webisodes"), and reach the region through **Fox Channels Latin America**, certainly a strong challenge. *Allies* is based on a **Cris Morena** idea.'

'It's a 100% revolutionary product targeted on an audience aged 12-17 looking for such a revolution. Our website **telefe.com** has tripled the number of visits achieved: the TV series has about 200.000 unique visitors that spend an average of 15 minutes (twice the **telefe.com** average). Even though it is not yet a revenue stream as TV, it allows us to show advertisers that we are committed to a multiplatform content. And, the CD with its music is almost reaching Gold Record status and a live show is being produced).'

THE ARGENTINE MARKET

'This is a small but very attractive market, with huge creative strength and well positioned in the world. Production costs have increased a lot, which forces us to better balance the number of releases in a year. But we also note that ad revenues have grown, supporting a better cost-benefit equation', he states.

'Free TV audience looks for variety, quality and identification, but it is important to differentiate between "innovation" and "what people want". It is a thin gap. The market allows us to offer fresh contents, but always leaving room for the traditional, which is a great audience attraction.'

'Last year we scheduled different fiction series every day (*The Chairwoman*, *My problem with women*) and two successful shows: *Graduates* and *Candy Love*. It was a big bet that resulted in high ratings and positioned us at the top place. This year we understood



Aliados revolutionized Telefe business model

that the trend was heading towards entertainment, so those spaces were occupied by *Celebrity Splash*, *Perdidos en la Ciudad*, *The Money Drop*/Susana Gimenez and *Peligro Sin Codificar*, with very good results.'

INTERNATIONAL

Telefe is buying mainly formats, and also films, which 'are doing very well', according to **Yankelevich**. 'We make an intensive analysis looking for new material. We have relationships with all the major providers, but we are also focused on the smaller ones. We must pay attention to the details; you never know where a good idea may arise from.'

The focus on formats obeys to the fact that ready-made contents (specially movies) are not as successful as in the past. 'A movie premiere in 2006 could reach 35 ratings points, today 15 points is a sizable result', pictures the executive. And explains: "Pay TV and piracy penetration, plus a decrease in free TV usage are the main reasons for this."



Celebrity Splash is the adaptation of Eyeworks' format, with a unique production set



Tomas Yankelevich, Director of Global Contents, Grupo Telefe

AMERICA TV: FOCUS ON LIVE PROGRAMMING



Intrusos, hosted by well-known emcee and journalist Jorge Rial, is one of the top programs of the network, with an average rating of 6-8 points at 1pm

Liliana Parodi is Programming Manager at **America TV**, traditionally at the fourth position of the local TV market, but in recent times the third most-watched channel in Argentina, following leaders **Telefe** and **El Trece**.

Parodi points out: 'In 2013, we have gained the third place in terms of audience share. That is a result of betting on live programming: over 90% of our contents are live shows, including general interest news; entertainment —through show business programs— and the so called "pink journalism"; actors appearing during the whole day, special research, magazines aimed at women, football programs and politics have led us to lead the agenda setting and debate topics in any meeting of Argentine people.'

America TV produces all of its shows at its own studios. **Parodi** adds: 'Regarding contents, there are almost 50% own produced shows and 50% produced by independent production companies such as **Eyeworks Argentina**, **Endemol**, **Jo-**

tax, **Mandarina**, **Tomasarena**, among other leading local producers.'

STRATEGIES

'The difference with our competitors is definitely live programming, with hosts that are opinion leaders in their various areas of expertise. It is also important that most of the programs do not lose continuity during the year, which means that viewers can always find their favorite shows at the very same time.'

'We are also an alternative to fiction programs; this has positioned us better in the market through a fresh and dynamic programming offer. We are trying to test new formats at the secondary slots, but without risking our most profitable ones.'

Regarding competition, **Parodi** asserts: 'America TV competes with three main players: first, pay TV, which is really strong (over 50% of audience share and 80% of penetration); secondly, the other free TV channels; and third the pay TV news networks, because when something important happens we focus all our news programming to it with live coverage.'

TRENDS

'2013 is not happening to be the best year for fiction programs —in terms of audience

KEY POINTS TO SUCCESS

- Strong bet on live programming
- 100% of original contents: 50% own produced and 50% produced by independent production companies
- General interest, news, "pink journalism", the main genres
- New technologies and interaction with social networks

ratings— at the two leading broadcasters (**El Trece** and **Telefe**). None of the fiction series has had more than 20 rating points on average, although they remain in prime time as the most watched TV shows of the day. The same happens to some entertainment formats. Both entertainment and fiction have an important role in the Argentine market but their success is never assured; only a few can truly achieve it.'

'The Argentine market is keen on local stories. I watch a lot of international television shows, and believe that not all of them can be adapted to our screens', remarks the executive, who adds: 'The goal is to keep betting on live programming, to which we will add new technologies, interaction with social networks. We are in constant search of leaders able to carry forward our shows and capture the attention of the main share of audience, if possible reaching as many targets and social segments as possible. We will also include some entertainment programs with formats already tested in other countries', completes **Parodi**.



Liliana Parodi, Programming Manager



Animales Suellos is a late night show that combines one on one interviews with a panel full of characters of the argentinean media

Almorzando con Mirtha Legrand is a traditional TV show with more than 45 years on air that has returned to the screen in 2013



Pol-ka
Producciones

FROM ARGENTINA TO HOLLYWOOD

KILLER WOMEN



THRILLER

Pol-ka Producciones, one of the leading fictional content producer in Latin America, have sold the original format Killer Women to be produce in the US market for a TV Network.

Killer Women is the first argentinian original series format that became a Hollywood production. This product is one of the most shocking format from our complete catalog that includes more than 40 series & telenovelas fiction format. We're proud of our creative team and passionate people.

In Pol-ka we're working to the world.

PRODUCED BY:



MANAGED BY:



CANAL 9: HISTORY AND IDENTITY



The various editions of *Telenueve* beat its closest competitor channels sharing similar slots

Canal 9 is one of the most traditional and historical broadcasters in Argentina. After **Alejandro Romay** —pioneer of the local TV industry— sold the station in 1997, it was managed by different owners —Australian **Prime Group**, **Telefonica** from Spain, Argentine entrepreneur **Daniel Hadad**— until 2007, when **Belleville Holdings Group**, where **Remigio Angel Gonzalez Gonzalez** is a partner, completed its acquisition. Today it is part of **Albavision Group**, which handles more than 30 TV stations in Latin America.

Canal 9 has 600 employees, 5 out of 8 studios in operation. All the in-house programming is being produced and broadcasted in Full HD starting a year ago; in addition to reaching the entire country through pay TV, **Canal 9 HD** is available on digital platform **TDA** (Television Digital Abierta, in Spanish).

Since the beginning of 2013, the channel has been showing strategic changes on its programming, adding more in-house production and fiction series developed under the promotion programs sponsored by the **INCAA** and the **MINPLAN**. Pursuing this goal, five months ago, **Diego**

Toni, with 30 years of experience as an independent producer, was appointed Director of

Contents, a newly created position inside the network structure.

Toni explains to **PRENSARIO**: “During the first months, we organized the screen and tried to provide an identity to the channel, which has recently celebrated its 53rd anniversary, is one of the oldest in the nation. We have worked on several institutional spots, aimed at turning the screen friendlier. We are a fully popular and generalist channel, which has differentiated us historically.”

‘**Canal 9** has been maliciously referred as the “ready-made channel”, but indeed the percentage of canned product aired from Monday to Friday is only 20% (3 and a half hours of soap operas from different distributors, mainly **Televisa** and **Telemundo**). The remaining 80% (12 of 15 hours) is in-house HD production.’

Currently, the network main blockbusters are *Bendita*, our best rated show (averages 6 to 8 points) with 8 seasons on air; celebrity show *Implacables* and specially the four editions of the news in the morning, noon, afternoon/night and midnight, which win their slots against their direct competitor, **America TV**.

AUDIENCE

With such blend of fiction product (locally produced or purchased) including entertainment (magazines, show business) and news, **Canal 9** has managed to keep a leading position in the local TV market, and is one of the most profitable channels for that programming mix.

‘Our energy is oriented towards increasing our offer during the weekends, which are now very competitive in Argentina. Our closest competitor (**America TV**) is betting aggressively on programming which leads us to think about new formats for certain days’, says **Toni**, adding that he is not worried about audience ratings, considering them “a conse-

quence of a medium-long term project’.

‘**Canal 9** is a channel with history, very attractive and powerful; we work most of the ideas focused on that. Increasing our own output is a priority. But we must understand this within the context of the local free TV industry, which has been affected in the last years by the increase of pay TV and Internet penetration. We are free to move, but always keeping in mind the business balance and support of the values that have identified the channel’.

‘The trends in media and content consumption have changed. There are more factors that modify the equation and profit margin of the free TV channels; we try to adapt to those changes that not only occur in Argentina but also in the rest of the world. We are working on a new website and over all, adapt ourselves to the social networks’.

PROJECTS

Canal 9 is releasing this month on Sundays at 10pm, *Santos & Pecadores*, a new 13-episode drama series developed by **Claudio Villaruel** and **Bernarda Llorente** (**OnTV**), financed by the **TDA** promotion programs. Later it will exhibit *El Legado de Garibaldi*, another 13-episode series produced by **Mariano Hueter**, where a promotion team from the channel had an active participation.

‘We are developing a comedy for the Sunday noon time slot, to be produced at our studios; there will be also a program with actors talking about soap operas for Saturday nights, and we are evaluating some entertainment formats for the weekend’.

‘During the remainder of 2013, we will launch an in-house kid time slot, from 7am to 8.30am (Monday to Friday) and 10am to 12am (Saturday and Sunday), which will re-

place the one we currently have from **PakaPaka** (the public children programming channel). We think about long-term projects; the ratings come later, as consequence of a good job with content’, he finishes.



Bendita is the major program at the network, being aired from Monday to Friday on prime time



Diego Toni, Director of Contents



prom tv

una empresa del grupo **Imasina**



Prom TV empresa Broadcast líder en Servicios de Producción Audiovisual en Latinoamérica, brinda soluciones de diseño e instalación "llave en mano" de canales temáticos, así como alquiler de unidades móviles, DSNGs y equipos ENG, entre otros servicios audiovisuales.

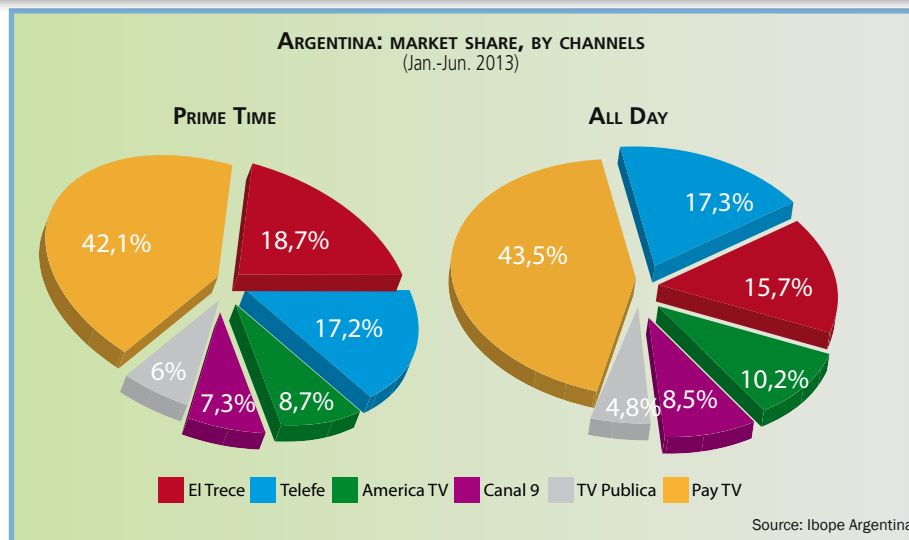
ARGENTINA MEDIA LANDSCAPE, DATA AND TRENDS

In addition to being the third most important market in Latin America in terms of ad billings volume, Argentina is a benchmark in the regional TV industry due to the audiovisual products and services it exports, as well as its creativity and international expansion potential.

This has been proven by its television history: Argentina has been pioneer in the launching of television through **Canal 7** in 1951 (after Mexico, Brazil and Cuba); in the 60s private TV stations **Canal 9**, **Canal 11** and **Canal 13**, where launched, initially with agreements with the U.S. networks ABC (Canal 11), CBS (Canal 13) and NBC (Canal 9), later dropped.

These channels were nationalized in 1974 and re-privatized at the beginning of the 90s, when Grupo **Clarín** (**Canal 13**) and Spanish **Telefonica** (**Telefe**) groups entered the TV business, while the Canal 9 license had been returned to **Alejandro Romay** in the middle 80s. Since then, internal growth (independent producer companies arose) and external growth (consolidation as content and audiovisual services exporters since 2000) has been outstanding.

The country was also pioneer regarding Pay TV since the 80s, becoming the Latin American market with the highest penetration (close to 70% in the whole country and above 80% in Buenos Aires) and the third of the region in terms of total subscribers, reaching about 9,2 million (source: Private Advisor). During the past eight years, Argentina has developed



TDA, its own Digital Terrestrial Television (DTT) model, exported later to some markets in Latin America (Venezuela, etc.). TDA features 29 channels, six of which are public TV: **Encuentro**, **PakaPaka**, **DeportV**, **TEC TV**, **INCAA TV** y **Canal 7-TV Publica**.

ADVERTISING

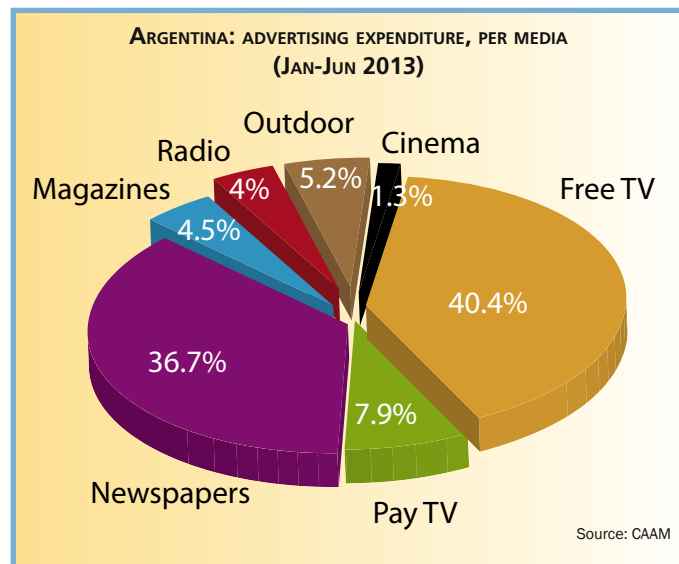
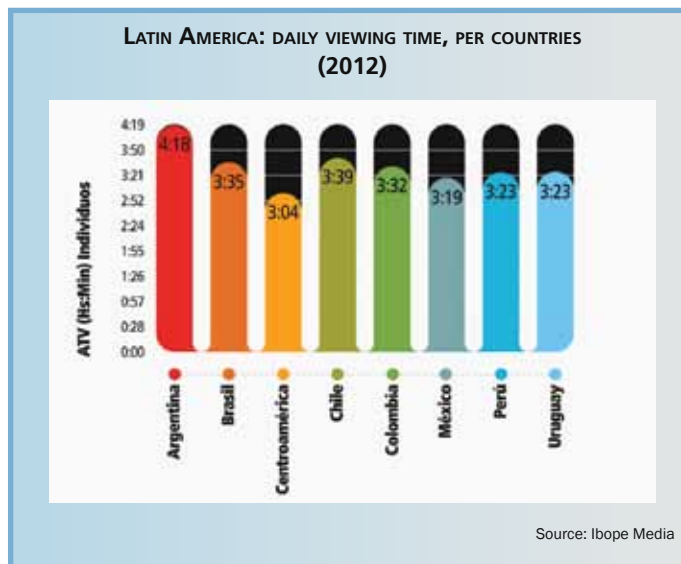
Data from a variety of industry sources puts that the Free TV ad pie at some USD 600 million a year, assigned 65% (about USD 400 million) to the Metropolitan Buenos Aires area (the city plus the Greater Buenos Aires area) and 35% (about USD 200 million) to the interior of the country. In addition Pay TV, seizes advertising billings for some USD 80-100 million a year. Altogether, TV takes about USD

700 million per year.

Buenos Aires City and Gran Buenos Aires (AMBA) are the main advertising markets, followed by the Santa Fe, Cordoba and Mendoza provinces, including the largest urban areas after the AMBA. In the last 10 years, because of the prosperity of the agriculture and livestock (the main Argentine economic activity), advertisers started specific campaigns addressed to these markets (supermarkets, banks, credit cards), opening a new consumer group, which has followed the population growth.

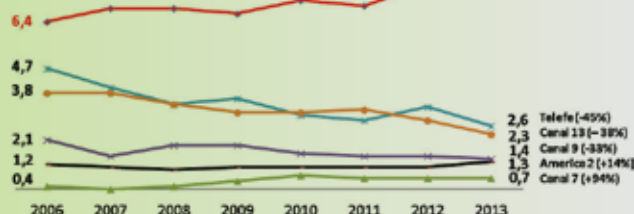
AUDIENCE

The growth of the pay TV audience share and the drop of broadcast TV viewership has



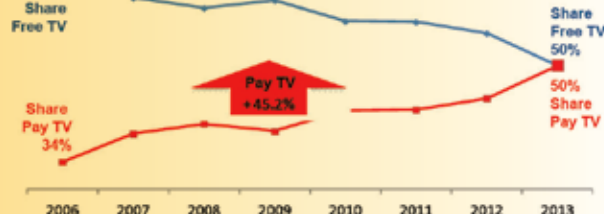
ARGENTINA: RATING EVOLUTION ON FREE TV VS. PAY TV (2006-1H13)

Audience Rating



ARGENTINA: SHARE EVOLUTION ON FREE TV VS. PAY TV (2006-1H13)

Audience Share



been a distinctive feature of 2013. LAMAC, which represents 49 Latin American Pay TV channels, has issued a report on the evolution of TV consumption by the end of the first half of the year, taking as a reference the audience in AMBA from 2006 to the present, based on data from IBOPE.

