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MIPCOM 2013 & SPORTEL MONACO 2013 - SPECIAL ISSUE



# WELCOME TO A MORE GLOBAL MIPCOM

This is a very special Mipcom for us: Argentina has been named 'Country of Honour' of the event, and we are based in Argentina. Separately from this issue, we have prepared a special edition with a map of Argentinean big players, including broadcasters, producers, distributors and public entities. And we'll be a strong hub of new business leads, during MIPJunior and Mipcom in Cannes.

This news, beyond our origin, tells how the content market is evolving to emergent territories. Reed Midem wanted to choose for the first time a country of Latin America, the region that grew



Argentina named "Country of Honor" for MIPCOM 2013: Liliana Mazure, president of The National Institute of Cinema and Audiovisual Arts of Argentina (INCAA), with Paul Zilk, CEO of Reed Midem

most in participants recently. And Argentina is one of the Latin territories with best public organization to plan a global push. In the emergent territories, the Governments are the key factor to promote production hubs and co-production projects.

If in the past the emergent territories were a complement to the main nations, today they are core business to get fresh incomes. BRIC's Russia, China, India a Brazil, of course, but also other markets like Argentina, Vietnam, Thailand, Indonesia and Singapore – called VISTA. And also Mexico, Malaysia, Colombia, all West Asia, good countries of Africa... A new step of globalization is taking place.

## JUST TO REMEMBER...

For those reading PRENSARIO INTERNATIONAL for the first time... this publication is based on Latin America, but has more than 20 years covering the whole international market, and now it manages strong coverage and feedback from all regions. We have very good online development, as well, with daily online newsletters during the markets. Please enter [www.prensario.net](http://www.prensario.net).


Nicolas Smirnoff


## MIPCOM 2013: MAIN SCHEDULED EVENTS

EVENT	DATE & TIME	PLACE
MEDIA MASTERMINS KEYNOTE — FACEBOOK	MON. 7, 11.10AM	GRAND AUDI
MEDIA MASTERMIND KEYNOTES — TURNER/ELECTUS	MON. 7, 11.45AM	GRAND AUDI
FRESH TV AROUND THE WORLD — THE WIT	MON. 7, 1PM	GRAND AUDI
DIGITAL COMES OF AGE — TV A CHALLENGING GOLDEN AGE	MON. 7, 3.45PM	ESTEREL
TELEMUNDO CONFERENCE	MON. 7, 3PM	TBA
COCKTAIL FINAS	MON. 7, 5PM	MAJESTIC HOTEL
COCKTAIL BANIJAY	MON. 7, 6PM	TENT (OUTSIDE PALAIS)
COCKTAIL FREMANTLEMEDIA	MON. 7, 6.30PM	BOOTH RB.1
MIPCOM OPENING COCKTAIL	MON. 7, 7.30PM	CARLTON HOTEL
MEDIA MASTERMIND KEYNOTES — ROMA KHANNA (MGM)	TUE. 8, 12PM	GRAND AUDI
LATAM GLOBAL DEALMAKERS LUNCH (INCAA)	TUE. 8, 12.30PM	CARLTON HOTEL
SNACK & SCREEN (CONSTRUIR TV)	TUE. 8, 1PM	MAJESTIC HOTEL
COCKTAIL ProMexico	TUE. 8, 6PM	BOOTH 03.16
ENDEMOL PARTY	TUE. 8, 7PM	MIRAMAR PLAGE
FILM COMISSION SESSION-MASTERCLASS	WED. 9, 9.45AM	NETWORKING LOUNGE (5TH FLOOR)
GLOBAL SPOT: AFRICA	WED. 9, 11.30AM	MATCHMAKING LOUNGE
4K/U-HDTV — CONTENT SCREENING	WED. 9, 2.30PM	SONY 4K PAVILION (01.03)
PERSONALITY OF THE YEAR: JEFF KATZENBERG (DREAMWORKS)	WED. 9, 3.45PM	GRAND AUDI
MIPCOM PERSONALITY OF THE YEAR DINNER (INVITATION ONLY)	WED. 9, 3.45PM	CARLTON HOTEL


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FROM EXECUTIVE PRODUCER DICK WOLF

# CHICAGO FIRE

NBCUniversal



# MEDIENGRUPPE RTL DEUTSCHLAND: LINEAR MASS MEDIA ASPECTS + SMALLER TARGET GROUPS'

MEDIENGRUPPE RTL DEUTSCHLAND consists of more than 50 TV channels and 28 radio stations in ten countries. It's also a global player in content production and worldwide licensing. PRENSARIO interviews JOERG GRAF, Head of Acquisitions at Mediengruppe RTL Deutschland, who remarks the strategies of the largest media group of Germany.

Graf is responsible for international acquisitions and domestic productions for Media Group RTL Germany, which is part of RTL Group. He explains: 'We buy for RTL, VOX, S-RTL, RTL II, Nitro, n-tv, and our digital pay TV channels RTL Living, RTL crime and passion. As Germany is an extremely competitive market which a huge demand for fresh first run content and high library volumes too, we are interested in international long term volume deals and tailor made domestic formats.'

And continues: 'The ratio between licensed and produced content differs from channel to channel. Usually within Media Group RTL Germany, the share of domestic produced programs grows with the size and the market share of the particular channel'

'Most of our domestic produced shows are non-scripted. We have been airing successfully a lot of international formats like Pop

Idol or the Bachelor. Besides that we develop together with third party producers and production companies a wide range from docu-soaps over variety shows to magazines'.

'We also produce domestic drama series like Cobra 11, Highway Police that is still one of the best working action series in the international market. We sell it in almost every relevant territory. But of course our focus regarding acquisitions is scripted drama and sitcom. Drama Series and sitcoms from our US Major output partners are still popular in Germany and play an important role for successful programming'.

'We had, have and will have a good relationship to all existing US Majors, with output deals with Disney, Sony and Universal. Besides that we buy from other partners like CBS, Fox or Warner formats separately if they are not part of their existing deals in Germany. From my perspective, we have seen a lot of very well produced series recently and all major studios showed excellent product. The challenge for us is that people don't assess program by its rate of innovation'.

'I'm afraid that a lot of excellent written and produced shows are more suitable for smaller niche channels than for a network, targeting a huge mainstream audience. Therefore not every excellent show will be successful on network primetime slot. But I'm very happy with modern and compelling programs like The Blacklist from Sony, which are not just "more of the same" but also suitable for a broader audience', he comments.

## MARKET

'Traditionally the German TV market was dominated by 2 public broadcasters (ARD/ZDF), situation that changed in the '90s, when broadcast rights and regulations were changed by government. Since then, private channels became more and more attractive to the audience and RTL has been market leader in the target group (14-49) for years now'.

'Pay TV was not that popular for the audience and still only live transmissions of the German soccer league are the most



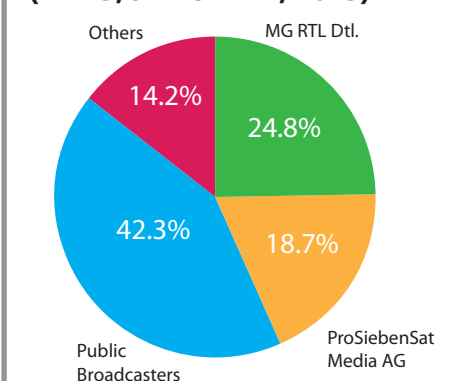
Bachelor, one of the most successful non-scripted formats of the group

important driver for subscribers. Providers like Netflix or Lovefilm play a minor role. Like in all other developed territories the question is how Free TV fragmentation and SVOD competition will affect traditional linear FTV in the future. I assume that it will become more difficult to reach the same market shares like we had years ago, but I still believe in the right content as the key to attract your audience. All competitors have to face challenges, but with the right formats we can still win'.