"The analysis shows a sustained audience migration from free TV to pay TV channels. The first one dropped 31% while the latter grew 32% in the same time period. Within the first half of 2013, total consumption has been distributed equally. Pay TV reached an all-time high in Argentina, with 50% of the total audience, an effect well known in the mature markets", asserts **Valeria Beola**, country manager at LAMAC.

The two leading channels, **Telefe** and **El Trece**, have steadily lost audience in the recent years. Considering 2006-2013, the first one dropped 45% and the second one 38%. **Canal 9** slipped 33%. A different evolution is

seen regarding channels **America TV** and **TV Publica-Canal 7**, whose audience grew 14% and 94% respectively. However, the rise by these two broadcasters has been not enough to offset the audience loss by the leading channels.

NEW MEDIA

Following the international trends, the Argentine audience is also increasingly adopting the "multiplatform" concept of content consumption. Since 2010, when **Netflix** was launched in Latin America from Buenos Aires, different versions of digital platforms have been released (VOD, SVOD, TVOD, etc.).

This segment has been driven primarily by the large telcos, **Telefonica** (*On Video*) and **Telecom** (*Arnet Play* and *Personal Video*), in addition to the Pay TV operators (*Cablevision On Demand* and *DirectTV On Demand*), as well as an important number of national, regional and local operators (**Qubit.tv**, **Grupo**

VI-DA, among others).

CONTENT EXPORTS

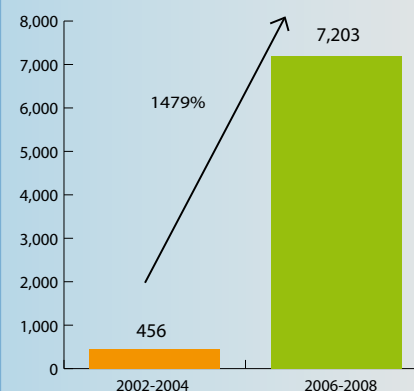
Argentina has pioneered the export of TV formats by Latin America and since the beginning of the century is a regional center of activity, with Mexico, Colombia and Brazil. Other countries such as Peru, Ecuador and Uruguay have joined this trend in the recent past. Research by **FRAPA** (the audiovisual formats protection organization) covering 2002 to 2004 suggests that a total of 456 programming hours were produced in the world based on Argentine formats, while during 2006-2008 they were 7,203 hours, that is, an increase of 1479% in four years. In this time period, 59 local versions out of 28 original formats created in Argentina were broadcasted at international screens; 25 Argentine formats (10 of them telenovelas) were adapted in 15 countries; the best year was 2008 with 18 formats premiering in 13 countries.

ARGENTINA: TOP 15 OF PROGRAMS (JAN-JUN 2013)

Programs	Channel	Genre	Rating	('000)	Share (%)
Previa Final Dulce Amor 2	Telefe	Telenovelas	25.63	807,29	36.08
Periodismo Para Todos (Dom)	El Trece	Journalist	21.72	684,11	33.84
Elim 2014 Bol Arg.	Telefe	Sport	21.33	671,8	38.52
Post Final Dulce Amor	Telefe	Telenovelas	20.4	642,62	35.92
Copa Bridgestone Libertad	El Trece	Sport	19.95	628,29	30.1
Elim 2014 Arg Ven.	Telefe	Sport	19.76	622,38	29.36
Elim 2014 Arg Col.	Telefe	Sport	19.51	614,55	30.74
Susana Gimenez	Telefe	Variety	19.2	604,75	38.7
Elim 2014 Ecu Arg.	Telefe	Sport	18.88	594,6	0
Farsantes	El Trece	Series	18.63	586,94	29.85
Celebrity Splash	Telefe	Entertainment	18.27	575,43	49.16
Solamente Vos	El Trece	Telenovelas	17.18	541,2	26.97
Dulce Amor	Telefe	Telenovelas	17.14	539,77	27.8
Aliados	Telefe	Series	16.27	512,6	23.36
Torneo Final III (Dom)	TV Publica	Sport	16.14	508,49	24.7

Source:
Ibope Argentina

ARGENTINA: EXPORTED HOURS OF CONTENT (2002-2008)



Source:
FRAPA Report 2009

ATA: POTENTIAL OF THE TV MARKET IN THE INTERIOR OF ARGENTINA

Founded in 1959, the **ASOCIACION DE TELERADIODIFUSORAS ARGENTINAS (ATA)** gathers 23 commercial broadcasters throughout the nation: four from Buenos Aires City (TELEFE, EL TRECE, CANAL 9 and AMERICA TV) and 20 from the rest of the country. Its chairman, **RICARDO NOSIGLIA**, stresses to **PRENSARIO** the potential of those screens for the construction of a federal television market and its interest in the international content market.

Argentine TV channels (both private and public) are spread over different regions and its distribution responds to the population density of each city and region. According to the communication services watchdog **AFSCA**, there are 49 active stations across the country (excluding the channels that relay programming from Buenos Aires-based channels and the digital TV station distributed through **TDA**), where 30 are private and 15 are public, university and provincial. The Catholic Church (3) and native communities (1) run the balance.

Out of the 30 private stations, 23 are part of ATA, with strong tradition and well positioned in the market, consolidated by their proximity to the local and regional audience.

Ricardo Nosiglia, president of ATA and owner of

Canal 13 of Rio Cuarto (Cordoba), points out: 'We are enjoying a good year. The growth, not only in volume but also in prices, is allowing us to balance the costs increase, though we are in an election year, with two processes are under way: primary and legislative elections. Free TV must contribute with 10% of its the total daily programming time for 18 days (July-August) and 23 days (September-October) with no charge. This is a heavy obligation that the law only imposes to radios and free TV; and it matches with the most important months for the industry and that will impact negatively on the quarterly results'.

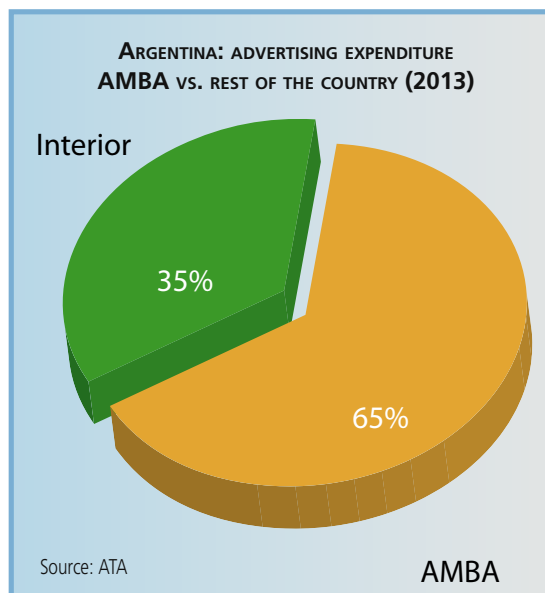


SCA LAW 26,522

'The **Servicios de Comunicacion Audio-visual (SCA)** in Spanish) law has established changes in the TV industry', states **Nosiglia** and sustains: 'Provinces and universities are enabled to hold their own channels, allowing them to participate in the advertising investment that, together with its public funding, increases competition with privileges for state activity: so, we pay for taxes to have competition. On the other hand, private channels are required to fulfill different programming quotas: e.g., 60% of national programming, minimum 30% of self-produced programming and between 10 and 30% independent local programming. This, related to the population of the primary area, with a limit of 30% for the relaying of channel programming in Buenos Aires City'.

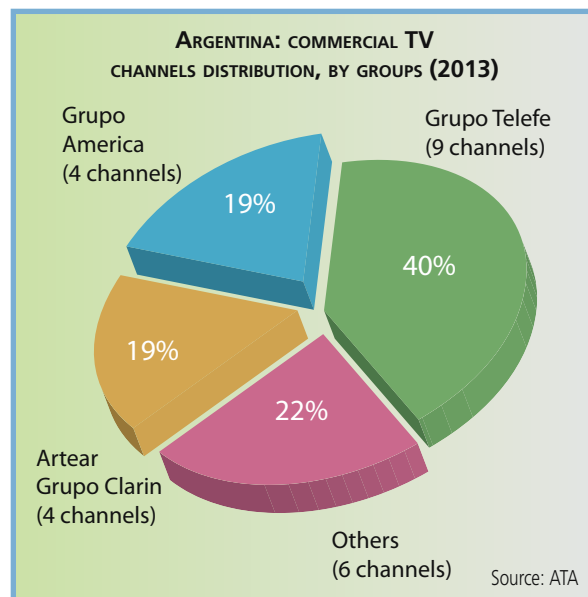
ADVERTISING

During the second half of the year, ad billings tend to grow. 'Three quarters of the total ad investment volume



is applied between June and November. Open TV in the interior of the country receives about 35% of the total inversion with a sustained growth during the last years driven by advertisers, who recognize us as the most effective communication tool', explains **Nosiglia**.

He remarks that local/regional TVs keep their advantage over other entertainment options because their screens 'reflect the reality' of their place, idiosyncrasy and local traditions. 'This results in a wide, fast and effective diffusion of the advertiser messages to the local audience', he adds.



Ricardo Nosiglia, president



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Italia 1990
Estados Unidos 1994
Francia 1998
Corea / Japón 2002
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Sudáfrica 2010
Brasil 2014

Estuvimos en 7 mundiales de fútbol y ya nos estamos preparando para Brasil, donde volveremos a demostrar por qué somos la productora elegida por los canales más grandes de Latinoamérica.



ATA: POTENTIAL OF THE TV MARKET IN THE INTERIOR OF ARGENTINA

PROGRAMMING AND CONTENTS

'There is a very strong link between the audience and the local channel, mainly sustained through the local news programs, which beat any fare retransmitted from Buenos Aires. That is the place where brands want to be, as the channel is the vehicle to reach that mass of consumers that keeps growing and expanding', **Nosiglia** asserts that in many areas of the interior, the local channels audience share is over 60%.

ATA closed a deal with the **Banco Audiovisual de Contenidos Universales Argentinos (BACUA)** to broadcast part of the programming that is produced across the country, as a way to cover the quotas of local/independent programming. 'We have a clear calling to accomplish the quotas required by law which affect more the channels from the interior of the country, rather than the Buenos Aires-based ones, whose grids exceed the requirements', highlights the executive.

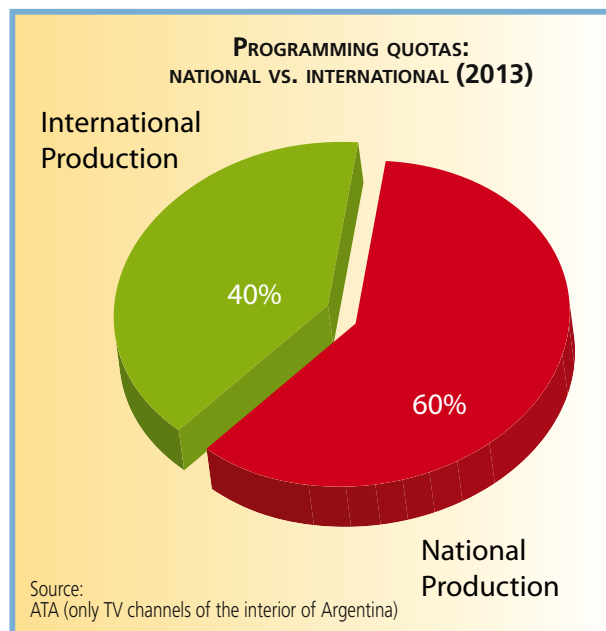
Felix Maria Gomez Danuzzo, ATA board member and owner of **Canal 13** in Corrientes, adds: 'Through **BACUA**, **INCAA**'s production funding programs, and **Polos Audiovisuales** (39 nodes managed by universities that provide infrastructure and training) the State is doing an interesting input in a process that will take its time and which we expect will develop regional content producer companies'.

According to **Nosiglia**, the broadcasters from the interior of the country are potential customers for the international content providers. 'Although (with some exceptions) this is not happening now, channels have up to 40% of their grids available for foreign contents, and might acquire them smoothly. We are attending MIPCOM this year to check the content market evolution and to get in touch with international producers'.

FUTURE

'The analog to HD digital conversion is among the challenges we have to face in the future. Here, we see two relevant issues. The first one is the need of loan availability, since it is almost impossible for small and medium enterprises to migrate their activity without long-term financing. Secondly, and very important, is the need to obtain the final license for digital TV networks from the **AFSCA**, over which the inversion and transformation processes should start'.

'This process must occur within a framework of increasing competition from the various content being offered through the digital platforms, pay TV services and the new free TV operators aggregated by the new law, since they are the national universities and provincial governments that support their ventures with public budgets and are enabled



to issue commercial advertising. So, there is an increase of actors with different and kinder game rules, where the international networks and satellite operators must be also included. But, advertising investment is ruled by market parameters, not related to the increase of the number of providers', affirms **Nosiglia**.

KEY POINTS

- ATA gathers 23 commercial TV Channels of the interior of the country
- There are 30 commercial stations; 13 (State-owned), 3 (Catholic Church), 2 (Universities) and 1 (Native Communities)
- The interior of Buenos Aires receives 35% of the national advertising expenditure
- 60% of their grids have to be national programming and 40% could be international
- A minimum of 30% have to be own production and between 10-30%, local and independent.
- There is a limit of 30% of retransmitted contents from Buenos Aires



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Entretenimiento



Telenovela



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RTA: TV PÚBLICA, LA MEJOR OFERTA

En reportaje a **PRENSARIO**, **Tristán Bauer**, presidente de **Radio y Televisión Argentina** (RTA), organismo que maneja **Canal 7-TV Pública**, 50 radios públicas —nacionales, regionales, locales— y un nutrido paquete de señales digitales públicas, destaca el avance ‘sustancial’ que el país ha hecho en materia de oferta programática.



Tristán Bauer, presidente de RTA

‘La TV es un medio extraordinario y un instrumento de transformación social: eso es lo que queremos lograr con nuestra oferta de contenidos: una TV al servicio de la sociedad, y no al revés. Una oferta que brinde diversidad, contenidos generalistas, noticias y ficción y que, en todos, esté “contenido” el debate político. Impulsamos un nuevo modelo de TV pública, dinámica y con la mejor oferta’, remarca.

En relación a **TV Pública**, la gran noticia reciente es la segunda temporada de *En Terapia*, la serie de ficción más exitosa del canal de los últimos años. Coproducida con **Dori Media Contenidos**, tiene 40 episodios emitidos de lunes a viernes en el prime time del broadcaster.

‘Este tipo de proyectos nos llenan de orgullo, y creo que marca un antes y un después en la historia del canal. Con esta gestión devolvemos la producción propia Canal 7 y seguiremos por esa senda’, dice **Martín Bonavetti**, director ejecutivo. Y finaliza: ‘Con *En Terapia*, definimos un perfil de ficción que fue reconocido por el público y la crítica.’

La primera temporada —45 medias horas— fue licenciada a España y Uruguay, y desde este MIPCOM se presentará la segunda temporada al mercado internacional. En el mundo, el formato fue adaptado por **HBO** (*In Treatment* con **Gabriel Byrne**) para Estados Unidos y en varios territorios de Europa Central y del Este (Rumania, República Checa, entre otros).

En total fue vendido en más de 43 países.



Fútbol Para Todos es uno de los contenidos con mayor audiencia de la TV pública

En Terapia, segunda temporada



EDUC.AR: CONTENIDO FEDERAL EDUCATIVO

El auge de la TV pública en Argentina y la búsqueda de renovar las grillas con contenido cultural y educativo ha llevado al Estado a la creación desde mediados del 2000 de nuevas señales con estructuras y géneros antes reservados a las televisoras comerciales.



Jéssica Tritten, directora del Polo Audiovisual Educ.ar

El Ministerio de Educación opera **Canal Encuentro**, creado en 2007 por **Tristán Bauer**, actual presidente de **RTA**; el canal infantil **Pakapaka** con foco en niños 2-12 años, lanzado en septiembre de 2010; y la señal **DeportTV**, que inició emisiones en febrero de 2013. Las dos primeras están disponibles en TV paga y **TDA**, mientras que la última sólo en esta última plataforma.

Jéssica Tritten, directora del Polo Audiovisual **Educ.ar** (que nuclea a los tres canales), comenta: ‘Son canales educativos federales con contenidos y materiales de alta calidad de todas las regiones de Argentina, América Latina y el mundo. Todos promueven contenidos desde una perspectiva plural ofreciendo un servicio público de comunicación sin publicidad.’

Encuentro tiene producciones propias, especiales, microprogramas, coproducciones y adquisiciones. De la franja infantil que este emitía, en 2010 se desprendió **Pakapaka**, dividido en dos franjas etarias: *Ronda Pakapaka*, dirigida a niños de 2 a 5 años y *Pakapaka*, destinada a chicos de 6 a 12 años, con programas de ‘11 a ‘28 y microprogramas (‘2 a ‘5). **DeportTV** transmite en vivo fútbol, automovilismo, básquet, gimnasia artística y natación, entre otros.

‘En Mipcom queremos dar a conocer al mercado mundial producciones como *Filosofía aquí y ahora IV - Latinoamérica*, *Alterados por Pi* (sexta temporada), *Proyecto G* (sexta temporada), y la primera ficción original de Encuentro, *Presentes*’, resalta **Tritten**.

De las otras señales, se destacan las animaciones *Amigos*, *Medialina* y *las noches mágicas* y *Zamba en el Cabildo*, entre otros y las series deportivas *Mundo Leo* y *Clásico Rival*. ‘Buscamos afianzar el intercambio de contenido con las señales públicas de Latinoamérica y también trabajamos en una línea exportadora, seleccionando contenidos que pueden ser atractivos para el mercado internacional’, concluye.