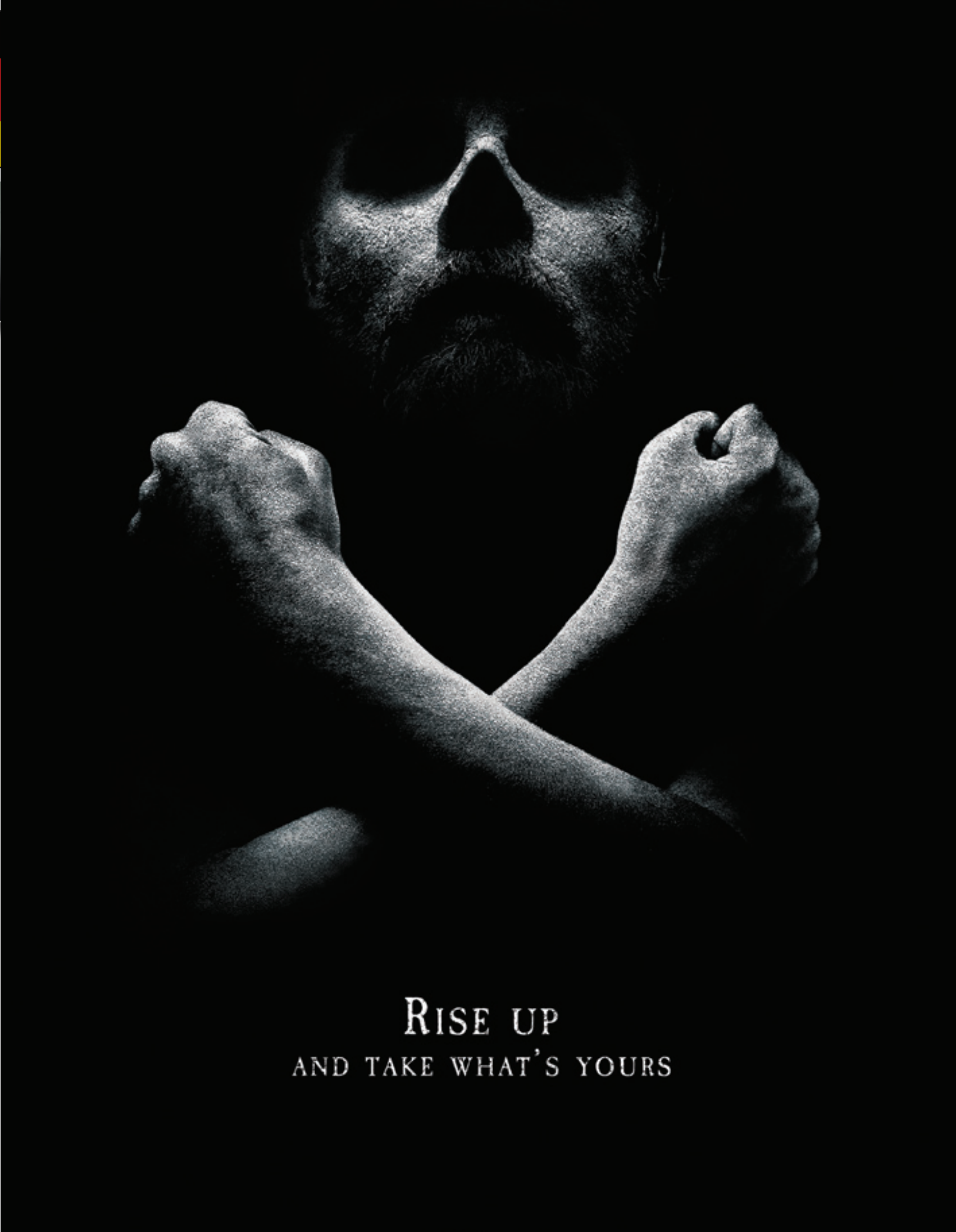
'The content market will fragment more but people want to watch good formats and also want to be part of a community and talk about it, especially with live formats or big shows. So, the challenge is to combine linear mass media aspects with the demand of smaller target groups. I don't think big platforms with tons of product will replace linear TV consumption. The question is how to offer the right program in the best way. With more and more offerings it becomes more and more difficult to create menus which people not only like but also find', Graf finishes.



## GERMANY: MARKET SHARE, PER GROUPS (ALL +3, JAN.-SEP. 11, 2013)



Source: AGF/GfK pc#tv/DAP TV Scope/MG RTL Medienforschung



Jörg Graf, Head of Acquisitions at Mediengruppe RTL Deutschland





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## RAI1, ITALY: 'WE LOOK TO THE FUTURE THROUGH THE LENS OF OUR CULTURE AND HISTORY'

On air since 1954, **Rai1** is the leading Italian TV channel. In 2013 the prime time slot (from 8.30pm to 10.30pm) had an average of almost 5 million viewers and the whole day (from 7 am to 2 am) an average of 2.4 millions. 'Our programs are meant for families and talk to the biggest part of the audience through all the TV genres: fiction, entertainment, news, sport, documentaries, and talk shows', highlights to PRENSARIO **Giancarlo Leone**, head of **Rai1**.

Since the end of 2012, Italy has completed his technological turnover by moving the frequencies from analogue to digital terrestrial transmission system. 'This means that in the last few years more than 100 new free and pay TV channels have made their entry in the Italian remote controls. As the offer has grown, the generalist channels market share have reduced, but **Rai1** has been able to strongly keep its core target through a very high quality offer', remarks **Leone**.

During the whole day, almost 20% of all the TV viewers in Italy still stay tuned on **Rai1**. 'That's a very big success in the new digital scenario. We aim to offer the best and the newest

shows in the world, trying to adapt them to the Italian taste and to look in the local market for the smartest

products. We have to take a look to the future through the lens of our culture and our history'.

Continues **Leone**: 'It's a very hard challenge, as hard as attracting new viewers without losing the frequent audience. We work for both these targets by broadcasting each season new products and by renewing even the oldest products with new contents and new hosts each year, as it happens for the *Festival di Sanremo*, that we consider as **Rai1**'s schedule *killer application*'.

With the help of the most important worldwide format providers, on season 2013-2014 **Rai1**'s prime time offer will mainly be based on fiction and entertainment, as it was in the past years. 'Regarding fiction series, they are mainly be produced by us, or in co-production with foreign partners, and are both based on historical subjects and contemporary daily life stories. About entertainment, we look for products that can keep high the performance level with a low budget. That's why we are working on "on the road" formats (new products with no studio required) as *Ritorno da me* or *Long lost family*'.

'The Italian audience is sharing in two main groups: on one side those looking for high impact and high emotional NIP true life stories (*Embarrassing bodies*, *I didn't know I was pregnant*, *Ramsay's kitchen nightmares*, *Undercover boss*, *Storage hoarders*); on the other side those looking for VIP in new roles and unusual situations, happy ending stories, good feelings, laughs and relax'.

'The first group is made of skilled viewers that left the mainstream channels to move to the specialized ones. The group is big but they spread in tens of channels. The second one is made of addicted people: those that turn on the TV set as they get up in the morning and turn it off at the end of the day. They move all together into a narrow group of channels, the channels they are used to and they love as friends. Among these **Rai1** is leader',



*Festival di Sanremo* will be on air for 5 very special nights



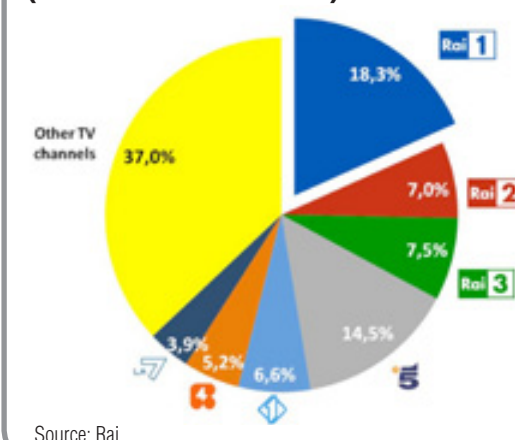
One of the most traditional contest shows of Italy, *Ballando con le Stelle* will be back on **Rai1** evenings

highlights **Leone**.

'For the new season we will have *Tale e Quale Show* (*Your face sounds Familiar*, **Endemol**) and *Ballando con le Stelle* (*Dancing with stars*) will be back. Before Christmas, **Roberto Benigni** will host one special night talking about the *10 Commandments*, translated in a contemporary key and in February, as it happens each year from 1951 (at the beginning it was a radio program), the *Festival di Sanremo* will be on air for 5 very special nights', he completes.

NOTE: this interview was coordinated and written by FormatBiz

ITALY: MARKET SHARE, PER CHANNELS (ALL DAY / JAN. - AUGUST)



photos credit: Claudio Iannone

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Giancarlo Leone, head of Rai1



# TELEVISA: 'DEBEMOS CREAR CONTENIDO MÁS ARRIESGADO'

Laura Pérez Gordoa tiene por delante una compleja, y a la vez muy interesante, tarea al frente de la Dirección de Contenidos Multimedia del Grupo Televisa, desde donde promueve la creación de contenidos multiplataforma ya sea a partir de marcas reconocidas de TV abierta, como contenidos específicos para plataformas digitales.

Explica a Prensario: 'Hasta el momento nos ha ido muy bien con lo que tiene que ver con deporte, donde vemos que nuestro negocio está más maduro. Aunque también trabajamos con formatos de música, estilos de vida, programas especiales y contenidos exclusivos de nuestras telenovelas para la web y mobile'.

En lo que deportes respecta, el fútbol es lo más fuerte con programas online no sólo para la liga local (programas de análisis, comentarios), sino también para los grandes eventos como el mundial, donde tiene transmisiones en vivo, programas exclusivos, etc.

'Tenemos como objetivo cerrar alianzas ya sea internas al Grupo Televisa (con las distintas áreas de Televisa Consume Products, Editorial Televisa y Televisa Networks) y hacia el exterior como la que tenemos con Nickelodeon por los Kid's Choice Award, que transmitimos

recientemente', añade.

## PROGRAMACIÓN

La Jugada es el programa más importante de Televisa Deportes emitido los domingos a la noche en el Canal de las Estrellas. 'Nosotros hicimos la versión transmedia y logramos trasladar ese éxito a Internet. Apunta a un target joven, crítico y exigente, cuya plataforma le ha permitido explotar otros recursos.

En música está México Suenan Online, un noticiero 'informal, fresco y divertido', apunta Pérez Gordoa, y también destaca programas como TV Style, que muestra la otra cara del deporte: es una revista digital de moda, fashion y estilos de vida en el deporte. También Conecta TV que es un programa de televisadeportes.com con un enfoque web y talento joven.

Lunadas es una ventana para nuevos talentos musicales, 'y un ejemplo de cómo sin la infraestructura que requiere un programa de TV, se puede hacer algo original e íntimo', opina la directiva, quien también destaca Fashion X, una crítica desenfadada a las alfombras rojas de los grandes eventos.

'Hubo un intento en hacer ficción con un buen acercamiento al género, pero no tuvo un gran alcance. Creemos que tuvo que ver por su temprano lanzamiento, y tal vez la audiencia no estaba preparada. No significa que no lo tengamos en mente, simplemente que hoy apostamos a aprender cómo funcionan estos vehículos y las potencialidades del contenido multimedia'.

## PATROCINIOS

Todos los contenidos multimedia son 100% gratuitos y se sostienen con los patrocinios de las principales marcas en México. 'No hay planes de cambiar hacia un modelo pago. Sin embargo, apostamos una integración de las áreas de ventas de Televisa para gestar estrategias 360° y cubrir mejor cada nicho'.

'Las marcas se van animando a otro tipo de patrocinio "no tradicional" y ese proceso se están consolidando poco a poco. Sin dudas la tendencia es hacia arriba y los anunciantes designan cada



La Jugada trasladó su éxito en TV a Internet



México Suenan Online es un noticiero informal, fresco y divertido



Lunadas es una ventana para nuevos talentos musicales

año más presupuesto a la promoción de sus marcas en plataformas digitales donde hay un target específico, más joven'.

Según Pérez Gordoa hay una afección cada vez mayor en México por los contenidos no lineales. 'El consumo de contenido crece sostenidamente y vamos hacia un modelo de integración con TV, web, Mobile, licencias, etc.', destaca la ejecutiva.

## REDES SOCIALES

Hay planes para expandir la cobertura multiplataforma hacia las redes sociales, que es lo que está sucediendo en todo el mundo. 'Nosotros comenzamos a coordinar trabajo junto a otras áreas de las compañías y nos consolidamos en deportes y música, aunque aquí hay un problema de derechos que dificulta algunos procesos'.

'El usuario online es más volátil y exigente; menos conservador y más dinámico a la hora de elegir. Por eso debemos darle todas las opciones y crear contenido más relevante para las audiencias. Como sucede en todo el mundo, México no es la excepción', agrega.



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## SONY: 'LOCAL HITS WITH GLOBAL POTENTIAL'

PRENSARIO publishes this exclusive interview with **ANDREA WONG**, president, International Production, SONY PICTURES TELEVISION, and president, International, SONY PICTURES ENTERTAINMENT, who speaks about the production trends in the globe, while she highlights the top adaptations the US Hollywood studio has done in the emergent markets such as Middle East and Latin America

'Our aim is to create local hits with global potential. We do this by partnering with the best talent in the business around the world. We have 19 production companies in 14 countries, a substantial network of creativity that is also highly collaborative. They are producing both scripted and non-scripted series in synch with local viewing habits and the demands of the markets they represent. Some are based on Sony Pictures' huge library of formats while others are original ideas.'

**Andrea Wong**, president, International Production, Sony Pictures Television, and president, International, Sony Pictures Entertainment, describes the strategy of the company and adds: 'We have seen a tremendous amount of success with scripted formats. In fact, we have just begun production on our first

local adaptation of the critically-acclaimed drama *Breaking Bad*, called *Metastasis*, which has already been cleared

in all major Spanish-speaking markets in Latin America.'

Comedies like *Everybody Loves Raymond* have also done well for Sony across Europe and the Middle East. Continues **Wong**: 'In fact the Russian version *The Voronins* is such a hit that we are producing more than 100 episodes over the number made for the US original. Additionally, we have produced 12 versions of *Married...with Children* across Europe, the Middle East and Latin America.'

Sony has been pioneer on the non-scripted side of the business for quite a while. The quiz show *Who Wants To Be A Millionaire?* 'revolutionized' the global format business, entertaining millions of viewers in more than 100 territories across six continents. *Dragon's Den*, where real-life multimillionaires help aspiring and inventive entrepreneurs to kick-start their business, was originated in Japan and catapulted to be a worldwide success.

'US adaptation of *Dragon's Den*, known as *Shark Tank*, is consistently the most-watched entertainment program on Friday nights. *The Dr. Oz Show*, our magazine talk show focused on helping viewers live healthier and happier lives, is a very adaptable format that has been sold in five continents, with local language versions produced in China, Russia and the Middle East. Representing **Talpa's** formats in certain key territories, we also produce *The Voice of Arabia* (MBC Group), which is seen by 100 million viewers each week across the Middle East and North Africa, as well as *The Voice of Italy*, which was the #1 series for the broadcaster during its first season run', she adds.

'We have production companies in most of the BRIC countries. We were the first major studio to set up in Russia, where we now have two production companies -- Sony Pictures Television Productions and Lean-M. SPT is also the only Hollywood-based studio to have a joint venture with a TV production company in China, with **Huaso. Floresta**, our production house in Brazil, is focused on producing non-scripted programming as well as constructed reality series, which is becoming an increasingly



Sony has produced over 100 episodes of *The Voronins*, the Russian version of *Everybody Loves Raymond*, more than from the original format



*Metastasis* is the Latin American version of *Breaking Bad*, produced with Teleset in Colombia

popular genre in the country. We are also looking at potential partnerships or acquisitions in India, although it's worth noting that our SPT channel PIX is producing an award-winning local version of the SPT comedy *I Dream of Jeannie*.'

'While the way people consume television may be shifting, the types of content they enjoy remains relatively consistent. Audiences still very much prefer high-quality content with engaging narratives and relatable characters. These are very much the trademarks of SPT series around the world.'