Presentes, primera ficción para jóvenes de Encuentro



Mundo Leo, producción de DeportTV

CONSTRUIR TV: REVALORIZACIÓN DEL TRABAJO Y TRANSFORMACIÓN SOCIAL

Con dos años al aire, **Construir TV** se ha convertido en una alternativa de calidad con trabajadores como protagonistas. **Ralph Haiek**, general manager de Construir TV, destaca a Prensario: 'Hace dos años nos propusimos hacer un canal temático, que revalorice la cultura del trabajo, y muestre la transformación social que se produce a través del aporte cotidiano de los trabajadores, los sectores productivos y la industria en general'.

La señal, que cuenta con más de 1.200 microprogramas y 35 series de media hora, ha crecido tanto en distribución en Argentina como en repercusión local e internacional, con el objetivo de producir contenidos de calidad con 'conciencia social'. La programación está pensada para grillas tradicionales como para ser adaptada a formatos no lineales; se

divide en microprogramas y docuseries con 4 ejes temáticos: industria, trabajadores, aspecto social y formación educativa.

Construir TV tiene un alcance de 2,5 millones de hogares en Argentina, con un 70% de programación propia, un 20% proveniente de convenios con televisoras educativas locales y de América Latina y un 10% de adquisiciones de USA y Europa. 'Nuestra producción propia nos permite ofrecer contenido a todos los medios audiovisuales posibles. Ya estamos en OTT con **DLA** y **Clarovideo**. Estamos por salir en 28 países en todas las plataformas on line con nuestra serie *Obra en Juego* en inglés', destaca.

'Firmamos un acuerdo con la distribuidora **Inter Medya** de Turquía para la representación comercial de Construir TV y sus



Ralph Haiek, general manager de Construir TV



Construyendo un país, una de las más recientes series de Construir TV

producciones en Europa del Este, China y los Balcanes, con el objetivo de difundir nuestras temáticas a otros lugares del mundo', concluye Haiek.

INCAA TV: CINE ARGENTINO



'Los logros que la Ley de Servicios de Comunicación Audiovisual está consiguiendo tienen en **INCAA TV** una confirmación indiscutible: nunca el cine argentino ha tenido más difusión que en este tiempo. Las repercusiones que recibimos de parte de nuestros televidentes nos exigen reafirmar el camino propuesto', explican **Eduardo Raspo**, director, y **Natalia Honikman**, coordinadora de producción.

La señal ha logrado establecer una propuesta alternativa sin cortes comerciales para el cine argentino. Continúa Raspo: 'Hemos alcanzado una cobertura geográfica de alcance nacional llevando nuestro cine a lugares donde nunca antes se había visto y lo hemos hecho mediante una programación equilibrada que convoca también a los realizadores más destacados con sus obras más representativas'.

'Hemos recuperado un importante patrimonio cultural mediante nuestro programa de recuperación y remasterización de películas nacionales, lo que nos ha permitido ofrecer nuevas copias de calidad y acceder a films que de otra manera se hubiesen deteriorado o definitivamente perdido'.

'Jerarquizamos el cine entendiéndolo como un producto de la cultura, independientemente de sus condiciones de producción, su origen, o su resultado comercial; muchos realizadores independientes han logrado, por primera vez, que sus películas se vean en horario central sin restricciones y emitidas en un pie de igualdad con el resto de la programación', completan Raspo y Honikman.



Eduardo Raspo, Director, y Natalia Honikman, Coordinadora de producción

TEC TV: CIENCIA Y TECNOLOGÍA



Inaugurada en abril de 2012 por el Ministerio de Ciencia, Tecnología e Innovación Productiva de la Nación Argentina, **TEC TV** es una señal que busca despertar vocaciones científicas y tecnológicas en los jóvenes, a la vez que procura difundir la agenda científica y universitaria del país.

Tiene un 60% de programación nacional y un 40% internacional (las adquisiciones están a cargo de **Romina Gretter**), conformada por series, películas y microprogramas sobre avances científicos y tecnológicos a nivel local y mundial. Trabaja con científicos argentinos y su objetivo es poner a la ciencia al alcance de todos, volverla cotidiana.

Entre los principales programas están *Área 23*, *Paleontólogos en la Antártica*, *Hospital Escuela*, *4P* y *Mujeres de ciencia*. **Cecilia Moncalvo**, directora, explica a Prensario: 'El feedback con la audiencia es muy positivo y tenemos una amplia aceptación en las redes sociales. Presentaremos nuevos ciclos y franjas temáticas, renovaremos nuestro website e incluiremos un servicio de streaming'.

'El objetivo es incrementar la producción local con más acuerdos con productoras nacionales y poco a poco adentrarnos en la producción de formatos destinados a captar una mayor cantidad de público joven', completa la ejecutiva.

Cecilia Moncalvo, directora del canal, Enrique Zurberti, responsable de la página web del canal y Romina Gretter, adquisiciones internacionales



CANAL 3 DE LA PAMPA: CONTENIDO LOCAL Y REGIONAL DE CALIDAD



A 40 años de su creación, la TV Pública de La Pampa atraviesa una etapa de crecimiento en cuanto a la producción y emisión de contenidos. **Daniel Wilberger**, director general de **Canal 3**, comenta a PRENSARIO: 'Nuestros contenidos han alcanzado un porcentaje poco común en relación a la producción generada por la emisora y aquella perteneciente a productoras independientes'.

Cuenta con una grilla de 66 programas de los cuales 43 son de producción local y regional (65%) y emite a su vez 121 horas de contenido propio, coproducciones y desarrollos de productoras independientes.

'Transmitimos eventos deportivos y culturales de proyección nacional y los hemos puesto a disposición de la red de canales del **Consejo Federal de la TV Pública**, organismo que busca ampliar la relación entre los canales que lo componen', agrega Wilberger, quien destaca el gran intercambio con canales de Formosa, La Rioja, Tierra del Fuego, Tucumán, Córdoba y con **Canal 7 TV Pública**.

Entre sus producciones, resalta *Enhorabuena*, un magazine premiado por el INCAA y el **Ministerio de Planificación Federal** en el marco del concurso "Ciclos de Programas de Estudio".

En diciembre del año pasado, **Canal 3** y el **INCAA** firmaron un convenio para la difusión del cine nacional, el cual provee a la señal el listado de películas nacionales, y documentales digitales. El canal cuenta con 23 repetidoras que transmiten la programación generada en sus estudios centrales ubicados en Santa Rosa.

En lo que a tecnología se refiere, la señal se encuentra en una etapa de transición: 'Tenemos con diversos equipos, tanto analógicos como digitales, que conviven hacia el definitivo recambio tecnológico', destaca, y completa: 'Para el futuro, y en el marco de la política pública que lleva adelante Presidencia de la Nación en materia de TV digital, será construido un nuevo edificio con un estudio anexo al que ocupa actualmente la planta transmisora'.

'Se formuló un proyecto ejecutivo para modernizar el equipamiento técnico del canal a los efectos de dotarlo de infraestructura acorde con las tecnologías de broadcasting más modernas a nivel mundial. Estr proceso estará dirigida a obtener nuevos flujos de trabajo', concluye **Wilberger**.



Daniel Wilberger, director general de Canal 3 de La Pampa



Enhorabuena, un magazine premiado por el INCAA y MINPLAN

ACEQUIA: UNA NUEVA OPCIÓN EN MENDOZA



Acequia es un nuevo canal público de la provincia de Mendoza dirigido por **Alejandro Biondo**, productor audiovisual que junto con un grupo de productores locales está detrás del lanzamiento de esta nueva señal del estado provincial, que se espera para este mes.



Francisco Pérez, gobernador de Mendoza, y Alejandro Biondo recorriendo las instalaciones de Acequia

En el predio Julio le Parc se ha colocado la piedra fundamental de este canal para el que se han invertido 6 millones de pesos (USD 1,1 millones) sumado al aporte del gobierno nacional, a través del ministerio de Planificación, Inversión Pública y Servicios con los *Centros de Producción Audiovisual* (CEPAs) por el cual se han instalado cámaras full HD, switchers, etc.

Explica **Biondo** a PRENSARIO: 'Acequia es un canal nativo en HD que competirá con dos canales comerciales de la provincia: **Canal 7** (que retransmite la señal de **América TV** y **El Trece**) y **Canal 9** (**Telefe**). Llegamos en el momento justo, cuando se ve un crecimiento en el mapa productor audiovisual local (hay más de 30 productoras independientes en toda la provincia), que ahora tendrá un lugar para exhibir sus producciones'.

Para el lanzamiento está previsto el estreno de una serie de 12 unitarios, seleccionada a través del concurso *Mendoza por Mendocinos*. 'El documental es un formato que manejamos muy bien. Pero queremos capacitarnos en 2014 para producir otros como ficción y entretenimiento, ya que el estándar de producción aquí es muy alto y no queremos ser sólo un canal educativo'.

Acequia está disponible en la plataforma TDA (se han distribuido 10.000 conversores y hay un creciente número de SmartTVs con el receptor integrado en Mendoza), y se está en conversaciones con operadores de TV paga, además del lanzamiento de una página web. 'También queremos tener un transmisor analógico para llegar a la mayoría de los hogares mendocinos'.

'La audiencia ha estado formada por la oferta programática de los canales privados. Nosotros venimos a ofrecer una nueva opción, a darle una propuesta de calidad diferente y local: hay una necesidad de vernos reflejados en la pantalla. El objetivo prioritario es mostrar nuestra cultura y abrir el juego a los productores locales que ahora no tienen espacio en las señales privadas', remarca el directivo.

La mañana será de producción propia con dos noticieros y un magazine, que se complementará con contenidos del **BACUA**, **Encuentro** y **TV Pública**. 'Para 2015 la idea es tener un 50% de producción local, encontrando la manera de atraer a productores de toda la provincia y estando abierto a las coproducciones. En definitiva, recuperar la identidad audiovisual que la provincia nunca tuvo', completa **Biondo**.

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CANAL 10 DE CÓRDOBA



Canal 10 es un canal de televisión abierta que transmite en la frecuencia 10 en la Ciudad de Córdoba, y pertenece a **Servicios de Radio y Televisión de la Universidad Nacional de Córdoba**, el principal grupo de medios públicos del interior de Argentina, con una audiencia distribuida en seis provincias.

Inició transmisiones el 11 de mayo de 1962, siendo el segundo canal abierto que tuvo la provincia. En mayo de 1980 fue el primer canal cordobés en emitir en color gran parte de su programación. Actualmente, retransmite contenidos educativos y periodísticos de las señales nacionales **Canal 7** y **Encuentro**, y desde 2009 amplió de 2,5 a 6 la cantidad de horas de programación dedicadas a los servicios informativos de producción propia.

En el marco de un plan de modernización de estaciones repetidoras que apunta a mejorar la recepción de la señal en el interior de Córdoba, durante 2010 se puso en funcionamiento nuevos equipos en localidades de San Francisco, Villa Nueva, Calamuchita y Bell Ville.

Estrenó varias series producidas en Córdoba en 2011 y ahora está haciendo otro ciclo de estrenos. Fue coproductor de algunas de las series que se estrenaron recientemente, y beneficiado del premio para producir un ciclo de programas de estudio, que llamó *Buenas y santas*, que aún se mantiene en la pantalla.

CANAL 7 DE CHUBUT



Lanzado en 1975, **Canal 7 Rawson** (anteriormente llamado **CHBTB**) es el canal público de la Provincia del Chubut, en la Patagonia argentina. Anteriormente, retransmitía programación del **Canal 13** de Buenos Aires, pero ahora sumó programación propia e incluyó contenidos de la **TV Pública**, **Encuentro**, **Paka Paka** y también, a la vez que se benefició con un premio del INCAA y produjo un ciclo de programas de estudio.

En 2012, durante la gestión del gobernador **Martín Buzzi**, el canal tuvo una transformación con cambios en el logo y la programación. En ese mismo año, el programa matinal *Mañana Express* presentó su primera edición en alta definición. De esa forma se convirtió en el primer programa en incorporar tecnología HD en la región.

De lunes a viernes tiene una barra para niños, *Momento Infantil*, tres ediciones de noticiero en la primera mañana, mediodía y noche, además de distintos programas de producción propia y contenidos del BACUA.

TV UNIVERSIDAD UNLP



El presidente de la Universidad Nacional de La Plata, **Fernando Tauber**, inauguró oficialmente el martes 23 de octubre de 2012 **TV Universidad-Canal 56**, bajo la dirección de **Luciano Sanguinetti**.

UNLP fue la primera casa de estudios del país en contar con un canal de TV con capacidad para transmitir en formato HD y, entre sus objetivos, están: la programación educativa/multimedia destinada a docentes e investigadores universitarios; realizar coproducciones en asociación con productores locales y del exterior; capacitar a docentes en coordinación con el Ministerio de Educación, Ciencia y Técnica y la Dirección General de Cultura y Educación de la Provincia de Buenos Aires.

Emite producciones propias como *Plaza 56*, el magazine de actualidad diario, se emite lunes a viernes de 13hs a 15hs, que cuenta con un financiamiento del INCAA. También trasmite *Futbol Para Todos*, y ha avanzado en diferentes producciones propias —informativos y programas de ficción— para incorporar a la grilla, que completa con contenidos aportados por el BACUA.

LAPACHO TV DE FORMOSA



Creado en 1978, **Lapacho TV Canal 11** está disponible a través de TV abierta analógica, TV abierta digital (Canal 29) y en los principales operadores de TV paga de la provincia. Actualmente, está en plena expansión con una importante renovación tecnológica y edilicia.

Dispone de una Planta Transmisora ubicada en el LR68 de la colonia Formosa, con un transmisor de estado sólido y última generación de 10 Kw de potencia. También están en servicio la repetidora de canal 7 Clorinda que cubre un área radial de aproximadamente 60 Km, y en la localidad de Subteniente Perin funciona un canal comunitario, que actúa como repetidora retransmitiendo la señal de Lapacho.

El universo de posibles televidentes de **Lapacho TV Canal 11** es de aproximadamente 400.000 personas en Formosa, 50.000 residentes del norte de Chaco, 150.000 de localidades paraguayas de los departamentos de Ñeembucú, Central y parte de Presidente Hayes. Además con la transmisión desde el sitio web www.lapachotv.com.ar/vivo alcanza televidentes de distintos lugares del país y del mundo.

Tiene varios programas de producción propio entre los que se destacan *Autos de Carreras* (deportivo), *Desde el Litoral y Inolvidables y algo más* (entretenimiento/variedades), *Informe Crivisqui* y *Cable a Tierra* (ambos periodísticos) y el noticiero local que es líder de audiencia. Además, televisó varias series del plan de fomento del INCAA, y hubo una que marcó la diferencia: *Payé*.



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CAPIT: THE STRENGTHEN OF THE INDEPENDENT PRODUCERS



CAPIT, the chamber of the TV independent producers of Argentina, was founded in 1999 in Buenos Aires, Argentina. At that moment, a small group of companies decided to gather to work together to face the common problems of this activity. The president of the chamber is **Alejandro Borensztein**, who is also the president of the production company **BB/TV**.

It continued growing along with the independent production in Argentina, adding new members and reaching this year 26 companies, including the main ones **Endemol**, **Underground**, **Pol-ka**, **Ideas del Sur**, **Eyeworks**, **Promofilm**, **Cris Morena Group**, **RGB Entertainment**, **GP Media**, **Manda-**

rina, **Dori Media Contenidos**, **LC Accion**, **PPT**, **Non Stop**, **Torneos**, as well as **El Arbol**, **3 de Febrero Vision**, **BB/TV**, **Central Park**, **Carburando**, **El Oso Producciones**, **La Cornisa**, **Kapow**, **Win TV**, **Verenike** and **Express Contenidos**.

All of them represent over the half of hours that Argentine channels broadcast y almost all the hours of their prime time. Moreover, the production companies gathers at **CAPIT** have gone beyond borders and are the main exporters of contents in the world, having sold thousands of formats or ready made and employing over 4.500 people (actors, presenters, directors, journalists, technicians, administrative executives, etc.).



Alejandro Borensztein, president

Since 2009, the chamber has created the "Premios Tato" that recognizes the independent production from Argentina. Its jury its composed for more than 1500 personalities of the industry, including artist, producers, executives, journalists, show runners and technicians from all the areas.

LC ACCION: FOCUS ON TELENÓVELAS

Founded in 1980 by the producer **Enrique Estevanez**, **LC Accion** is an independent integral studio specialized in the production TV programs like *PH*, *In-fieles* and *Desafío Total*, as well as the telenovelas

Amor en custodia, *Herencia de amor*, *Prisionero de tu amor* and one of the top product of TV season 2012/2013: *Candy Love*, co-produced and broadcast on **Telefe**.

The company has its seat in **Estudios Pampa**, a three-story building that houses two studios of 1200m2 fully conditioned and complete outdoor mobile. The building also has a woodworking shop, luggage sets, post-production area, 12 offices, 26 dressing rooms, and locker rooms, makeup and hair.

For 2014, **LC Accion** plans include the production of *Somos Familia*, the new family telenovela developed with **Telefe**, which marks



Broadcast on Telefe, *Candy Love* was one of the main telenovelas in TV season 2012/2013

the return of the telenovela star Gustavo Bermudez; it was written by **Enrique Estevanez**. And another new telenovela with Sebastián Estevanez and Carina Sampini, the protagonists of the successful *Candy Love*, again in association with **Telefe**.



Somos Familia, the new telenovela for 2014

TORNEOS: BRASIL 2014 IN FULL HD & 3D

Torneos, the top sport content production house from Argentina —an one of the leading one in South America—, announced the details of the coverage for the next *Football World Cup Brasil 2014* for the pay TV networks **DirecTV Sports** and **FOX Sports**. It will be the first broadcast in full HD and will have most important events available in 3D.

Marcelo Denti, Operations and Service Production director at **DirecTV Sports**, explains: 'We will do a more panregional coverage in comparison with other World Cups (Germany 2006 and South Africa 2010). The same feed generated from Argentina will be used in other countries of the region.'

Hernan Gonzalez, Production manager, adds: 'DirecTV main channel will be dedicated 24 hours to emits the matches and it will have alternative channels —one for Argentina only— to continue broadcasting other sports events during the World Cup, or to offer two matches at the same time.'

Hernan Bidegain, Production manager at **FOX Sports South Cone**, described: 'We will have a dedicated news channels —as the network does not own the rights to emit the matches— that will began transmissions one week before the tournament start and will finish one week after it.'

It will has 20 mobile units: one in each of the 12 stadiums in Brazil and 8 more in each South American country represented in the tournament. 'We are also working on a prime time daily talk show with some of the most representative personalities from Latin American and the ones that have played World Cups in the past', he completes.



POL-KA: CREATIVITY AND HUMAN RESOURCES

Diego Andrasnik, production director at **Pol-ka Producciones**, one of the main fiction producers in Argentina, stresses to PRENSARIO that creativity and a solid structure are 'key' factors when analyzing the series and telenovelas production process.



Diego Andrasnik, production director

Founded in 1994 by **Adrian Suar** and **Fernando Blanco**, the growth of the company—which has six studios—led from airing one hour a week at the beginning, to the current broadcast of over 10 hours. Since 2000, it belongs to **Grupo Clarin** (55% stake) and develops exclusive content for **El Trece**, Free TV channel of the same group.



Farsantes, the most innovative prime time series

According to **Andrasnik**, the industry is changing, but its the 'proximity' to the viewer what keeps it alive. He states: '**Pol-ka** is going through an interesting moment in the regional market: the company is mature and has good prospects. We have the know-how, a creative head led by Adrian and, above all, a strong internal structure. Our products rely on the human resources we have. Having good resources, a cosmopolitan view of the media and being open to new proposals are our key factors.'

This year the company is well positioned with telenovelas *Solamente vos* and *Farsantes* on **El Trece** prime time and it's preparing a second season of the young TV series *Violetta* for next year with **Disney Latin America**. 'We have several projects, both local and international, and the release of the new strip *Mis amigos de siempre* in October', he concludes.

For the international market, the company provides services to **Disney**, **HBO**, **Fox**, **RCN** y **Televisa**, among others. Recently, it announced an agreement with **Latin World Entertainment (LatinWE)**, through its agent **MediaBiz (Alex Lagomasino)**, for the sale of *Mujeres Asesinas* format, which has its version for the US (*Killer Women*) on **ABC's** prime time.

UNDERGROND, TWO NEW PRODUCTS ON ITS OWN

Underground is one of the most innovative production companies of Argentina. It is the creator of hits as *La-lola*, *Pells*, *Neighbors in war* and *Graduates*, the big hit of the Argentine prime



time in 2012. All of these products were very successful but especially fresh and different from the usual prime time product seen in Latin America.

Though the company is now partially owned by **Endemol Holland** (40%), it co-produces with **Endemol Argentina** and has an alliance with **Telefe**. In Cannes is offering on its own two brand-new products: *Historia Clinica* and *Exploradores de la Quinta Galaxia*.

Alejandro Corniola, director, says: 'They are two special products. *Historia Clinica* is a 13-episodes docu-fiction about the illnesses suffered by 13 personalities of the Argentine story, and the influence they had on their actions (Eva Peron, Peron, *Che* Guevara, San Martín, etc). The program was aired in Canal 9 Mendoza (interior of Argentina) and then in **Telefe**. Now it is a format easy to adapt everywhere, which won important awards and nominations.'



Exploradores de la Quinta Galaxia

Exploradores de la Quinta Galaxia offers a new concept. 'We develop at the same time an online videogame and a TV program. And the plot evolves according to what the games play, and to TV ratings. Its a big challenge because we have to coordinate both in real time, but we are building a 360° multiple-platform product full interactive with young audience. It is too a format great to develop in any territory'.

Graduates is already being produced as a format in Colombia, Chile and Peru. It is a comedy based on 40-year people flashes of the eighties, hooking people remembrances – internationally distributed by **Telefe**.

GP MEDIA

GP Media is one of the first independent production companies from Argentina, born in 1994 by producer **Gaston Portal**. Since July 2009 is associated to **BBC Worldwide** being the exclusive production partner in Latin America. It has produced over 800.000 hours of contents for Pay and Free TV, including fic-

tion series, daily shows, documentaries.

In fiction series, it has always taken the risk with innovative stories, like the last two: *Los Sonicos*, about a music band from the '60, and the dark police series *Babylon*, both broadcasted in **Canal 9**. It has also produced the telefilm *El Salvaje*, a strong story about power.



Babylon, dark police series produced for Canal 9

EYEWORKS: ORIGINAL AND IRREVERENT



Director and producer **Diego Guebel** and the radio and TV presenter **Mario Pergolini** created in 1993 **Cuatro Cabezas**, an original and irreverent TV formats producer. Rapidly, it began take a prestigious place in the local market thanks to TV shows like *Caiga Quien Caiga* (winner of an **Emmy** in 2010 and one of the most exported formats from Argentina), *La Liga* and *Algo Habran Hecho*, among others.

Cuatro Cabezas revolutionized the way of doing TV in Argentina and its contents were exported with great success to different international markets until 2007, when the company was acquired by the dutch group **Eyeworks**, adopting his name.



Diego Guebel, president



Celebrity Splash was broadcast on **Telefe**

Spain and Portugal; it produces annually about 450 hours in Argentina.

Guebel explains: "The strongest products are daily version of **CQC** (*El Trece*) and *Celebrity Splash* (**Telefe**). **CQC** is the most representative format of the producer, with this new version of '40 per day brings us the possibility of reviving the format in the world. We want to continue producing new formats, adding more and more variety of genres and slots, while we seek to increase production hours for Pay TV'.

Besides his work for Free TV, **Eyeworks Argentina** also produces for international channels such as **Discovery**, **MTV**, **HBO**, **Fox**, **TNT** and **History Channel**, among others. It employs 240 people in the country, and a total of 550 considering Brazil, Chile,

DMC BETS ON ARGENTINA

Dori Media Contenidos (DMC) was established in 2006 and one of its first productions was the fiction series *Lalola*, produced by **DMC** based on an idea of **Sebastian Ortega** (*Underground*). Its was sold to over 150 countries in the world and its one of the most adapted fiction series from Argentina (more than 10 versions).

The company has produced the series *Ciega a Citas*, *Amanda O*, and in the last two years is co-producing with **TV Publica** one of the largest success of the state-owned broadcaster in Argentina: *En Terapia*, the adaptation of the Israeli format *Be'Tipul* (adapted by HBO as *In Treatment*), which had two successful seasons. The first one was sold to Spain, Uruguay, among others.

Michal Nashiv, president, explains: "We started to produce in Argentina because its great creative mind, advance production values, the international look of it casts and the competitive costs. Throughout the years, the former went up and become similar to other countries. However, we keep producing hear because the Argentinean product travels well internationally'.

For the future, the executive comments that **DMC** is negotiating a third season of *En Terapia* and its also exploring possibilities of producing another daily drama in the country in 2014.



Michal Nashiv, president



Dori Media co-produced with TV Publica two successful seasons of *En Terapia*

IDEAS DEL SUR: FOCUS ON ENTERTAINMENT BUSINESS

Mariano Elizondo, CEO at **Ideas del Sur**, one of the leading entertainment production companies from Argentina, describes to **PRENSARIO**: "Our formats have always had an international market that has accepted and produced them locally'.

In fiction, the company has developed comedy telenovelas like *Los Roldan* (sold to Mexico, Chile, Colombia, Greece, Russia) and teen telenovelas like *Patito Feo* (a series that was commercialized in Latin America and Europe, and had its own version in Mexico).

In 2012, **Ideas del Sur** developed over 1,500

hours in the local market and sold the format *Baila Pais* in Mexico, Brazil, Ecuador, China and other countries. 'Even when we have a history in fiction, in recent years we have focused almost 100% into the entertainment business, which was aired during all week-days', adds **Elizondo**.

For next year, the producer is planning a relaunch of *Show Match*, an entertainment show hosted by **Marcelo Tinelli** —owner of Ideas with 70% of the shares— with over 20 years in local TV, and to generate more entertainment formats for prime time. 'At the same time we

are developing a teen telenovela format for **Televisa**', he concludes.

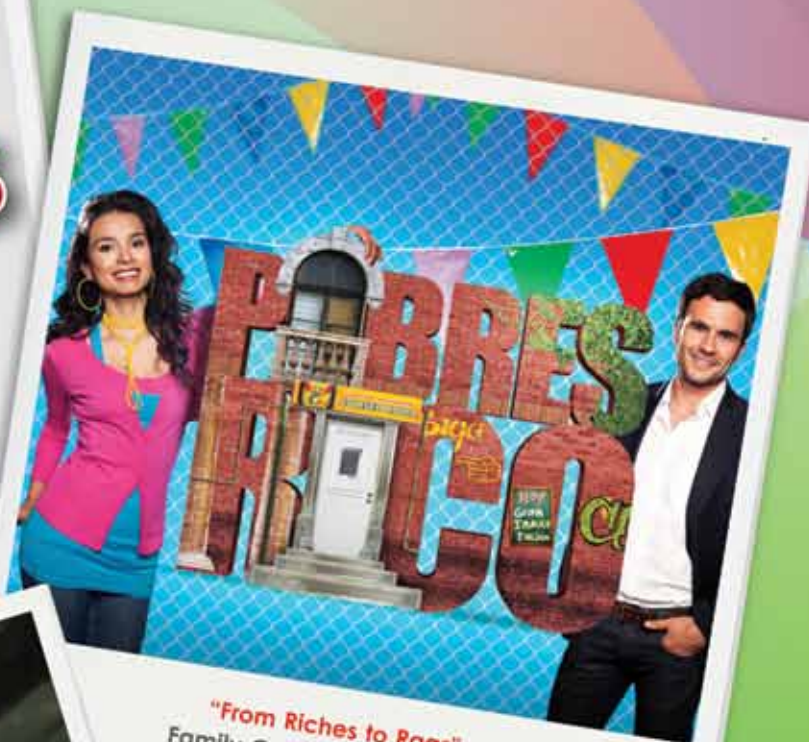
Mariano Elizondo, CEO of Ideas del Sur



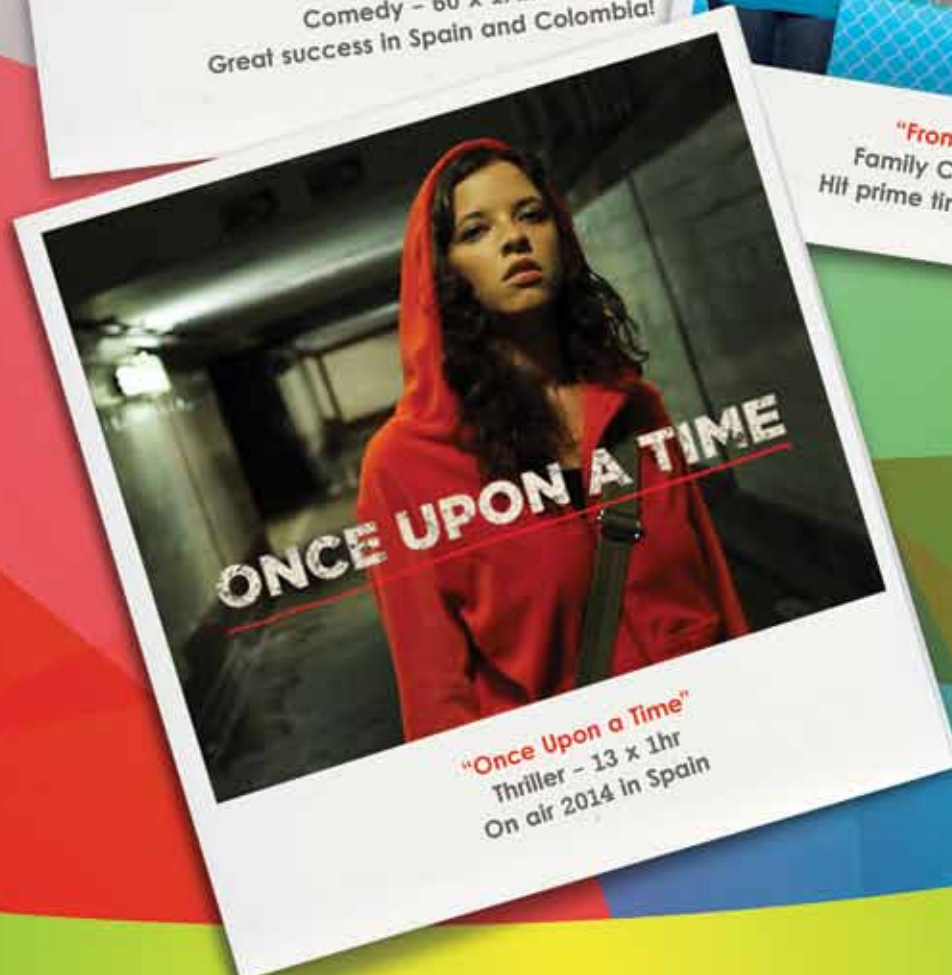
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PROMOFILM/PROMTV: PRODUCTION + AUDIOVISUAL SERVICES

Promofilm was one of the first independent production company launched in Argentina in 1990. It belongs to **Grupo Imagina** (Spain), a leading audiovisual service providers in Europe and other parts of the world. **Jose D'Amato** is the representative of **Grupo Imagina** and **Mediapro** in Latin America, based in Argentina where apart from **Promofilm**, it operates **PromTV**.

He describes: 'We add value to the projects through the know-how and the experience that gives us being part of a global company that participate in the start up of networks like **Al Jazeera**, **Gol TV**, **La Sexta**, **Marca TV** and **Barca TV**, among others.'

With offices in Argentina, Spain and US, **Promofilm** is specialized in variety, reality and entertainment shows (*Expedicion Rob-*

inson, *Fort Boyard*) having produced formats for the international market such as *Survivor* (22 versions), *Temptation Island* (5 versions) and *El Conquistador del fin del Mundo*, which will have a new season this year shot in Patagonia for **Canal Vasco**, where is a leading show.

Prom TV provides audiovisual production services, design and start up services for new thematic channels. In Argentina it works mainly with **INCAA** for its DTT channel **INCAA TV**, and for the sport network **ESPN**, for who it has developed the *Mediacenter*, a 3-studios center with 4 location rooms, a post-producción room, satellite reception and signal distribution as well as two radio studios (**ESPN Radio Rivadavia AM** and **ESPN 107.9 FM**).



Jose D'Amato, representative of Imagina Group and Mediapro in Latin America



PromTV provided the production services for the emission of the Martin Fierro Awards 2013

'We operate one of the most modern external production mobile in Latin America—European design—which has helped us to broadcast the Martin Fierro Awards (**Telefe**) and the designation of Tokyo as the next Olympic city in 2020 (**TVE Spain**) from Buenos Aires', completes **D'Amato**.

RGB: TEEN CONTENT FOR THE WORLD

Since its creation in 2000 by **Gustavo Yankelevich** and **Victor Gonzalez**, **RGB Entertainment** has been characterized by the development of teen content in alliance with **Cris Morena Group**. With a permanent staff of creative directors, producers, writers and technicians, the company creates, produces and sells full audiovisual content (TV, movies, music, shows) both for the local and the international market.



With offices in Buenos Aires and Sao Paulo, **RGB** has commercialized through different distributors TV shows with international success, including the success teen telenovelas *Tiny Angeles*, *Flinderella* and *Teen Angeles*. It has also produced live shows of those properties and *Highschool Musical*, among many others. Its products were sold to Spain, Portugal, Mexico, Brazil, Chile, Venezuela and Israel, etc.

CENTRAL PARK: CUSTOMIZED PRODUCTS



Celina Amadeo, CEO

Founded in 2000, **Central Park Productions** is a content producer for local and international market, with three studios and a full production team lead by **Celina Amadeo**, CEO. Among its highlights are the production of the multiplatform fiction telenovela *Amanda O* and the daily series *Lalola*, which was sold to over 150 countries and won the "Martin Fierro de Oro" (Argentina).

It also provides production services for customized products. It rents studios, lights for indoor and outdoor, postproduction facilities, equipment staging and technical support, with two fully independent digital controls with HD capability. In its studios were recorded local programs like *Sorpresa y 1/2*, *Sabado Bus*, *La Noche del 10* and *Patito Feo*.

EL ARBOL: MULTIMEDIA PRODUCTS

Founded in 2010 by actors **Pablo Echarri**, **Martin Seefeld** and producer **Ronnie Amendolara**, **El Arbol** is a multimedia production company based in Buenos Aires. In 2011, it premiered its first telenovela for late prime time, *El*

Elegido, which won six Martin Fierro Awards, including "Best Telenovela". Last year, **El Arbol** co-produced with **Endemol** for **Telefe** the telenovela *Mi Amor*, an adaptation of the Argentine telenovela *Naranja y Media* (1997).



Actors Pablo Echarri and Martin Seefeld (extremes) and producer Ronnie Amendolara

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Smilehood

Format:
60 x 7 minutes
20 x 22 minutes

Genre:
Educational animated
series

EXPOTOONS = TRANSMEDIA



Rosanna Manfredi, president at Encuadre and Expotoons

Rosanna Manfredi, president at **Encuadre**, and president & founder at **Expotoons**—the leading animation festival in Latin America—, describes to **PRENSARIO**: 'Argentine animation is in the best moment of its history. The quality and quantity of local productions indicates that the country is well-qualified to export production capabilities.'