### FUTURE

**Wong** says Sony is looking at a few territories, including India, Turkey and Scandinavia, 'to see if there are any opportunities that make sense for us'. In terms of productions, the executive is focused on the launch of *Metastasis* and *El Mariachi* for the Latin American and US Hispanic markets. 'In Europe, we are launching *Grow. Make. Eat.* in the UK along with a new game show, *Draw It* (Channel 5). We have also recently produced *The Joker* in France, an adaptation of *Drop Dead Diva* in the Ukraine and *Heldt* in Germany', she highlights.

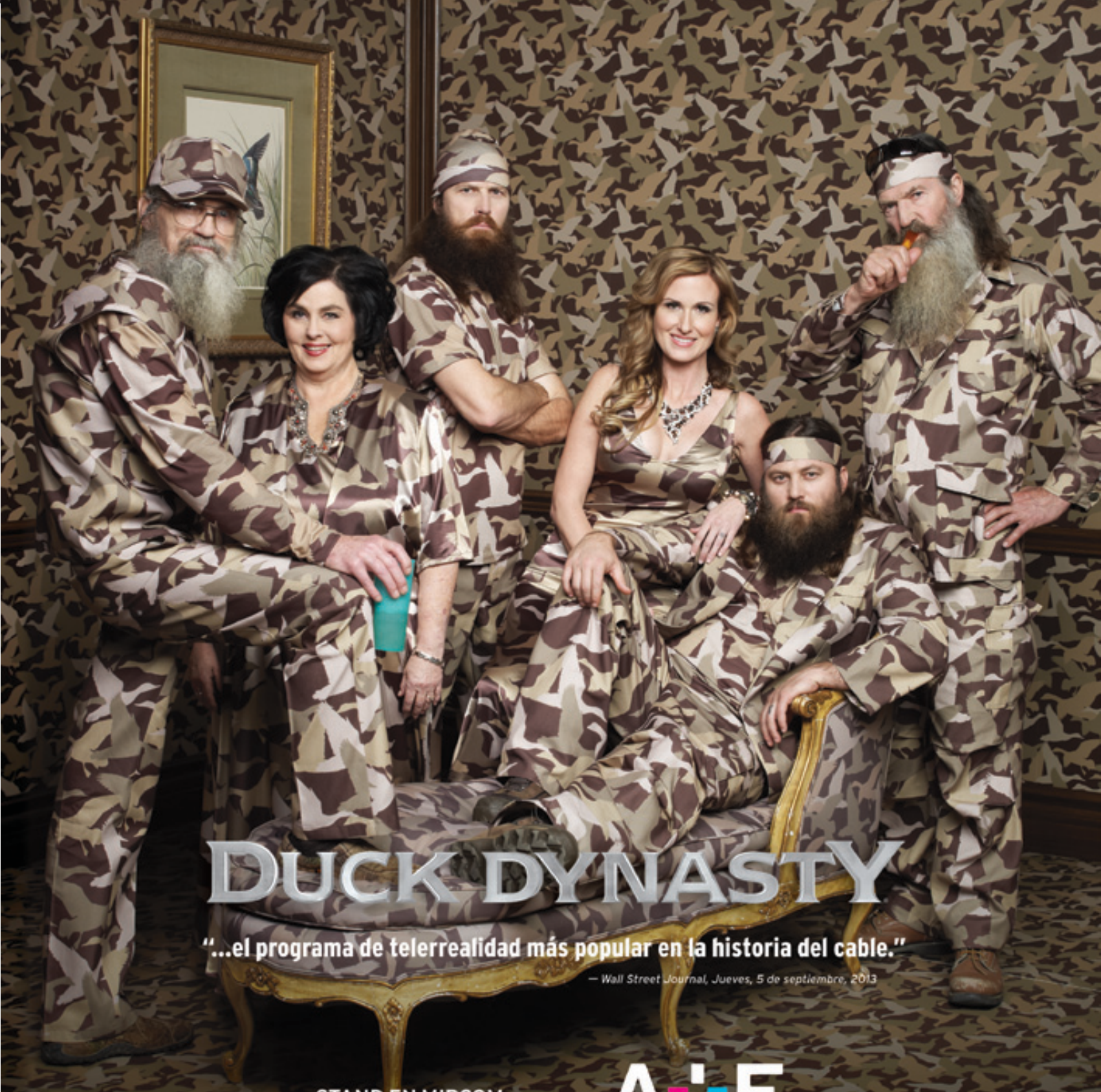
And completes: 'We have been focused on growing our production footprint in the UK with **Left Bank Pictures**. We have also recently announced the launch of a new British production company with acclaimed producer **Simon Andreae** called **Scarlet Media**, which will develop factual and factual entertainment formats for around the world.'



Andrea Wong, president, International Production, Sony Pictures Television, and president, International, Sony Pictures Entertainment



# TODOS ESTÁN HABLANDO DE



## DUCK DYNASTY

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— Wall Street Journal, Jueves, 5 de septiembre, 2013

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## MEDIA PRIMA: 'OUR AIM IS TO FOLLOW THROUGH WITH THE SUCCESS IN MALAYSIA GOING INTERNATIONAL'

MEDIA PRIMA BERHAD is Malaysia's leading fully integrated media company with businesses on TV, content creation, digital, print, radio, and outdoor. Under MEDIA PRIMA TV NETWORKS there are four stations: TV3, ntv7, 8TV and TV9, each cater to specific target segments and together have ensured the group remains #1 with 44% of the market share.

TV3 is Malaysia's leading free TV network; ntv7 has established itself as the TV station of choice among modern, urban and progressive adults (MUPAs); 8TV, with its tagline *We're Different*, reaches out to the urban youth and Chinese audiences; and TV9 our youngest TV station appeals to the *Young Fresh Mass Malays* (YFM) target audience. **Primeworks Studios** is the content creation subsidiary and the largest production company in the country, generating over 5,000 hours of TV content and 10 movies annually.

**Media Prima Digital** is a digital and new media company, which operates **TonTon**, #1 video portal with over 3 million registered viewers. It also spearheads the group's new sources of revenue stream in the digital world. **TonTon** offers 'Over-The-Top' viewing experience with online catch-up, live

TV and premium paid content. Other portals include **Gua.com**, the nation's premier

entertainment and lifestyle portal.

**Ahmad Izham Omar**, CEO Television Networks & **Primeworks Studios**, **Media Prima**, explains to PRENSARIO: 'Our aim is to follow through with the success in Malaysia going international. Malaysia's strategic position of being a melting pot of major Asian cultures provides us with an opportunity to produce content that can appeal to a wide variety of audiences.'

Some of the high rated local production & international award winning productions are

*Anugerah Juara Lagu*, *Anugerah Bintang Popular*, etc. (TV3); *Showdown*, *Shout Awards*, *Hip Hoppin Asia*, etc. (8TV); *Bella*, *Bella Awards*, *The Golden Awards*, etc. (ntv7); *Switch Off*, *Versus*, *Gig Triple Play*, etc. (TV9).

'Our programs comprises of 50% Malaysian production and 50% non-Malaysian. Half out of the local productions are commissioned by our stations to be produced or co-produced in-house by **Primeworks Studios**. We have also produced content for external broadcaster such as **TV Alhijrah** and **History Channel Asia**, as well as **Asian Food Channel**, and we are looking into ways to expand our reach to an international level', he comments.

Malaysian media landscape is 'very dynamic and has changed significantly over a decade ago', says the executive and adds: 'There are more players now, offering more content on different platforms. There has also been a great deal of development in storytelling quality. This has also encouraged a rise in new talents, both off and on-screen.'

'Our contents are unique, localized that are produced to cater to the huge spectrum of interests of our multicultural viewers. We continue to dominate the TV landscape: as at YTD June, the group share is about 44%. All the stations are in the Top 5 ranking: **TV3** is the highest viewed with a giant share of 24.8% and **TV9** at 8.1% share; we hold a large portion of the Malay, Chinese and Urban market share of 47.8%, 49.2% and 34.1% respectively (amongst Chinese, MPB group 49.2%, 8TV 26.6%, ntv7 19.2%; amongst Malay, MPB group 47%, tv3 33.6%, TV9 10.9%).