Since 2009, many projects were selected to start co-productions with international companies and many of those deals were closed during **Expotoons**. 'There is an increasing interest from countries like Brazil, Korea, India, France and Spain, among others to co-produce with Argentina. But this is not the main goal, its just an example of the great moment we are going through. We need to continue building bridges with the international players,' says **Manfredi**.

Metegol, the animated movie from Award-winning director **Juan Jose Campanella**—a USD 20 million budget— has been a milestone for the local industry. The executive highlights that is very important to have a festival only for animation from Argentina to the world.

'Expotoons is supported by **INCAA** and **Fundacion Export.ar**. Another example of the support to animation is the participation at the Annecy Festival of the **Argentine Industrial Union (UIA)**, who attend the fair with the Foreign Office and an Argentine delegation,' she adds.

For Expotoons 7th edition, there are many news: 'We target global participants and we aim to be a more federal trade show. That's why we organized a second 3-days event in Mendoza province with 4 international participants, 11 conferences and the pre release of *Planes* from **Disney/Pixar**, apart from the "reel day" with producers from Mendoza and San Juan provinces showing their projects and services.'

For the Buenos Aires-based edition (November 13-15) it will be hosted the *Gamejam*, which gathers fans and professionals to develop a videogame during the three days of the show. 'Our focus will be everything related to transmedia, multiplatform and interactive in animated products. We will have workshops, co-production forums and conference with experts,' completes **Manfredi**.



Award-winning director Juan Jose Campanella produced and directed the animated movie *Metegol* the most expensive of the Argentine history, which is an example of success of the local animation industry



City Hunters, an animated series from Encuadre, Manfredi's animation production company

UIPAA: READY TO FACE THE CHALLENGE

The **Argentine Association of Animation and Transmedia Producers (UIPAA)** gathers over 40 audiovisual, animation, transmedia, audiovisual arts, VFX, interactive & experience design producers and production studios and seeks to promote the industry in the international marketplace.

'We work together with **INCAA** to develop strategies for our sector, placing the animation business at the center of the Argentinean new rising creative industries. We also provide professional assessment on study plans for local universities and educational institutions focusing on the international needs,' explains **Claudio Grandinetti**, president.

'Argentina has an enormous potential with great artistic and professional ability to suit different cultural needs and also for the value of the stories we have to tell. We are currently living in conditions of sustained economical growth and we are confident in the creative talent that we can offer.'

The local film industry and the advertising creative talent have been playing a 'fundamental role' in our identity, he says and adds: 'Conditions are given for us to supply turn-key projects, ideas and service solutions to even more customers in the international market. We are ready to face the challenge'. One of the greatest examples are *Metegol* (**Juan Jose Campanella**), sold to more than 50 countries and in which 150 professionals worked

for over three years; it was one of the highest grossing films in the country. And **Smilehood Studio**' preschool series *Plim Plim*, *Hero's heart*, which is currently on air on **Discovery Familia (USA)**.

Grandinetti says: 'We are proud of all the winner projects of the First National Animated Series Contest for the International Market, co-organized with **INCAA**: *Matti & Rocco*, *Mystery Network*, *Martian & Pulpet* and *Maggie Boo* that participate at MIPJunior and MIPCOM. Our intention is to become the gateway to the Latin American animation industry, attracting Asian and European buyers. We need to introduce our catalog (+30 projects) to encourage the international distribution; look for co-production agreements; and strengthen ties with organizations related to our industry,' he completes.

Mystery Network is one of the winner projects of the First National Animated Series Contest for the International Market co-organized with INCAA



Claudio Grandinetti, president



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It means adapting to the changes of the **future**
To **grow** means to expand by **Joining forces**

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Programas educativos Musicales Transmedia + reconocimiento nacional e internacional
[Japan Prize, NY festival, Emmy Digital, Telly Awards, Prix Jeunesse, Martín Fierro]

CAPPA: SMEs WITH STRONG POTENTIAL FOR THE INTERNATIONAL MARKET

Founded in 2011, **CAPPA** is the chamber of small and medium-sized audiovisual producers from Argentina that gathers over 20 companies, whose majority produces educational and cultural contents for the Argentine public TV networks like **Canal 7-TV Publica**, **Encuentro** and **Pakapaka**.

'In a context of a strong presence of the State in the audiovisual sector, each production companies at **CAPPA** have been working hard to generate a sustainable industry in a small-medium scale of production. The grow was not only in each company, but as a group with a bigger representation in Buenos Aires and other regions of the country', explains **Sebastian Mignogna**, president at the chamber and at **El Perro en la Luna**.

Between October and November 2012, the organization has done a large internal research (16 producers participated) in order to know better who is represented at **CAPPA** and which are the main characteristics: 87.5% of the companies are not owners of the building where they work and 75% of them do they productions in a space lower than 200 square meters.

100% of them offer production services, while 93.8% offer pre-production and 87.5% post-production services. The main genre they develop and produce is short programs/series (86.7%) followed by institutional films (66.7%), advertising film (53.3%), films and short programs/animation series (40%) and animated films (13.3%).

62% of the producers consulted hire between 5 to 18 temporary employees per project for public entities (mostly production companies with 60-100 square meters);



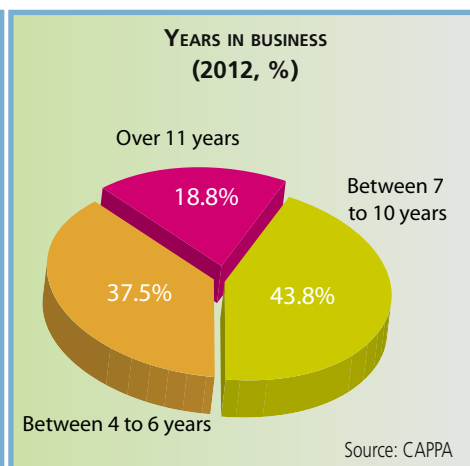
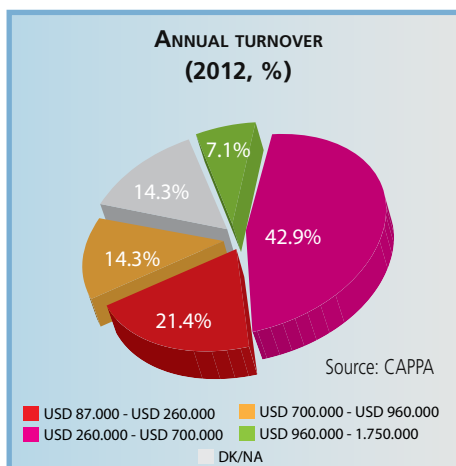
Sebastian Mignogna, president, with CAPPA representatives

42.9% of the companies have an annual turnover between USD 265,000 and 700,000 (2012).

For half of **CAPPA** members the works for public entities represents between 51% and 75% of its annual turnover. 'This figures demonstrate the need of many of us to expand our customer base, looking for private companies and becoming independent from

a State that today is the only player that can guarantee our work', adds **Mignogna**.

'The creation of **CAPPA** allowed us to have a better dialogue with the main authorities of the audiovisual industry: the trade Union, **INCAA**, the Ministry of Industry, the public networks (**Encuentro**, etc.), watchdog **AFSCA** and with financial entities (banks, etc.)', he completes.



NATIVA: 'ARTISTIC AND TECHNICAL QUALITY DEFINE US'

Since its founding in 2001, **Nativa Productions** has produced over 3,000 hours in the Americas and in several countries in Europe and Asia. 'Artistic and technical quality is what defines our products, made according to the needs of each channel', says **Karina Castellano**, content director.

Among its recent productions include the youth magazine *Una tarde cualquiera*

(**TV Publica**), *Super Humanos LatAm* (an adaptation for **The History Channel Latin America**), *Maravillas Modernas*, *La memoria Digital* (**The History Channel**), three seasons of *Taste It* (**Glitz**) and *Continuará... la Historia de la Historieta* (**Encuentro**).

Nativa is currently seeking to generate new partnerships for the development of new formats.



Karina Castellano, content director

EL OSO: JOURNALISTIC, CULTURAL AND SCIENCE

Founded by **Claudio Martinez** in 2002, the journalistic, cultural and science content producer **El Oso Producciones** has produced over 1,500 hours of Free TV and Pay TV in different formats and has received more than 35 awards including 7 Martin Fierro, 11 Fund TV and 3 Tato's Awards.

Among the most popular TV cycles are the journalistic *Palabras más, palabras menos* (**Todo Noticias**) and science programs *Industria Argentina* (**TV Publica**) and *Alterados por Pi* (**Encuentro**) with

6 and 10 seasons, respectively. It also has a division dedicated specifically to the realization of corporate videos and commercials with customers like **YPF, McDonalds, Fiat, Edesur, Aluar, Pluspetrol**, among others.

Besides continuing with new cycles of *Científicos* and *AxPi*, El Oso is actually developing several projects including a reality show, a program of sports and documentary analysis of economics and technology.



Alterados por Pi, for **Encuentro**
Claudio Martinez, founder



MAGOYA FILMS: DOCS & MOVIES

Founded in 1997 by **Sebastian Schindel, Fernando Molnar** and **Nicolas Batlle**, **Magoya Films** is a film and TV producer specialized in documentaries. Among their top productions are the film *Mundo Alas* and the series *Una Gira Diferente*, produced for **Encuentro**.

Its series and films have been broadcast at **TV Publica** (*Entre Horas*), **INCAA TV** (*Belleza interior*) and **Canal Encuentro** (*Pueblos Originarios: Tobas, Cuerpos Metálicos*, etc.). **Magoya Films** is currently in pre-production of the **Schindel's**

film *El Patrón*, radiografía de un crimen.



magoya films

Nicolas Batlle,
founder/partner

EL PERRO EN LA LUNA: EDUCATIONAL CONTENT

El Perro en la Luna is a SMEs audiovisual company launched in 2004 and lead by **Sebastian Mignogna**, president. It is considered a pioneer in creating entertaining and original formats, such as cultural and educational contents for public TV networks like **Encuentro y Pakapaka**.

'We have produced over 25 series and 800 hours. For **Encuentro** we did several series, while for **Pakapaka** we generated *The Amazing Journey of Zamba*, a children's animation series (65x'28) that also has a musical play and a thematic park; it has over 7 million of visits in its website. We have also provided post-production services for Argentine films and production services for pay TV networks (**MTV, Cosmopolitan**, etc.).' 'In Cannes we aim to show our works to producers and broadcasters from the international market, including our new animated series *Siesta Z*. And we are also promoting *saga*, an original online social platform', he completes.



Siesta Z is one of the series **El Perro en la Luna** is promoting in Cannes

Sebastian Mignogna, president



MULATA FILMS: AWARD-WINNING SERIES

Mulata Films is an Argentinian company that's been generating innovative audiovisual formats for the last ten years. 'We are a group of creative, passionate, and self-demanding young professionals that love what we do, and strongly believe in new ways of storytelling to offer cultural and educational contents in an entertainment context. That's what we call "doing the Mulata!"', explains **Pablo Giles**, president.

'Having produced over 13 TV shows that aired in the last two years, we received 10 national and international prizes and recognitions, including the 2012 *Japan Prize*, a second place in the last *Ibero-American Prix Jeunesse*, and recent a nomination to the first International Emmy Kids Awards. We are delighted to be part of MIPCOM

2013 and happy to share our work with so many talented colleagues we admire from all over the world', he completes.

Mentira la verdad, an award-winning series produced for **Encuentro**



A&E: ARGENTINA, TECHNICAL QUALITY



Miguel Brailovsky, SVP Programming, H2 and History Latin America,

Miguel Brailovsky, SVP Programming, H2 and History for Latin America, describes to PRENSARIO: 'Technical quality, low production costs and variety of scenarios, makes Argentina one of the most productive territory in the region, but some times being located far from Europe and US generates high cost in the logistics.'

'Our team in Argentina coordinates projects and produces contents for all our brands throughout Latin America. The quality and quantity of TV talents guarantee the international standard our channels require. We also have an exclusive deal with **A+E Networks** for the international distribution of original productions made in the region.'

'Original productions are becoming a fundamental and integrated component in the international profile of the program. This year, we have premiered the series *O Infiltrado* in Brazil, *Contacto Extraterrestre*, which was the most watched series on **History** Latin America in 2013, and *Milagros Inesperados* that returns with a new season,' adds **Brailovsky**.

The company expects to consolidate the content production in the region in order to have the same results from a series produced in the US or Latin America. 'We are getting a great feedback from the audience. We have launched the new network **H2**, which complements and expands **History** experience; we are growing in distribution, as well,' he remarks.

'We also have ambitious plans for digital media. We believe that nowadays our brands represent an experience that goes far beyond the TV screen, so we are focused on understanding the new habits and standards on content consumption in all possible ways,' concludes the executive.



Damian Kirzner

NEW SOCK: TRANSMEDIA FORMATS

Damian Kirzner is an Argentine director and content producer that has worked in the country during the last 25 years. Five years ago, he created **New Sock**, dedicated to the creation of *transmedia* and TV formats. In 2013, he was finalist at the Emmy Digital Awards for its format *All Connected*, which **Comarex** (Mexico) distributed internationally.

Explains **Kirzner**: 'Argentina has a highly compet-

BONDIS, CONTENT MANAGEMENT & LIVE SHOWS

Bondis Entertainment is a new company based in Argentina, focused on content and brand management, including creation, development and production of original products as well as licensed brands, the latter especially by producing live shows. At Mipcom, it brings scripts and pilots on new projects, looking for co-production partners, particularly in Europe.



The Little Prince

Bondis is strongly focused on representing brands in the region, not as a licensing agent, rather treating third-party properties as their own, emphasizing on brand guidelines and look and feel of characters, based on their great expertise as content creators and producers.

Marcelo Chao, CEO, have vast experience in multiple areas: content, production, distribution and sales; **Ronnie Amendolara**, International Sales director; **Miguel Cuberos**, partner/VP new business development; **Marta Cogorno**, director AdSales and promotions; **Alejandra Giaccio**, production director; and **Solveig Madsen**, business management and development.

'Major broadcasters and pay TV channels need fresh, innovative content to differentiate from competitors. This is our core and we are convinced of the difference we can make for each brand,' they agree, and add: 'Regarding third-party properties, we want to partner up with companies who have not explored Latin America and we could contribute to develop their business in the region.'

At Mipcom, it offers *Urban Magic*, 3-minute interstitials on tricks and illusions; and *DJ Freddy*, the story of a female DJ that falls in love with a graffiti freak chased by the law. **Bondis** has closed a creative agreement to oversee these projects with **Jose Luis Massa**, who has been involved in the creation of projects such as *Frecuencia 04*, *Peter Punk* and *Sueña Conmigo*.

In live entertainment, the company is developing *The Little Prince* in Argentina, Chile, Central America and Mexico. Though the company mainly focuses on twin and teen content, it is also exploring adult targeted projects, starting with the creation of interstitials such as *Ser Mujer*.



Urban Magic



POLAR STAR

Como miembros de la Cámara Argentina de
Exportadores Audiovisuales nos complace que Argentina
haya sido designado País de Honor en Mipcom 2013



PIMA: FROM MENDOZA TO THE WORLD

Productores Independientes Mendoza Audiovisual (PIMA) is an association that promotes the audiovisual productions in the province inward (create more jobs and economic growth for the producers companies) and outward, helping to the different producers companies to export its content.

'We believe it's necessary to build the *Mendoza Audiovisual's* brand to give us identity and culture as a collective weight', explains **Cristian Pellegrini**, president of PIMA, and he adds: 'We will participate for the second time at MIPCOM to position our catalogue, while we seek to generate business opportunities with TV channels, sales agents and co-producers of other continents.'

At MIPCOM 2012 it was sold one feature film and a series for the US market and other three series are in negotiations for Latin

America. 'The province a valuable audiovisual capital that grows every year and it's mainly composed of feature films, TV series, documentaries, shorts and new formats', remarks **Pellegrini**.

PIMA offers several formats, such as TV series (documentaries and fictions), feature films, reflecting cultural life in one of the most beautiful provinces of Argentina, where the good sun and good wines are their identity card to the world. It also offers itself as the association gathering international producers and co-productions between with local producers, making regional co-productions possible. Pellegrini is also the co-production Manager at **Acequia** channel, Mendoza public TV: 'We are looking for associated producers to generate regional and local contents', he completes.



Cristian Pellegrini, president



CINE CON VECINOS: AUDIOVISUAL ALTERNATIVE



Julio Midu and Fabio Junco recently met Meli Peña, director at new Public TV from Paraguay, Paraguay HD

Cine con Vecinos was created two decades ago in the city of Saladillo (in the interior of Buenos Aires) by filmmakers **Julio Midú** and **Fabio Junco**, who explains: 'It's a community alternative to boost filmmaking from increasing access to new digital technologies'.

Saladillo's neighbors have already starred in over 20 feature films and dozens of short films. **Cine con Vecinos Foundation** also promotes performing fictional audiovisual works in different parts of the country with neighbors as actors and the support of the **Gerencia de Acción Federal del INCAA**.

Every year is made in Saladillo the **Festival Nacional de Cine con Vecinos**, whose tenth edition will be from 2 to 9 November, with the assistance of amateur filmmakers and students who will exhibit independent films. 'The Fundacion created the site **fundacinevecinos.org.ar** to make available online and free short films with neighbors around the country and some feature films. There were almost 400 registered during the previous 9 Festival', complete Midú and Junco.

Recently, the foundation met **Meli Peña**, director at new Public TV from Paraguay, **Paraguay HD** in order to cooperate in the future in audiovisual projects.

CORDOBA PRODUCE: REGIONAL DISTRIBUTOR

Cordoba Produce is an audiovisual product and service exporter group born in April 2013 as a result of work carried out for over two years by local Cordoba province. It's integrated by **440 Estudio de Grabación y Productora de Audio, Atrox Fábrica de Imágenes, Bonaparte Cine, Falco Cine, Germina Films/Jaque Productora, La Ventana Cine Itinerante, Malevo Films y Prisma Cine**.



It was created in order to expand the audiovisual market in the province and the region. It has a catalog that offers series (*La 40, Vuelo de Cabotaje*), documentaries (*El Che Cordobés, El Cordobazo*) and series of fictions as *La Purga, Eden* (13 episodes), *Las otras Ponce* and *Collage* (8 episodes) issued in **Canal 10** from Cordoba, **Encuentro**, and through the TDA in different provinces. Some of them have been sold to U.S. during **VenTV 2011**.

The group participates in institutional missions at MICA and DocMontevideo, in Uruguay, while attending MIPCOM, FyMTI and Ventana Sur, both in Buenos Aires later this year. And is preparing an inverse trading mission focused in advertising sector. It's working on training companies, betting on strengthening the various projects, and seeks to establish links with institutions and companies in the private and public sector, planning new activities for 2014/2015.



★ Telenovela 120 x 45'

#DJFreddy

★ BONDIS ENTERTAINMENT ★ PRESENTA

URBAN
MAGIC



★ Interstitials 40 x 3'

ARTEAR: SERIES WITH TWIST

Artear (Argentina), the multimedia company owned by one of the leading media conglomerate from Argentina **Grupo Clarin**, highlights through its international division **Artear Internacional** at MIPCOM a good variety of series with twist for late prime time, as well as telenovelas and documentaries.

Among the highlighted products is *The Brave Ones* (218x'60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town. In *Compulsive Times* (14x'60) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. And *Wolf* (55x'60) tells

Wolf, fantasy



the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf.

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 during its emission in 2012, when it won the Golden Martin Fierro, the main award of Argentine TV.

Other new series is the cooking program *Boulangerie* (39x'26), in which two French pastry chefs reveal different techniques and recipes different delicacies baked in their traditional firewood oven.

Lastly, the documentary line up is headed by *Hotels and Spas of Latin America* (13x'26), a series that visits the most important hotels and restaurants in Latin America and explores amazing spots; and *Legacies* (13x'26), the story of important historical figures revealed through written testament. Each episode looks into a specific biography and



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Luciana Egurrola, Senior Sales Executive

shares the circumstances in which the will was written, the inheritors reactions and the effects in public opinion.

The Brave Ones, classic telenovela



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MULATA FILMS

TELEFE: BIG INTERNATIONAL LAUNCH OF *ALLIES*

Telefe International (Argentina) highlights in Cannes *Allies* (150x'60), the brand-new teen series co-produced with **Cris Morena Group**. On Tuesday 8 at 1pm in the Auditorium K - Level 4, **Tomas Yankelevich**, director of Global Contents at **Telefe Group**, and **Cris Morena**, CEO at CMG, host a screening about this multiplatform series.

Telefe has signed an agreement with **Fox International Channels Latin America** to simultaneously emit this series on **FOX** — while its on free TV and with webisodes available on www.telefe.com/aliados—, becoming the first product that combines these three platforms.

Another highlight product is *Neighbors at War* (150x'60), the brand-new comedy

Allies, teen multiplatforms series

telenovela co-produced with **Underground** and **Endemol**, the same creative team that brought the 2012 hit, *Graduates*. *Stories From The Heart* (30x'60) is an episodic series with a rotating cast registering in **Telefe** an average 30.2% share. *Ramirez* (13x'60) is a police series produced by **Media Networks** and **Imizu Internacional** in Peru, which was sold to **Teleamazonas** (Ecuador), pan regional pay TV networks, US Hispanic and Central America.

Lastly, the #1 program of the Argentinean market in 2012 with an average share of 47%, *Graduates* (120x'60), and *Candy Love* (150x'60), a classic telenovela produced with **LCA Producciones** with an average of 19 rating points and a 44% share. *Candy Love* and *Graduates* were sold in Bolivia, Panama, Nicaragua and pan regional, as well as the former deals in Colombia, Mexico and Chile.

Graduates is being adapted in Chile, Colombia and Mexico and it has also been optioned in China, The Netherlands, Poland and France. **Claudio Ipolitti**, director of International Bussines at **Telefe**, describes: 'Our plan is to continue intensifying our interna-

Booth #RSV14



Claudio Ipolitti, director of International Bussines

tional partnerships: the number of international companies added to our projects has increased in countries like Turkey, Korea and Latin America.'

Neighbors at War, co-produced with Endemol and Undergroud




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OnTV: UNIVERSAL STORIES

Founded in 2010 by **Claudio Villarruel** and **Bernarda Llorente**, OnTV seeks to create content with its own identity and promote projects that narrate stories based on universal social issues.

Villarruel describes to PRENSARIO: 'First of all, we try to think about what message we want to transmit and then we try to give that stories our own style, but always trying to make products that work universally. According to the executive, even when the evolution of technology and digitization changed the way that channels produce content some ideas 'cannot be produced for second screens'.

'We truly believe that we have the chance to bet in less competitive contents but targeted to the audience that we want to reach, telling stories in the way that we want to', adds

Llorente.

Currently, the company is shooting the series *Santos & Pecadores* (Television por la Justicia), a 13-episodes unitary that will be broadcast in **Canal 9** Argentina that finishes the cycle of Emmy winning stories, *Television por la Identidad* (2008) and *Television por la Inclusion* (2012).

'The series presents typical cases of universal problems between justice and injustice', agree the executives, who adds that they are also producing the late night show *El Mundo desde Abajo*, which will premier on for **TBS veryfunny** (Turner Latin America) in October.

Since its foundation, **OnTV** has produced over 10 programs and is now developing a 60-episode soap opera and a movie based in



Bernarda Llorente and Claudio Villarruel, founders and partners at OnTV



Santos & Pecadores, the new 13-series for Canal 9

the story of Victoria Montenegro, a child kidnapped during the last dictatorship in Argentina. Apart from highlighting the productions *Santos & Pecadores* and *El Mundo desde Abajo* at MIPCOM, **OnTV** introduces a screening and history of **360TV**, the first HD networks deployed in 2011 for the Argentine DTT platform **TDA**.

CMD: '360° EXPERIENCE FROM DIGITAL TO TV'

CMD, a company dedicated to digital business that belongs to **Grupo Clarin**, decided to bet in TV content to complete its 360° experience. **Marcelo Liberini**, COO, highlights to PRENSARIO: 'Different from other companies, we come from inside the digital market to the TV experience'.

The first TV experience was the production of the 3D animated series *Gaturro* (20x'3), to be presented at MIPCOM in a panel as a speaker at *MipJunior* under the thematic

"Content 360".

CMD is also producing *Krakatoa* (42x'11), a transmedia content focused on the teen audience, and a new series called *Rejected* (42x'11). **Liberini** completes: 'Being us a digital company, when we interact with kids content properties we seek products that can have a integrated development. We arrive to MIPCOM with two or three important negotiating agreements in Latin America, Europe and Asia'.



Mariano Chiesa, *Gaturro* voice, Nik, the creator, and Marcelo Liberini, COO of CMD

YAIR DORI, DIFFERENT AND HIGH-END

Yair Dori Corp (Argentina), the distribution company of **Yair Dori**, provides to the international content market high-end productions with a different way of story telling and strong commercial push. At MIPCOM, introduces *Couch Stories* (26x'30), a psychology series based on the best seller of the psychotherapist Gabriel Rolon, and *Signals* (120x'60), a multiplatform teen series.

Dori highlights: 'Our company arises from the need of a new TV model, based on three fundamental facts: entertainment, information and education. We want to generate an upper break in the fiction market'.

Carolina Vespa, head of Production & Contents, and **Nora Seoane**, head of sales, add: 'We are evolving faster than we expected.

Couch Stories was broadcast in **Telefe** Argentina, **Canal 10** Uruguay (co-producer of the project) and **IBA**, the public channel of Israel. *Signals* will have 120 episodes in the first season and it is planned a second one later. We have offices in Argentina, Brazil, Uruguay, London and Israel'.

Vespa completes: 'We produce social responsibility contents with innovative appeal and way of telling the stories. *Couch Stories* goes deep in the human being with a strengthening message, while *Signals* provides an independent story development for Internet and mobile, full interactive and complementary to TV... this is a real multiplatform teen series. Two free TV channels in Italy are requiring the TV series'.

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Yair Dori



Signals

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FIC, RISKY AND INNOVATIVE

Fox International Channels Latin America (FIC) arrives to MIPCOM to exhibit its brand-new series and with the expectation to find new partners to continue increasing the co-production deals, in which the company has been putting special emphasis in the last months.

Jorge Stamadianos, SVP of Development, highlights to **PRENSARIO**: 'Creating and producing risky and innovative original products is what makes us different from our competitors. This year one of the biggest bet is *Cumbia Ninja*, a drama/teen series produced in Colombia for **FOX** with actors from different parts of Latin America, in which local music is for first time the centerpiece of the story'.

During the series premier, **FOX** become #1 network in Argentina (6.56 rating points, +36% of the main competitor), Chile (4 points, +72%), Mexico (3.54 points, +258%) and Peru (2.2 points, +44%) in the target 12-

17 (male-female) and Colombia (1.14 points, 75%), in the target 18-49 (male-female). Over 15 millions of videoclips have been watched online, and *Cumbia Ninja* was trending topic in social networks.

FIC has many projects in various stages of development or pre-production, which will begin over the coming months. 'We are producing unitaries but always trying to make products that can be developed in more than one season, or at least two', adds the executive', adds Stamadianos.

The company has recently signed an agreement with **Argos TV** and **Cadenatres** from Mexico to generate more than 800 hours of original contents—including the series *Infames*, *El Octavo Mandamiento*, *Fortuna*, *Dos Lucas* plus 3 more series—that will be emitted by **MundoFox** in the US (free TV) and Latin America, where the network will be released next month (pay TV). In Mexico, **Cadenatres** will be the broadcaster.



Jorge Stamadianos, SVP of Development at Fox International Channels Latin America



Cumbia Ninja, the most recent series produced in Colombia and premiered in September for all Latin America

Stamadianos completes: 'During MIPCOM we have scheduled several meetings with different producers and networks from Latin America of which we hope to get new products, specially risky projects'.

DISTRIBUIDORAS



Telefilms: Tomás Darcyl y Humberto Delmas, de pie; Ricardo Costianovsky y Alejandro Carballo, sentados

Más allá de las compañías mencionadas en esta edición, hay otras empresas argentinas que se destacan fuerte en el mercado internacional de contenidos, como por ejemplo las distribuidoras 'all rights' de blockbusters de cine para América Latina, **Telefilms** y **Ledafilms**. Como son empresas de neto perfil internacional, sus notas pueden ser leídas aparte en nuestra edición central de Mipcom 2013.



Ledafilms: Pedro Leda, Moira McNamara, Gabriela López y Fernando Paduczak

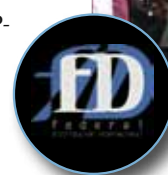
FEDERAL DISTRIBUCION: A TRUE SHOWCASE OF ARGENTINA

Federal Distribucion Internacional is a new independent Argentine content distributor, looking for a quick insertion in the international market by offering more than 1,000 hours of contents. It's composed by over 60 production companies from all the country and it's receiving the advice from renowned consultant **Alejandro Parra**.

'We have gathered a great variety of materials, which can be easily adapted: anthology series ('26), and series of 4, 8 and 16 episodes ('26 or '48). We also have a long list of projects currently being developed, as well as scripts, and finished feature films', it was explained to **Prensario**.

Is supported by the Argentine Government and its main goal is to become visible in the major international markets, with MIPCOM and NATPE being the top-priority. Some of its representatives are **Marcel Czombos** (North East), **Pepe Tobal**, **Paola Suarez** and **Pablo Testoni** (Center), **Paula Kuschnir** and **Mariel Bomczuk** (North East), **Nestor Tato Mendoza** and **Cristian Pellegrini** (East), and **Lara Decuzzi** and **Alex Tossenber** (Patagonia).

The newly-created company distributes its contents in full HD for all platforms and formats, including a catalogue of 350 hours of fiction series (2x'48 or 13x'48), 150 hours



Federal Distribucion represents production companies from the north, south, center and east of Argentina

of animation aimed at various target audiences, and 550 hours of documentaries about different themes. 'We are targeting screens in USA, Europe and Asia, among others', they complete.

POLAR STAR: ACTION FILMS AND MINISERIES



Carlos Kargauer, Sergio Sessa, Cristian Sessa y Diego Kargauer

Polar Star was founded in Buenos Aires in 1991 and for more than 20 years has distributed first class films through Latin America for all kind of platforms. Its catalogue includes more than 500 film titles and 300 hours of series and miniseries.

Carlos Kargauer and **Sergio Sessa**, partners, explain: 'We are making an important bet on action films and series with high budg-

es. There are more than 500 movies in our catalogue including eight Academy Awards winners, such as *The Hurt Locker*, *Crash*, *Juno*, *Slumdog Millionaire*, among others.'

The distributor is also a referent in Latin America on action series starred by Hollywood stars. **Diego Kargauer** and **Cristian Sessa**, say: 'Our library also includes the action series *True Justice* with **Steven Seagal**

and *Rescue 3*, a new 20-episodes series with **Dolph Lundgren** and done by the producers of *Baywatch*.

It also offers as wide biblical catalogue with miniseries like *Barabbas* (2x90' feature film format) starred by **Billy Zane**, *Ben-Hur* and *Moby Dick*, both licensed on Pay TV, Free TV (Peru, Ecuador, Mexico, Colombia, Venezuela and Brazil) and VOD in the whole region. Other genre in which the distributor is strong is family movies.

'We are also betting in the new media business having closed new agreements with both, Pay TV players (VOD) or SVOD players in South and Central America. We regularly work with **Netflix**, **Telefonica On Demand** and **DLA**', complete the executives.

MASSA LEFT ILLUSION STUDIOS

After eight successful years, **Jose Luis Massa** has left in August the Argentine production company **Illusion Studios**. 'I will continue working in this industry as I've done during all my life looking for new ideas, creating and developing con-

tents to entertain families and kids, now more independent than ever', he remarks to PRENSARIO. He has recently closed a deal with **Bondis Entertainment** that involves creation and content productions, as well as the licensing business.



Barabbas

PIMA is the association of independent producers of Mendoza province, where the good sun and good wines are their identity card to the world

Cristian Dario Pellegrini - President
PIMA - Producer Independents Mendoza Audiovisual

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LICENSING + DIGITAL: EXIM

Founded in 1982 by **Elías Hofman**, CEO, **Exim Licensing Group** is the leading licensing company with a team of more than 150 employees distributed in 14 offices within Latin America and the US Hispanic. Last July, **Hofman** was selected to represent Latin America in the Korea Licensing & Character Fair, while it was recently been chosen to do the same at MIPJunior.



The animated series *Bondi Band* was broadcast in Latin America through Disney XD and Exim has closed deals in Europe and Asia

'We are a leading regional company that operates locally, but implement sales and marketing strategies regionally', explains **Jonathan Hofman**, head of Entertainment.

Jonathan Hofman, head of Entertainment.

Exim represent the most prestigious brands of the region, offering local support to clients in each territory. 'Nowadays, there is a dynamic rhythm of changes in the licensing world, which has no precedent in history. The digital era is generating a rapid transformation in the licensing and consumer product business. We have concentrated our efforts in seven areas: licensing, movies, sports, arts & design, music, lifestyle and digital', he adds.

The company is also a pioneer in the original content development with *Bondi Band* (52x'15), 100% produced in Argentina and watched in Latin America through **Disney XD** and sold to **Telefe** (Argentina), **Televisa** (Mexico), **Band** (Brazil), **RCN** (Colombia), **Frecuencia Latina** (Peru), **Teledoce** (Uruguay), **Teleamazonas** (Ecuador), **Venevision** (Venezuela), **Unitel** (Bolivia) and **Telefuturo**



Jonathan Hofman, head of entertainment (Paraguay).

'We have closed an international deal with **Planeta Junior** for Europe and with **DQ Entertainment** (India) for Asia. Moreover, we have an alliance with **Yuisy**, one of the largest digital content, videogames and apps developer from Latin America in order to include *Bondi Band* in the digital world', remarks **Hofman**.

For the future, the company is working on a second project that is being release at MIPCOM and, apart from the agreement with Yuisy, the Entertainment division is closing a panregional deal with **Sony**. 'MIPCOM is the largest trade show of the year and we have big expectations: we aim to expand Exim brand and *Bondi Band* in the international markets', completes **Hofman**.

13 MARES: SEEKING FOR PARTNERSHIPS

Founded two years ago by the Argentine actor **Mariano Martinez**, production company **13 Mares** is located in the City of Buenos Aires and is now seeking for partnerships for co-productions. In September 2012, it produced the TV series *My problem with women* (13x'60), an adaptation of the Peruvian comedy from **Frecuencia Latina**, with very good results on **Telefe** prime time.

13 Mares does not have its own infrastructure, but it founded in the outsourcing a possible solution to produce high-quality content. 'We expect to close new agreements to acquire the production rights of the TV series *El Mundo de Pedro* and the police series *Fuego Cruzado*, genres that the producer hope to give a unique identity', remarks **Martinez**.



Tomas Yankelevich, Guillermo Pendino y Dario Turovsky, Telefe; with Mariano Martinez, 13 Mares and the Colombian actress Ana Maria Orozco,

RESONANT TV: NEW COMEDY SERIES

Among the top formats providers of the international market, not many of them are able to have regular presence at the prime time of the Latin American broadcasters, but **Resonant TV** is doing really well with only 4 years in business.

Based in Argentina and Colombia, **Resonant TV** develops and produces telenovelas, series and entertainment formats. The company also co-produces fiction and entertainment formats in Spain, Mexico and Chile for panregional market.

Gonzalo Cilley, president, describes to PRENSARIO: 'Undoubtedly, the most dynamics and creative markets in the region are Argentina and Colombia, but we invest a lot of time researching new formats in Europe and USA to purchase in Latin America. We are working on different projects but especially

in the search to expand our catalog of factual entertainment formats'.