*Bella Awards* (ntv7), *Showdown* (8TV) are some of the top rated shows on Media Prima networks

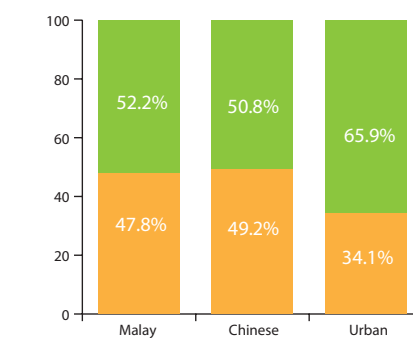
'We are able to successfully amplify the brand presence around Malaysia in a cohesive manner with TV taking the dominant role whenever needed. **TonTon** has also strengthened our position in the industry ahead of our competitors, and continues to drive Media Prima to excel in the forefront of digital media with exciting and innovative strategies and developments', remarks **Ahmad Izham**.

### FUTURE

The Ministry of Communication & Multimedia is responsible for the country's national digital rollout project. Meanwhile DTV network rollout is expected to begin in 2014-2015. Subsequently Digital TV channels are expected to be launched from 2015 onwards. 'We have already started conversion work for broadcasting service from the second half of last year. Apart from that, we have introduced the "Emas" channel in 2011, it is currently airing via IPTV on **HyppTV**, which showcases our highest rated programs of previous years', he says.

'Most of our shows can be viewed for free on **TonTon** portal, within a specified time frame of the program being aired on TV. The users can access a larger database of films as well as full seasons of TV series on a *pay-to-view* basis through **Tonton Premium**. We will be launching a **Tonton** exclusive drama very soon', he completes.

### MALAYSIA: MEDIA PRIMA MARKET SHARE, PER AUDIENCE (JUN.-SEP. 2013)



Ahmad Izham Omar, CEO Television Networks & Primeworks Studios, Media Prima





## WORLDWIDE ADVERTISING: POSITIVE GROWTH OF 5% IN 2014

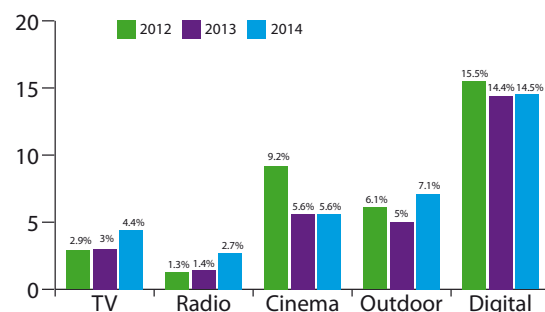
CARAT, the world's leading independent media communications agency, published recently its first forecasts for worldwide advertising expenditure in 2014, combined with its latest forecasts for 2013 and 2012. Based on data received from 57 markets around the world, the agency predicts further positive momentum for global advertising expenditure in 2014, increasing by +5.0% compared with the latest 2013 forecast of +3.7%.

Positive growth is forecast across all markets and regions in 2014, including Western Europe which, following two consecutive years of decline is expected to return to growth as it benefits from the increase in multi-platform opportunities and the resulting increase in digital spend.

From a global perspective, growth in advertising spend continues to be led by two of the original BRIC economies of Russia and Brazil who are forecast to continue delivering double digit growth in 2014, also benefiting from host nation status for the prestigious *Winter Olympic Games* and *FIFA World Cup*, respectively.

By category, in line with expectations, the data also shows investment in Digital advertising, increasing its share of global advertising spend by approximately +2% each year. Predicted to command +20% of the overall global advertising spend by 2014, Digital advertising is already the leading advertising medium in the UK, the Netherlands and Sweden.

### GLOBAL YEAR ON YEAR % GROWTH AT CURRENT PRICES, PER MEDIA (2012-2014)



Figures in brackets show our previous forecasts from Aug 2012

Source: Carat

Jerry Buhlmann, chief executive of Aegis Group, said: 'For some markets the journey will remain challenging as the economic trend of two-speed world continues, with lower growth in Western Europe and North America and higher growth in the faster-growing regions of Asia Pacific and Latin America. The trend of audiences moving online continues and with digital advertising comes greater accountability. So while TV remains the dominant medium it is clear that the advertising businesses that can innovate and implement truly cross-platform converged communication plans, combining online and offline campaigns will be the most successful and deliver the best results for clients'.

### BY MEDIA

Globally TV audiences are in good health and this is reflected in the continuing dominant share of total advertising spend that this medium commands. It holds virtually steady at +43% with only recent signs of a minor decline - globally at +43.1% this year moving to +42.9% next year despite the strength of digital growth. This is in part because of media convergence; Digital media has been complimentary to TV (e.g. TV + Online Video, integration of Social Media with Television). Across media, activity between online and offline media will be the trend in the coming years, the challenge will be measurement of the combined effectiveness of offline and online media. TV is to see increased growth rates in 2014 of +4.4% driven by a year of events.

Digital media continues to grow at a pace, with an expected +14.4% year-on-year growth in investment this year and +14.5% in 2014. Share of spend of Digital media is globally now second only to TV with +18.3% share of total media spend this year increasing by +1.7% to +20.0% in 2014. In the UK, Netherlands and Sweden Digital media spend is already the number one medium. Growth is being driven by Online Video as traditional broadcasters look to deliver audiences online and

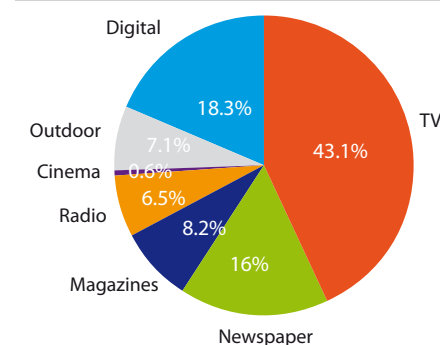
### YEAR ON YEAR % GROWTH AT CURRENT PRICES, BY REGIONS (2012-2014)

	2012	2013	2014
GLOBAL	3.1 (5.0)	3.7 (5.3)	5.0
NORTH AMERICA	3.9 (4.9)	3.5 (5.3)	4.0
USA	4.0 (4.9)	3.5 (5.3)	4.0
CANADA	2.6 (3.3)	3.4 (4.3)	3.9
WESTERN EUROPE	-3.2 (0.2)	-0.3 (1.1)	1.8
UK	2.2 (2.8)	2.7 (2.8)	4.4
GERMANY	-1.0 (1.1)	0.0 (1.5)	1.0
FRANCE	-3.6 (0.5)	-0.4 (1.9)	0.7
ITALY	-12.0 (-5.0)	-4.8 (-0.4)	0.4
SPAIN	-15.4 (-8.0)	-8.4 (-5.4)	1.2
CEE	6.8 (7.9)	6.4 (8.8)	7.6
RUSSIA	12.9 (14.1)	11.3 (13.1)	10.9
ASIA PACIFIC	4.9 (6.8)	5.3 (6.5)	6.2
AUSTRALIA	-1.1 (1.0)	1.5 (2.0)	1.4
CHINA	6.1 (11.0)	6.9 (9.8)	7.8
JAPAN	3.0 (2.9)	2.7 (2.8)	2.8
LATIN AMERICA	12.2 (12.0)	9.1 (9.0)	14.8
BRAZIL	12.9 (12.8)	9.4 (9.4)	17.2

Figures in brackets show our previous forecasts from Aug 2012

Source: Carat

### GLOBAL SHARE OF ADVERTISING SPEND, PER MEDIA (2013)



Source: Carat

also from the development of real time bidding technology; further growth will come as more publishers open up their inventory.

While Mobile advertising remains in its infancy, the increase in Mobile media spend has been significant and in line with increased smart phone penetration and mobile Internet usage. In the UK, Mobile media spend was up by +132% in 2012 compared to 2011, with search functionality attracting the majority of the expenditure.



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# MIPCOM 2013: BRING YOUR OWN PROGRAMMING

The Enterprise IT (Information Technology) market has been driven recently by a disruptive trend: *Bring your own device*. The employees of the companies use their own smart phones and tablets to work, challenging information security and efficiency matters. In content business, *Bring your own programming* is coming... the viewer fits his own programming.

## BRING YOUR OWN PROGRAMMING, ECOSYSTEM

- ➔ FREE TV, THEATRICAL
- ➔ DVD
- ➔ DVR
- ➔ BASIC PAY TV + PREMIUM CHANNELS
- ➔ PAY TV S-VOD + HD
- ➔ PAY TV PAY PER VIEW & T-VOD
- ➔ ONLINE S-VOD & T-VOD
- ➔ ONLINE CATCH UP SERVICES
- ➔ LIVE PROGRAMMING EVERYWHERE

Source: Prensario



Thomas Lasarzik, VP Acquisitions, and Ruediger Boess, SVP Acquisitions, ProSiebenSat Media AG (Germany); Daniela Bishara, sales for German-Speaking territories, Disney Media Distribution; Claude Schmit, CEO of RTL Germany; and Roman Rinner, acquisitions of ATV, Austria

## CENTRAL EUROPE HEADS EUROPEAN CONTENT BUSINESS, WITH STRONG GROUPS OF TV CHANNELS AND HOLLYWOOD-ALIKE FICTION PRODUCTIONS

There are many processes at the same time pushing this trend. First, we've had the DVR devices (Digital Video Recorders) launched some years ago. They let viewer record and manage TV programs as they were in a DVD,

with stop, forward, etc. any time.

Today, the pay TV operators of the world are launching VOD/Pay per View systems. If till now the offer included basic and premium channels, the third step means to manage the programming of all these channels 'on demand', any time and with stop/forward capabilities —a Subscription VOD model. A third fee-level is paid for this and also more TV channels are included, with HD options on the spot.

The fourth step is the Pay Per View/T-VOD (Transaction VOD) service, where above the



former options, the viewer pays each time for top releases or exclusive programming. This option has existed for a long time, but now is friendly integrated to the rest of the services. PPV and T-VOD systems are basically the same for users, but for some content distributors there is

## SOUTH-EAST ASIA IS STRONGER THAN EVER, AS PRODUCTION HUB AND GENERATING BUSINESS FOR THE INTERNATIONAL MARKETS



Emilia Ab Rahim, brand manager ntv7 & 8TV; Cheng Imm, general manager TV3, Ahmad Izham Omar, CEO of Media Prima, and Airin Zainul, general manager ntv7 & 8TV, all of them from Malaysia; with Macie Imperial, head of program, and Leng Raymundo, VP Acquisitions, distribution & DTT channels, both from ABS-CBN The Philippines; and Roxanne Barcelona, VP GMA, The Philippines

Craig Morris, head of scheduling, and Katie Keenan, head of acquisitions, at Channel Five (UK), with Jeff Ford, content director, Damian O'Hara, head of acquisitions, and Aoife Francis, head of scheduling, the three from TV3 Ireland

a difference on market windows. Pay per View is closer to Cinemas and a bit more expensive. This difference is disappearing, though.

I want to mention my own experience at home: since we've taken the VOD+HD service



## THE UNITED KINGDOM TV CHANNELS LEAD THE ENTERTAINMENT FORMAT DEVELOPMENTS, BUT THEY ARE ONE OF THE MOST DIFFICULT MARKETS TO DO BUSINESS FROM OUTSIDE

## ONE HOUSE IN THE WORLD, 2013

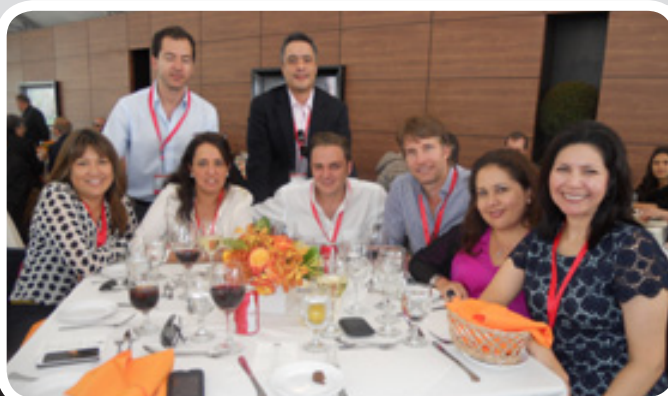
- FREE TV ➔ FREE TV HD
- PAY TV ➔ PAY TV
- PREMIUM PAY TV ➔ S-VOD
- PAY PER VIEW ➔ STILL WAITING...
- TV CHANNELS ➔ BRANDS, PRODUCTS, FRANCHISES

Source: Prensario

## MIPCOM 2013: TRÁE TU PROPIA PROGRAMACIÓN

El mercado de tecnología informática empresarial ha sido sacudido en el último tiempo por una tendencia disruptiva: el *Bring your own device*. Los empleados de las empresas usan para el trabajo sus propias tablets y smart

phones, poniendo en jaque las tradicionales prácticas de seguridad y eficiencia internos. En el mundo de los contenidos parece ocurrir lo mismo. De a poco, llega el *Bring your own programming*, el usuario arma su propia



México: Adrián Echegoyen, adquisiciones, y José Luis Romero, formatos, de Televisa (parados); Claudia Silva, ventas Televisa Internacional; Karina Montoya, adquisiciones Televisa Networks; Jaime Aguilar-Alvarez, adquisiciones Televisa; Bruce Boren, VP, y Ana Lydia Montoya, adquisiciones & programming, ambos de Televisa Networks; y Elsa Vizcarra, VP Programación Televisa

## A NIVEL PBI, MÉXICO SOSTIENE HOY EL CRECIMIENTO DE AMÉRICA LATINA. MULTINACIONALES DE USA VUELVEN DE CHINA A REINSTALARSE EN SUS CIUDADES

programación.

Hay varios procesos en paralelo que alientan esto. Primero, se lanzaron los dispositivos DVR (Digital Video Recorder), que permiten manejar los programas directo de la TV como si fueran DVDs, para reproducir, parar, adelantar, etc.

Actualmente, se están lanzando sistemas VOD/Pay per view en los operadores de TV paga. Si hasta ahora se ofrecían canales básicos y premium, el tercer escalón es tener la programación de todos estos canales para verla 'on demand', en el momento que uno quiera y moverla como si fuera un DVD —VOD por suscripción. Para esto se paga un tercer nivel de abono y se accede a la vez a un conjunto mayor de canales, con muchas opciones HD como un gran atractivo.

El cuarto paso es el Pay per view/T-VOD (VOD por transacción) en sí, donde encima de todo lo mencionado recién, se paga por estrenos de cine o contenidos top, cada vez

que se los ve. Es el tradicional PPV que salió hace años, pero ahora integrado en forma muy amigable al control y la pantalla de las opciones anteriores. Pay Per View y T-VOD a nivel usuarios son lo mismo, pero para algunos distribuidores de contenidos hay una diferencia de ventanas: el pay per view está más pegado al cine y sale más caro. Pero esta diferencia está desapareciendo.

Quiero citar la experiencia del hogar de quien les escribe: desde que contratamos el servicio VOD+HD de nuestro operador de cable (tercer nivel de abono) nos dedicamos a ver las series y películas de los canales premium en forma on demand, es decir ya no viendo los canales premium en sí. Y por ahora no consumimos las opciones PPV, ya que son parecidas y así no pagamos extra, que el abono es bastante costoso. También nos seduce ver HD, sobre todo TV abierta.