The company produced the comedy *Impares* (60x'30), the first fiction done for **CityTV**, the third free TV channel of Colombia and finished the production of the original series *Habia Una Vez* (13x'60), which will be broadcast in Spain during 2014. In addition to both series, **Resonant** arrives to MIPCOM to promote the comedy series *Pobres Rico*, which is being broadcast in Latin America and the US Hispanic market.

Pobres Rico was the biggest success of the company in the TV season 2012/2013, which has not only generated good audience numbers in **RCN** Colombia, but it also had good sales all across Latin America, including Mexico (is adapting the series), Venezuela and Ecuador. Is a coproduction between **Resonant**

Booth #06.24



Gonzalo Cilley, president



Impares for CityTV Colombia

Colombia (**Guillermo Restrepo**, production manager) and **RCN**.

'2013 have been a good and intense year for us, and we started to see the results of the work doing during the previous years. We have completed new productions and we have more programs on air in different Latin American screens', finishes **Cilley**.



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TRINITY, A COMPANY IN EXPANSION



Mariano Puig, president

Founded in 2009, **Trinity** is a distribution and production company based in Buenos Aires that is growing in the international markets. Successor of the legendary programming catalogue of **Cintelba** it increases its content offer year to year for the Argentine market and, at the same time, for the regional market with the growth of new media platforms (SVOD, TVOS, Mobile, etc.).

In 2014, company's plans include the opening of new offices in Miami. 'This is a milestone for **Trinity** as it means the beginning of our consolidation in the international marketplace, remarks **Mariano Puig**, president and main responsible of carrying out the company expansion.

'Our main goal is to enhance both future acquisitions as the distribution of our content on the continent', comments Puig, and adds: 'This is a goal we have been planning since the beginning of this year, and we believe that this is the way to develop our work from both key extremes of the region such as Buenos Aires and Miami.'

'Nowadays, is not enough to have the best content. The companies only get differentiation if they have a better capability of response to the technical and quality requests of the clients', completes the executive.

NUEVEMEDIA: CONTENT DISTRIBUTION



Lead by the veteran industry executive **Blanca Ponce**, **nueveMEDIA** is a Buenos Aires-based company dedicated to distribute content in both Argentina and Latin America markets.

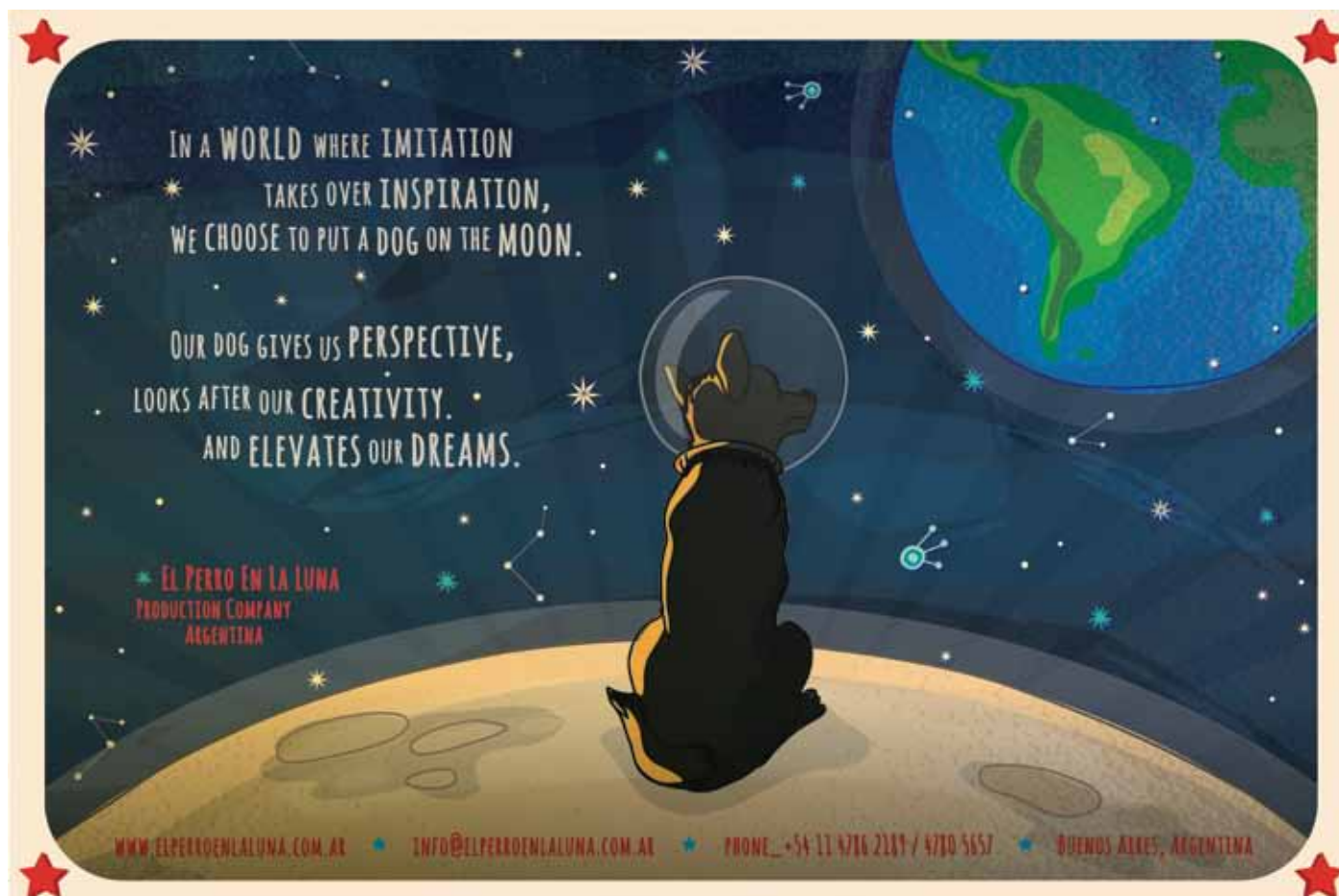
The company works closely with Argentine DTT channels such as the public networks **Pakapaka**, **TEC TV**, **Encuentro** and **DeporTV** selling unique materials about different themes (Olympic Games, etc.), as well as with leading broadcasters **Telefe** and **Artear**.

For Argentina, it distributes a catalogue of movies like *Twilight* (5 movies), *Red* and *Red II* and *The Impossible*, and the series *The Red Band Society* from Catalan producer **Filmax** (it will be premiered in **Telefe**), while it also sells Argentine content (the movie *Tesis sobre un Homicidio* and series *Combatientes*, among others) to Latin America.

Ponce, who has been involved in the distribution business for the last 40 years, plays an active role in the international trade show (MIPs in Cannes, Natpe Miami, etc.) looking for new and original materials for both territories. 'We are not only working with broadcasters or Pay TV channels, we are also putting especial emphasis on the new media platforms, like Internet and Mobile', completes Ponce.



Blanca Ponce, president



Booth #06.30



Anita Caratini, in charge of licensing, Silvana D'Angelo, head of Smilehood Media



SMILEHOOD: MULTITARGET, UNIVERSAL AND FRESH

Headed by **Silvana D'Angelo**, **Smilehood Media** is the international division for sales and marketing of **Smilehood**. 'With **Guillermo Pino**, president, we have a global view about the audiovisual business taking into account new innovative ways to reach the audience: TV, licensing, digital, and any other way of marketing throughout a 360° business strategy', she explains.

Anita Caratini handles the licensing division, launched 5 months ago: 'Plim Plim (60x70 or 20x30) its on air in +15 countries in Latin America through **Disney Channel** and with

from the series, there is a book (**Random House**) available for the Hispanic market and Latin America; and *I am a virgin* (10x12) a musical comedy full of humor and funny situation.

'Our catalogue is *multitarget*, universal, fresh and innovative. We don't sell just TV programs, but "full business" for broadcasters. The world is constantly changing so we must be every-

where with the right product. We have alliances with **Universal Music** for *Plim Plim* DVD and music rights; with **Exim Group** for the different licenses through Latin America; and with **CMD** for the generation of digital content for our properties (mob aps, web, etc)', completes **D'Angelo**.



According to Roxy is a top comedy series, which was a success on YouTube and MSN

Discovery Familia for the US Hispanic. It will be dubbed into Italian, Turkish and Hebrew to be broadcast in big networks in those countries and will be released in several territories in Asia, plus Colombia, Uruguay, Paraguay, Panama, etc.'

'We closed a deal with *Wake Up* co-producers **Once Loops** (**Sebastian Mellino**) and **Coca Cola TV** from Mexico to be exclusive distributors of its first musical teen series in which **Warner Chappell** is also involved. We will be producing a hilarious sitcom in short and a very funny and unique reality show which will surprise the whole market, all of them with the 360 business and multiplatform contents', she adds.

Other top shows includes the comedy *According to Roxy*, which was a success on **YouTube**, after the first season was launched on **MSN**. Apart



The musical teen series *Wake Up* is co-produced by Sebastian Mellino and Coca Cola TV

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ARGENTINA: FASTER CONNECTIONS DRIVE BROADBAND GROWTH

Broadband networks continue to grow in Argentina. According to the latest edition of the Visual Networking Index (VNI), recently released by **Cisco Systems**, the development of the industry today is mainly driven by the increase in the number of connected devices and the speed of the data transmission service.

According to the report, by 2017 there will be an average of three devices connected per capita, which is more than 6 devices connected for each Internet user. This means there will be 131 million connected devices, of which 57 million devices (fixed and mobile) will be compat-

ible with IPv6, compared to 12 million today. That amount represents 43% of all network devices fixed and mobile, compared to the current 13%.

At the same time, the average fixed broadband speed will grow 2.6 times by 2017, from the current 3.2 Mbps to 8 Mbps. By that time, the average speed of mobile connections will have

grown 11 times, reaching 1,651 Kbps. The Wi-Fi average speeds of mobile devices will grow 2.3 times by 2017, from the current 3.6 Mbps to 8 Mbps.

Mariano O'Kon, Engineering, Collaboration, Enterprise, Networking and Security Director **Cisco** Latin America and the Caribbean, states: 'Users and companies are changing the way we connect and use the IP network, resulting in trends as the Bring-Your-Own-Device (BYOD). This approaches the end of the PC era. In 2012, PCs and laptops generated 74% of the global IP traffic. This will fall to 51% by 2017, while the tablets, smartphones and TVs will grow to 10%, 12% and 24%, respectively'.

SPEEDING BROADBAND ACCESS

According to the latest data provided by **IDC Latin America**, **Cisco Systems**, the U.S. **Census Bureau** and the **International Telecommunication Union (ITU)** up to June 2013, Argentina reached a total of 7 million broadband connections. The penetration of fixed broadband connections is now around 16 per 100 inhabitants. Broadband 2.0 (for speeds of 2 Mbps or over) connections alone reached 2.5 million connections, with a penetration of 6.1 per 100 inhabitants.

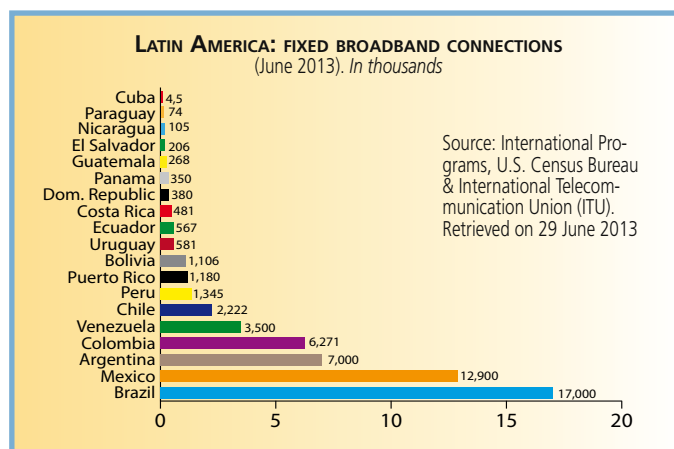
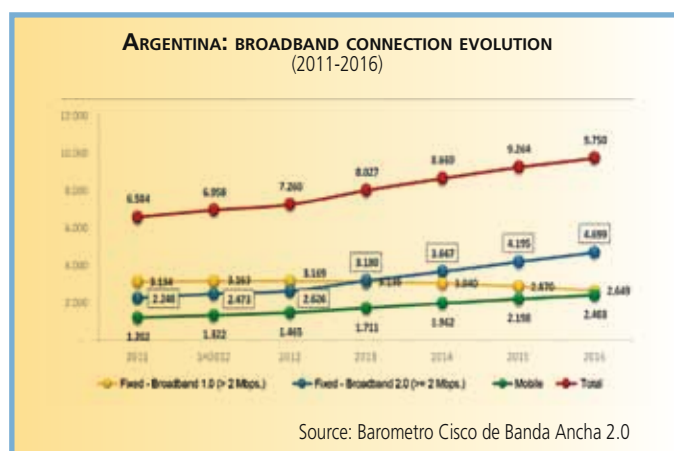
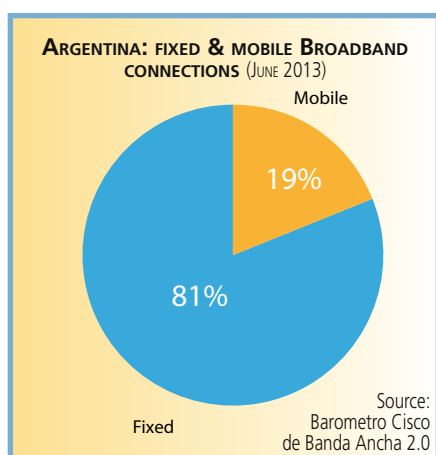
The growth is noticeable taking into account that fixed Broadband 2.0 connections grew 9.9 percent, 10 times as much as Broadband 1.0 connections. In addition, 88 percent of the new connections in the six-month period had a speed higher than 1 Mbps. By June 2012 44 percent of the fixed broadband connections in Argentina were Broadband 2.0. Fixed connections, both 1.0 and 2.0, grew 4.7 percent, while mobile ones grew 10 percent. According to the study, Argentina has 23 mobile connections per 100 fixed ones.

It is forecast that, by June 2016, connections in Argentina will exceed 9.7 million, both fixed and mobile. Within that total, mobile connections will represent 24.6 percent, while fixed Broadband 2.0 connections will reach 64 percent.

xDSL connections continue dominating the market, growing 3.5 percent in the analyzed period of six months. Cable modem connections already exceed 37 percent of the fixed connections in Argentina. Both types represent 98.6 percent of connections. 3G subscriptions grew 10 percent in the first half of 2012, exceeding 1.3 million in June 2012. The number of dial-up users has decreased drastically since 2005 in favor of broadband Internet access. Wireless and satellite networks continues to expand markedly; among residential users, 38.3% are located in Buenos Aires Province (including Greater Buenos Aires), 26% in the city of Buenos Aires, 8.2% in Córdoba and 7.4% in Santa Fe Province.

Until 2016, the geographical expansion of the networks will imply a growth of broadband access together with a decrease in the gap between DSL and cable modem technologies. Nowadays, within Broadband 2.0 connections, 35.4 percent are between 2 and 5 Mbps. In the country, the average speed grew 124 Kbps in the six-month period.

Juan Pablo Estevez, regional director, **Cisco Multi Country Organization**, MCO, says: 'We consider the Internet to be an essential part of the development of societies. Broadband speed is directly related to the digital maturity of the economy, which is why we modified the focus of our traditional study to Broadband 2.0. In order to encourage the growth of this technology it is essential to deepen the actions reducing the digital gap, invest in infrastructure to improve the capacity of the networks, and have a proper regulatory framework. In this way, it will be possible to improve Argentina's competitiveness through the use of technology and the network'.



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THE AUDIOVISUAL INDUSTRY GATHERED IN BUENOS AIRES: ENCUENTRO DE NEGOCIOS DE TV

The government of the City of Buenos Aires organized on August 29 and 30 in the Audiovisual District the first “Encuentro de Negocios de TV”, where over 450 national and international executives participated. Many important figures from the Buenos Aires-based broadcasters attended: **Adrian Suar**, Programming director at **El Trece**, **Diego Toni**, Content manager at **Canal 9** and **Liliana Parodi**, Programming manager at **America TV**.

Enrique Avogadro, sub secretary of Creative Economy of the Government of the City of Buenos Aires highlights to **PRENSARIO** the importance of generating a “space” that promotes the television industry in Buenos Aires and Argentina: ‘Our aim is related to encourage all the creative sector of the City and the audiovisual industry is one of the most impor-

tant ones in terms of employment and economical development’.

‘Five years ago we designed TV as a strategic area of work and this event is part of this strategy. There were many panels about free and Pay TV, animation, public TV, content production, etc. We have attended markets like MIPCOM, MIPTV or Natpe Miami and we truly believe that Buenos Aires can be the hub for a fair that gathers all the main player’, he adds.



Enrique Avogadro, Diego Toni (Canal 9), the actor and producer Mariano Martinez (13 Mares), Liliana Parodi (America TV), Alejandro Parra (OnTV) and Florencia Stivelmaher



Adrian Suar, programming director at El Trece, and Enrique Avogadro, sub secretary of Creative Economy



Jose D'Amato, representative of the Spanish Imagina Group and Mediapro in Latin America, and Juan Wade, programming & production manager at TyC Sports



Miguel Brailovsky, SVP and general manager History Channel and H2 Latin America; Mariano Kon, VP and general manager A&E Latin America; and Mariano Berterreix, VP of Development, Fox

THE CITY

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



Public TV: Mariana Loterszpil, general producer, Pakapaka and Maria Rosenfeld, director at Encuentro



International attendees: Rachel Do Valle, from ABPITV (Brasil), Claudia Rodriguez, from Señal Colombia, and Toni Marin Villa, from animation producer La Ballesta (Spain)

visual District.