En simultáneo, están las telefónicas y los gigantes online —Netflix, Microsoft, Amazon,



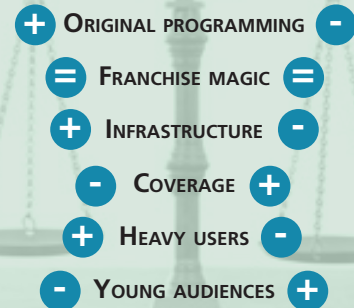
Brasil: Nelson Sato, agregador de Netflix; Eron Reigota, Murillo Fraga y León Abravanel Jr., todos de SBT; Anderson Sato; Fernando Sugueno y Goyo García, ambos de Band; Richard Vaun, de SBT; con dos actores de Reckless, de CBS: Anna Wood y Adam Rodríguez

## BRASIL ES LÍDER EN DESARROLLO DE PRODUCCIONES PARA CABLE, DESDE LA NUEVA LEY DE MEDIOS, Y EN SERVICIOS VOD NEW MEDIA

La competencia entre operadores de TV paga, las telefónicas y los gigantes online en VOD, es la gran contienda que se viene. Porque si se instala el 'Bring your own programming',



## PAY TV CHANNELS VS. ONLINE TITANS, TODAY



Source: Prensario

from our local cable TV provider, we are devoted on watching the movies and TV series of premium TV channels, but through the 'on demand' model. So, we don't watch the premium channels themselves. And till now we don't consume either the T-VOD movies, as they are quite similar as the S-VOD ones and we don't want to pay more —the monthly fee is quite important now. We are also seduced to watch HD channels, especially free TV ones.

At the same time, the big telcos and giant online titans —Netflix, Microsoft, Amazon, Google/YouTube, Apple— are launching their own VOD services through Internet, both *Subscription* and *Transactional*. They have the trouble that they depend on the broadband growth, which in most of the world is not simple. But in favor they know that when infrastructure is ready, they can have a more massive approach than TV cable, reaching also notebooks, tablets and smart phones. They can be more flexible in the offering and reach younger audiences.

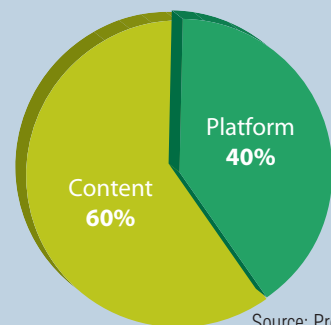


UAE: Rupert Morling, senior channel manager, MBC Action; Kamal Nassif, director new media, e-vision; Khulud Abu-Homos, SVP programming & creative service, OSN; Lina Matta, channel manager, MBC2, MBC4 y MBC Max; Tareq Fala Al Ibrahim, channel manager MBC Drama & coordinator manager, MBC 1; and Fadi Ismail, group general manager, MBC

The competence between pay TV operators, telcos and online titans on VOD, is the big story to come. If the *Bring your own programming* picture takes place, they will be the high-end of content business. How can the big difference be made in this new era? The tech platform is very important, as you have to reach the public and provide a friendly offering. But above all, as always, content

**WEST ASIA AND THE MIDDLE EAST ARE THE FASTEST GROWING REGIONS OF TV BUSINESS NOWADAYS, WITH BOTH CANNED AND PRODUCTION OPPORTUNITIES**

## HOW TO BE SUCCESS IN THE BYOP ERA



Source: Prensario

is the king. To manage exclusive fresh contents before others, to convince audience that there they will have the programs that everybody will comment at work or school, are and will be edging drivers.

That's why traditional broadcasters and pay TV channels are not losers in this picture. Not at all. If they are successful generating top contents, they will find in the new players more allies than competitors, to continue growing in programming outputs. Please remember my home case: in the past I paid the premium TV channels and I was not satisfied because I didn't watch them enough. Now I watch them almost nothing, but I am happy to pay because I take

serán el high-end del negocio. ¿Dónde se da el gran diferencial para ganar mercado en esta nueva era? Una parte importante está en la plataforma, en lograr alcance y comercialización amigable. Pero sobre todo, como siempre!, en los contenidos. Tener programas exclusivos antes que los demás, imponerle al público que allí tendrán los productos que se comentarán en el trabajo y en la escuela.

Por eso, los tradicionales broadcasters y los canales de TV paga lejos están de ser 'convidados de piedra' en este proceso. Todo lo contrario. Si logran seguir generando contenidos diferenciales, tendrán en las opciones entrantes aliados más que competidores, para seguir creciendo en outputs con el público. Recuerden el caso de mi hogar: antes pagaba los canales premium de cable y estaba insatisfecho porque no los veía mucho. Ahora directo los veo menos todavía, pero los pago gustoso porque veo lo que quiero de ellos 'on demand'. Empieza a diluirse la noción de



HBO Latin America en adquisiciones, programación y producción original: Gustavo Grossmann, Eva Villarreal, Luis Peraza, Alexander Salas, Jesús Pérez, Hugo Tapia, María Ángela de Jesús, Alejandro Sacasa, Margarita González Guardia, y Daniel Álvarez

**LOS CANALES DE TV PAGA ESTÁN LIDERANDO LA PRODUCCIÓN DE PROGRAMACIÓN ORIGINAL EN AMÉRICA LATINA Y PROMUEVEN IDEAS INNOVADORAS, TANTO EN FACTUAL COMO FICCIÓN**

'canales de TV', que pasan a ser managers de marcas, productos, franquicias.

De hecho, se sabe que la mayor parte de la audiencia en el mundo, usa el cable para ver

los canales abiertos. Hoy se usa el VOD para ver el capítulo de la serie prime time de TV abierta o la premium de TV paga, que se perdió. Está el 'catch up' service, que también puede

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Star TV, India: Dharmesh Gandhi, content strategist, Nicole Sinclair, sales for Asia at CBS; Akhil Mehra, commercial; Kevin Vaz, English cluster; and Rasika Tyagi, content for English channels

## INDIA IS THE PRODUCTION GIANT OF ASIA. MORE AND MORE INTERNATIONAL TITANS GO THERE TO DEVELOP NEW CONTENT BUSINESSES

what I want from them 'on demand'. Even, the concept of 'TV channels' is disappearing, they turn to brand, product, franchise managers.

In fact, most of the worldwide audience use pay TV to watch mainly free TV channels. Today the VOD service is used to watch the episodes lost from free TV or pay TV prime time series.

There are the 'catch up' services, which also can be provided by Hollywood studios or broadcasters on their own websites. And to this ecosystem must be added the thematic TV channels in **YouTube** and the live broadcasts on mobile devices, where the studios and broadcasters make alliances with telcos. While everything is mixed, content is the king forever.

But we must pay attention to business formats, as new twists appear. This year former Hollywood exe **Barry Diller**, with his service **Aero** in New York City, challenged business basics: he offered households air antennas just to see the free TV

## CONTENT BUSINESS, TODAY

### 2 PILLARS:

- OWN PRODUCTION
- MULTIPLE-SCREEN ERA

### 3 DRIVERS:

- A GREAT FUTURE
- CURRENT COST CROSS-ROADS
- EMERGENT MARKETS

### 6 SOLUTIONS:

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

Source: Prensario

channels, per USD 5 each. This way, the users can fit a full programming schedule combining free TV channels per USD 5 plus **Netflix** per USD 9, against USD 190 and more they pay for TV cable. **Aero** has been a big success and is spreading through the country, but the networks and the studios fiercely demanded Diller, as he doesn't pay them anything.

Above all, **Aero's** case shows special new faces of the era that comes. What will be seen about all

ser ofrecido por Hollywood o los broadcasters directo en sus websites. Y a este ecosistema se suman los canales temáticos en **YouTube** y las transmisiones en vivo por tablets o phones, donde Hollywood o los canales se asocian con telcos. Todo se cruza, y los contenidos seguirán mandando siempre.

Pero atención en lo que respecta a los formatos de negocio, porque empiezan a verse vueltas de tuerca. Este año el ex Hollywood **Barry Diller**, con su servicio **Aero** en Nueva

Dago García, VP Producción de Caracol TV (Colombia) con Juana Uribe, VP, y Gonzalo Córdoba, presidente de Caracol TV (extremos) con Marcos Santana, presidente de Telemundo Internacional

## COLOMBIA SE HA VUELTO UN GRAN POLO DE PRODUCCIÓN DE CONTENIDOS Y SERVICIOS, PARA TERCERIZAR HACIA OTROS MERCADOS



York, jaqueó las entrañas del negocio: ofreció a los hogares antenas por apenas USD 5 para ver sólo los canales abiertos. Así, los usuarios por ejemplo podían armarse su propio set: con USD 5 de **Aero** y USD 9 de **Netflix**, competían

con el cable que les cobra USD 190 para arriba. **Aero** tuvo un gran éxito y se está expandiendo al país, pero las cadenas y los estudios se le tiraron encima a **Diller**, que no paga nada por el servicio.