‘Even if it’s true that in the last years the rise of the dollar cost provoked that the country began to lose some of its competitive advantages, there are many factors that continue positioning the city as an attractive destination for foreign producers. One on these factors is that the city may be “one place, all the places” because its architectural heritage, as well as the professionalism of the local production houses and the high-end technology’, completes **Avogadro**.



Enrique Avogadro, sub secretary of Creative Economy, Carlos Pirovano, sub secretary of Investments of the Ministerio de Desarrollo Economico and Marisa Bircher, general director of Creative Industries



Patricia Relats, from the Audiovisual District; Gonzalo Cilley, partner and founder at Resonant TV; Claudia Rodriguez, Señal Colombia, and Jorge Stamadianos, SVP at Fox International Channels Latin America



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ARSAT: INFRAESTRUCTURA PARA LAS TELECOMUNICACIONES DEL FUTURO



ARSAT es una empresa con capital accionario en manos del Estado que se creó en 2006 –en el marco del Ministerio de Planificación Federal, Inversión Pública y Servicios– para dar servicios satelitales a zonas del país que se encontraban aisladas y, a su vez, proteger las órbitas asignadas a la Argentina por la **Unión Internacional de Telecomunicaciones (UIT)**.

Si bien nació para brindar servicios satelitales, la compañía desarrolla desde 2010, y a partir del plan *Argentina Conectada*, proyectos de telecomunicaciones como la **Red Federal de Fibra Óptica (REFEFO)**, el **Centro Nacional de Datos** y la plataforma tecnológica para el **Sistema Argentino de Televisión Digital Terrestre (SATVD-T)**. Estas acciones se realizan en el marco de las políticas públicas que

operadores de cable, brindará servicio de Televisión Directa al Hogar (TDH), datos y telefonía corporativos, y acceso a Internet por medio de antenas VSAT. Su lanzamiento se espera para el segundo trimestre de 2014.

Para 2015 está previsto **ARSAT-2** y su espectro se extenderá al resto del continente permitiendo a empresas argentinas exportar servicios de datos y un DTH sudamericano; posibilitará la exportación de señales de TV a las terminales de cable de todo el continente. **ARSAT-3** se encuentra en fase de diseño y, a través de spots permitirá multiplicar frecuencias y, en consecuencia, el ancho de banda disponible para mejorar los servicios de Internet de satelital, de forma temporaria y/o complementaria a la REFEFO.

servicios, tanto en entornos físicos como virtuales, con capacidad de procesamiento elástico orientado a un ambiente de servicios en la nube. Tiene 5.000m2, cuenta con monitoreo permanente y una sala de máxima seguridad que cumple con los máximos estándares internacionales. Es el único centro de datos del país con certificación TIER III del **Uptime Institute** y será el único datacenter donde convergerán la REFEFO y los proveedores tradicionales de telecomunicaciones del país, debido a que allí se alojará el Network Access Point (NAP).

Respecto a la **TDA**, ARSAT implementó las plataformas de transmisión y recepción del SATVD-T, a la vez que provee el servicio de transporte de video, audio y datos a todas las Estaciones Digitales Terrestres (EDT) a través



Telepuerto de la Estación Terrena de Benavidez



buscan reducir la brecha digital, desarrolladas desde el Estado Nacional.

En cuanto al mercado satelital, **ARSAT** es hoy el principal operador del país con más del 70% del mercado argentino y más del 5% del Latinoamericano, operando sobre satélites alquilados además de brindar servicios que también protegen los derechos sobre las órbitas asignadas al país. Asimismo, desarrolla el **Sistema Satelital Geoestacionario Argentino de Telecomunicaciones**, que implica el diseño y la fabricación de tres satélites propios.

ARSAT-1 transmitirá en banda Ku, con alcance satelital a todo el territorio y países limítrofes. Transportará señales de video a

Con el despliegue de casi 60.000 km de fibra óptica, entre la Red Troncal y las provinciales, REFEFO busca generar interconexión las diferentes redes nacionales entre sí y con la de Internet, conectar organismos públicos de todo el país, mejorar las condiciones para el desarrollo de contenido local, desarrollar ISPs existentes y nuevos, etc. alcanzado más del 85% de la población con la última tecnología en transmisión de datos, mientras que la porción restante será alcanzada a través del servicio satelital.

El objetivo del Centro Nacional de Datos y Punto de acceso a la Red es contar con un centro modular y escalable para el despliegue de

de capacidad satelital propia, fibra óptica o radio enlace. Invertió en la actualización de la Estación Terrena de Benavidez para dar soporte a toda la red. También opera y mantiene las instalaciones de SATVD-T y provee infraestructura necesaria para que los canales de TV y proveedores de contenidos puedan insertar sus programas de audio y video a la red. Actualmente hay 74 EDTs, cubriendo el 80% de la población, mientras que el 20% restante recibe TDH. Por último, distribuyó cerca de 1.2 millones de decodificadores y 1 millón de antenas externas, previéndose la entrega de medio millón más de ambos en el mediano plazo.



El NOC y datacenter TDA de ARSAT



AFSCA: NUEVAS LICENCIAS, NUEVAS VOCES

La **Autoridad Federal de Servicios de Comunicación Audiovisual (AFSCA)** es un organismo descentralizado y autárquico creado a partir del artículo 10 de la Ley N° 26.522 de Servicios de Comunicación Audiovisual (SCA). Sancionada en 2009 y reglamentada en 2010, se trata de una norma que entiende la comunicación 'como un derecho humano equivalente a la libertad de expresión, y que promueve la democratización de las voces prestadoras de servicios', resumen desde el AFSCA.

Después de Argentina, algunos países de la región sancionaron leyes similares o están en proceso de sancionarla (Ecuador, Uruguay, entre otros). La mayoría de ellas responde a una nueva etapa en Latinoamérica: los Estados Nacionales como impulsores de la industria audiovisual, y promotores en la inclusión de nuevos actores al mercado.

En comparación con la antigua normativa (Ley N° 22.285, sancionada en 1980), permite que organizaciones "sin ánimo de lucro" puedan acceder a una licencia de radiodifusión. Desde su sanción, el AFSCA entregó licencias y autorizaciones a Sindicatos, Pueblos Originarios, Estados Provinciales y Municipales, y Universidades, además de realizar numerosos llamados a concursos públicos.

Martín Sabbatella, presidente de AFSCA, destaca a PRENSARIO los principales impactos de la nueva regulación: 'La ley representa un logro concreto de la democracia, fruto de un debate de más de 26 años. Su aprobación en el Congreso de la Nación en 2009 permitió dejar atrás la vieja ley de radiodifusión creada durante la dictadura militar'.

Hoy, nuestro país cuenta con una ley 'muy

valiosa, elogiada y tomada como ejemplo de la libertad de expresión, en la región y en el mundo', añade, y comenta: 'Tiene como principal objetivo la promoción y creación de nuevas herramientas comunicacionales, con el Estado como principal promotor de ese desarrollo, para que se pueda garantizar el derecho a la comunicación y el derecho a la información del conjunto de los habitantes del país'.

'Promueve la creación de nuevas productoras audiovisuales, radios, canales de TV, entre otros. Es decir nuevas herramientas comunicacionales que permitan democratizar la palabra, garantizando la pluralidad y diversidad de voces y miradas, con el más amplio sentido federal de la comunicación. Para hacerlo posible, es necesario un trabajo articulado entre el sector público, el sector privado y las organizaciones comunitarias sin fines de lucro'.

Los avances son 'notorios', dice **Sabbatella**, y agrega: 'Desde su sanción, han nacido decenas de nuevas emisoras y nuevas productoras de contenidos. Se han otorgado 886 autorizaciones y licencias de radio, TV abierta y TV paga. Además se reservaron 45 frecuencias para universidades de todo el país y se asignaron 36 licencias a Estados provinciales, 12 para señales analógicas y 24 digitales'.

'Uno de los grandes hitos ha sido el lanzamiento de **Wall Kintun TV**, primer canal de Pueblos Originarios de la Argentina. Existen también 45 nuevos cableoperadores cooperativas, que producen 2.800 horas diarias de programación propia, y que cubren el 65% del territorio nacional'.

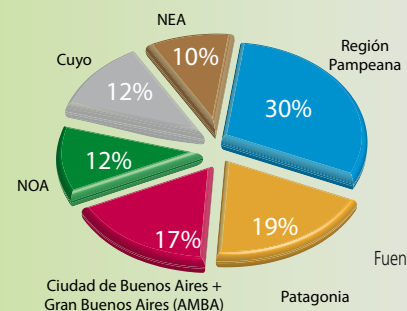
Continúa: 'En la última década se logró un enorme crecimiento de la producción nacional. Hoy contamos con 9 Polos Audiovisuales y 39 Nodos Audiovisuales Tecnológicos; 4.200 horas de contenidos con fomento del Estado; se realizaron más de 900 series de ficción para TV; se creó el **BACUA**, el cual ya tiene catalogadas y a disposición 4.000 horas de material'.

LICENCIAS Y AUTORIZACIONES OTORGADAS DESDE LA SANCIÓN DE LA LEY 26.522

Servicios	Sector Público		Sector Privado	Total Licencias y Autorizaciones
	Estatal	No estatal		
FM	172	37	572	781
AM	3	1	6	10
TVA	4	1	-	5
Cable	-	-	90	90
Total	179	39	668	886

Fuente: AFSCA

ARGENTINA: DISTRIBUCIÓN DE LICENCIAS DE TV, POR REGIONES (2013)



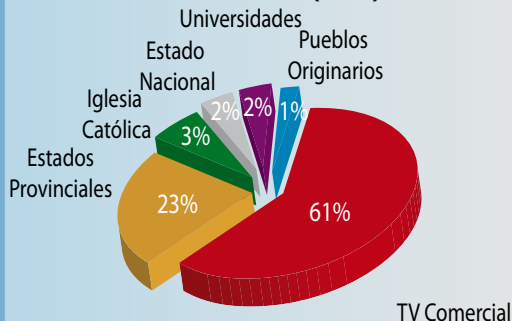
Fuente: AFSCA

'El desarrollo argentino en televisión digital, permitió la exportación a Venezuela de 300.000 decodificadores y 13 antenas transmisoras. Todos los avances conseguidos en materia audiovisual generaron el ingreso de más de 100.000 nuevos trabajadores y trabajadoras en el sector', finaliza **Sabbatella**.



Martín Sabbatella

ARGENTINA: DISTRIBUCIÓN DE LICENCIAS DE TV, POR TIPO DE LICENCIATARIOS (2013)



CRIS MORENA, THE NAME OF TEEN TELENOVELAS

CRIS MORENA is the most important Argentine television producer of teen series and telenovelas and the responsible of worldwide successes like *TINY ANGELS*, *REBELDE WAY*, *FLINDERELLA*, *TEEN ANGELS* and *ALLIES*, the new multiplatform teen series produced by Telefe which has revolutionized the TV business model in Argentina, combining TV + Web + TV.

PRENSARIO speaks with Cris Morena, CEO of Cris Morena Group (CMG), who highlights: 'For many reasons, I do a hugely positive balance of my career: with each projects we take the risk and we learn a lot. We innovate in each of them and we bet always in quality contents. We first choose with the heart and then we take it into a reality.'

The executive has worked with the most important producers, distributors and channels from Latin America. 'Is a bit complex for me to work with some monopolistic companies that's why I have always chosen to work with risky players, independents. I cannot stand the copies or remakes as they only go back. The most



Classics from Cris Morena Group: *Rebelde Way* and *Flinderella*

successful programs were *Tiny Angels* (original versions in three countries) *Rebelde Way* (adapted in five countries and sold to over 90 territories) *Flinderella* and *Teen Angels*, among others.

'They were a hinge in my life as producer, director and composer. They continue being classics, like *Tiny Angels*, which is now on air in SBT Brazil, because they are noble products that continue through many generations.'

According to Morena, there aren't many countries that generate juvenile content itself, and Argentina develops 'just few teen projects'. 'There aren't project like those commonly seen in Latin America', highlights.

The producer aims to make universal formats to encompass various publics of different countries with diverse idiosyncrasies.

'*Allies* was a rebirth in every sense, as a person and as a project. We initiated a new format in conjunction with the web, is issued once a week on Free TV and every day as webisodes, in our website. We also have a partnership with Fox to air the series in 18 countries in Latin America, an alliance that accelerates the 360 worldwide processes.'

'I am always in search of new young artists and professionals of all kinds, but thinking about the future, I let it flow, I live in the present and focus on it, nowadays my present is *Allies*', concludes Cris Morena.



Cris Morena, CEO, Cris Morena Group

ALLIES: TV + WEB + TV

'*Allies* is the most recent project, different from the others I've done. We have a variety of licenses, a website with a lot of response on social networks and a CD; we start with the magazine and we are planning to perform live shows', describes the executive.

During a conference about interactive advertising organized by the Interactive Advertising Bureau (IAB), Tomas Yankelevich, Global Content Director Telefe, and Cris Morena offered a panel about *Allies*, the revolutionary format fiction conceived under the multi-platform concept.

Both explained: 'The web www.telefe.com/aliados had more than 6 million visits and 29 million page views. The webisodes with an average duration of 7 minutes have achieved



Cris Morena and Tomas Yankelevich, director of Global Contents at Telefe during a panel about *Allies* in the Interactive Advertising Bureau (IAB) in Buenos Aires

a 95% display. Only in July, *Allies* was mentioned 850,000 times, by 230.000 authors, giving to Telefe popularity on Twitter, and positioning with a difference of 40% against the 2 placed.'

Since the release of the channel MundoAliados on YouTube to date, their videos have 2 million and a half views with more than 6 million minutes watched. Like any other project from Cris Morena, *Allies* is 360° action and creation space including TV + Web, music (Golden Record), shows, magazines, licensing and merchandising, club benefits and second screen applications for Android and Apple, where *Allies* interacts every Wednesday with the public making a 360 complete experience.

Allies is the most recent project developed with a 360° strategy: TV + Web + TV



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JUAN JOSE CAMPANELLA: NATIONAL CREATIVITY, INTERNATIONAL QUALITY



Juan Jose Campanella with top Award winning directors Quentin Tarantino and Pedro Almodovar and actors and productions staff from *The Secret in their Eyes*



Martino Zaidelis and Miguel Colom with Juan Jose Campanella: *The Man of your Dreams* received in 2013 eight Martin Fierro including "Best Director" and "Best Author"

Juan Jose Campanella has become one of the most outstanding directors from Argentina in the last years. Famous by his films with strong cultural and emotional content, **Campanella** has achieved international acclaim for his work both as director and screenwriter.

Even when the Argentine director has worked in Argentina and USA (directing episodes of series like *House MD*, *30 Rock* and *Law and Order*) his greatest recognition came with the film *The Secret in their Eyes*, Academy Award winner in the category "Best Foreign Language Film" in 2010. This co-production between **100 Barres** (**Campanella's** production company) and Spanish partners became the most successful film of Argentina in 2009 and one of the highest grossing film in the history of the country, with more than 2.5 million viewers.

Besides an Oscar, the movie won a Goya Award at the category "Best Latin American Film". The thriller is based on the novel *La Pregunta de sus Ojos* from **Eduardo Sacheri**, and is the second Argentine movie to win an Oscar on that term (the first one was *La Historia Oficial*, **Luis Puenzo**, 1985). **Campanella** had already been recognized by the Academy for *The Son of the Bride* (2001) with a nomination for "Best Foreign Film".

TV

The director has also proven to be successful not only in films but also in TV. He produced two successful TV projects in Argentina: *Winds of Water* (2006) and *The man of your dreams* (2011). The first one was a co-production with **Telecinco** (Spain) based

on the phenomenon of immigration, while the second one tells the story of a man who, affected by the crisis of middle-aged and unemployed, agrees to work with his cousin by cheating men and women promising to find them couple in exchange for a payment.

It was broadcast all across Latin America through **HBO Latin America**, and the format was acquired in Chile (already produced and aired a local version), Ecuador and Mexico for local adaptation. It was also optioned in Europe, America, Asia and the Middle East.

Due to the good results, **Telefe** decided to make a second season that reached in its debut 27.4 rating. The series received several awards, including eight Martin Fierro 2013.

METEGOL

Campanella premieres on July 2013 *Foosball*, the most expensive film in the history of Argentina, and where he faces for the first time the animation genre. With an investment of USD 20 million, in just four days the film achieved a record being watched by 418,000 people during that brief period. This is the best beginning of a movie in Argentina (*The Secret in their eyes* reached 240,616 viewers in the same time span).

Campanella did the adaptation with **Sacheri** (*The Secret in their Eyes*) and **Gaston Goralli** in collaboration with **Axel Kuschewatzky**. Is an Hispanic-Argentine co-production that involved Spanish companies **Plural-Jempsa** and **Atresmedia Cine** with **Jorge Estrada Mora Producciones**, **100 Bares** and **Catmandu** in Argentina, along with the participation of broadcasters **Canal +**, **Antena 3**,

LaSexta and **Telefe**. It will be premiered in Spain in December, through **Universal Pictures International Spain**.

Produced in Argentina with a quality characteristic of the biggest companies in the industry, *Foosball* beat locally to animated movies like *Despicable Me 2*; it was the hit of winter season and was in first place during the first three weeks since its release reaching over 1.3 million viewers and marked what must surely be a before and an after in the way of producing in Argentina. With this production **Campanella** has demonstrated that, even when it could be more expensive, Argentina can make equivalent products to those made by companies like **Disney-Pixar**.

THEATER

Campanella does not stop. After *Foosball*, he doubled the bet by producing and directing *Parque Lezama*, his first experience as a theater director, a big step in his career and a totally different experience. Its an adaptation of the play *I'm not Rappaport* from **Herb Gardner**, and is still on theaters.



Juan Jose Campanella premiered *Metegol* in 2013, the most expensive film in Argentine history



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