Sobre todo, el caso de **Aero** muestra las opciones que puede tomar la nueva era que emerge. ¿Qué se verá de todo esto en Mipcom? Mucho! Como hemos venido diciendo en los informes anteriores, hoy los pilares del negocio son dos: la programación propia y la era multipantalla. Todos los players —broadcasters, canales de cable, operadores de TV paga, titanes online, jugueteras, gaming, advertising— estarán en Cannes buscando idear/producir/englobar/asociar tanto contenido original como grupos de canales.

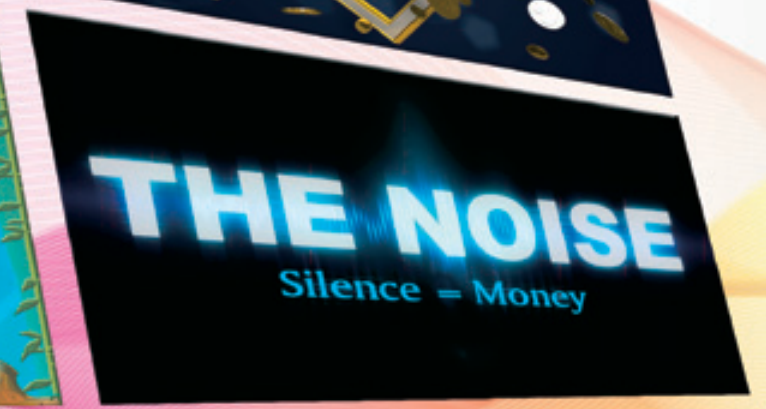
El tema es que todo esto implica fuertes inversiones, y el dinero no abunda con la crisis

## ARGENTINA ES PAÍS DE HONOR EN MIPCOM 2013: SE ESPERA GRAN IMPULSO EN TORNO A SUS BROADCASTERS PRINCIPALES PRODUCTORAS



Tomás Yankelovich y Claudio Ipolitti, Telefe, y Facundo Bailez, Artear, ambos de Argentina; Luis Castro y Cecilia Presto, Canal 10 Uruguay; Mercedes Reincke, I+D, Guillermo Borenzstein y Nancy Rolón, de Telefe; Walter Sequeira, Artear

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**FREMANTLEMEDIA**  
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Croatia: Nina Mikola, head of acquisitions, and George Makris, board advisor, Nova TV; Marco Doslic, head of schedule and research, RTL; Zrinkia Jankov, head of TV Doma; and Dragana Kos, head of acquisitions, RTL

**EASTERN EUROPE IS STILL NOT RECOVERED FROM GLOBAL CRISIS, BUT THE BROADCASTERS ARE INVESTING ON NEW CHANNELS THINKING OF THE FUTURE**

of these at Mipcom? A lot! As we've been saying in our last reports, there are now two main pillars in content business: own production and the new multiple-screen era. All players—broadcasters, pay TV channels, pay TV operators, online titans, toy, game, advertising makers, licensing holders—will be in Cannes looking for planning, producing, joining, associating, both original content and groups of channels.

All of these mean strong investments, and



Amazon: Chris Bird, director of content strategy, Lovefilm.com (Amazon UK); Jason Ropell, VP acquisitions, Amazon (US); Martin Backlund, content acquisition manager, Lovefilm.com (Amazon UK); and Christoph Schneider, managing director Lovefilm.com (Amazon Germany)

**THE ONLINE TITANS ARE FOCUSED ON VOD SYSTEMS TO COMPETE IN THE NEW MULTIPLE-SCREEN ERA; THEY WANT ORIGINAL CONTENT ON THEIR OWN**

money is not easy within the global crisis, which in Europe is still particularly strong. So, we will continue facing the solutions that have been created to surpass the cost cross-roads of the

two pillars: co production projects, production sharing, second screen, branded content, ancillary businesses, Government support.

We will see a very active Mipcom about fresh business, as the motivations are strong: the promise of a great future, with all the new channels and options appearing. The need of moving due to the cost cross-roads. And the power of the emergent countries, which push the market strongly: Russia, China, Brazil, India, South-East Asia, Argentina as 'The country of Honour' of Mipcom... have fun, then.

*Nicolás Smirnoff*

#### THE NEWEST THING, IN NEW MEDIA

- **FORMAT TITANS: THEMATIC CHANNELS IN YOUTUBE**
- **HOLLYWOOD STUDIOS: VOD THEMATIC SERVICES**
- **HOLLYWOOD STUDIOS: LIVE BROADCAST SERVICES TO SMART PHONES AND TABLETS**
- **INDEPENDENTS: NEW OPTIONS OF SECOND SCREEN**
- **TOY, GAMING, ADVERTISING, LICENSING: TO PRODUCE OWN CONTENTS**
- **THEATRICAL AND TV INDUSTRIES, CLOSER**
- **FRANCHISE PRODUCT MANAGEMENT**

Source: Prensario



**CHILE ES UNO DE LOS PAÍSES LATINOS QUE MÁS HA CRECIDO EN EXPORTACIÓN DE FORMATOS, PRIMERO CON FICCIÓN Y AHORA TAMBIÉN CON ENTRETENIMIENTO**

Chile: Jaime de Aguirre, director ejecutivo de Chilevision; María Eugenia Rencoret, directora del área de dramáticos de TVN; Patricio Hernández, director de programación Canal 13; Marcelo Bravo, director de programación de TVN; y Juan Ignacio Vicente, gerente de adquisiciones de Canal 13

global (y en especial Europea) que aún sigue. Entonces seguiremos viendo mucho de las soluciones que se han ideado para superar las encrucijadas que hay en ambos pilares: proyectos de co producción, production sharing, second screen, branded content, explotación 360 y apoyo de gobiernos.

Veremos un Mipcom hiperactivo en negocios, porque las motivaciones son muy grandes: la promesa de un futuro brillante, con todo lo que hemos estado viendo. La necesidad actual de moverse porque si no los costos no dan. Y el push de los países emergentes, que empujan lo que los centrales no: Rusia, China, Brasil, India, el Sudeste Asiático, Argentina que es 'País de Honor'. A divertirse, entonces...

*Nicolás Smirnoff*

# FROM DUSK TILL DAWN THE SERIES

At MIPCOM Lerins Hall LR4.22

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# FRANCE: HYBRID TV AND DIGITAL PLATFORMS ARE ALREADY STEADY WITHIN THE TV PICTURE

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

2012 was marked by the consolidation of a programming model for broadcast on wide audience-oriented tablets, according to the traditional report published by the Argentine Embassy in France, about the local content market. The study highlights the trend of commercialization of TVs with the HbbTV standard, a platform for content on demand, which combines broadcast and broadband.

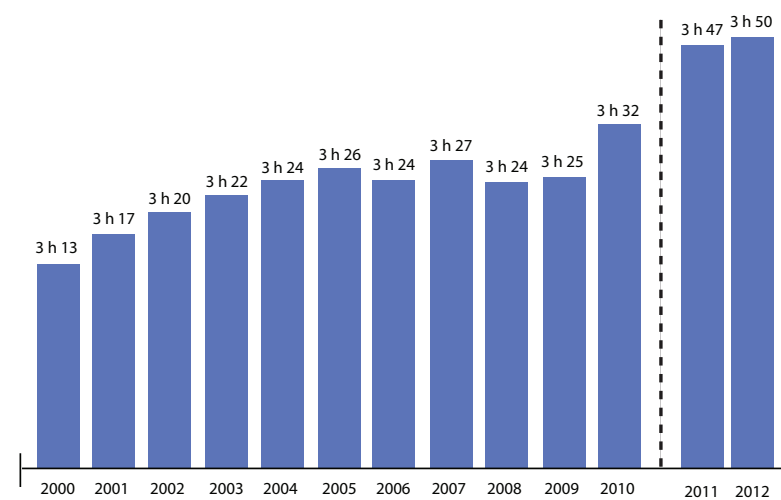
Digital diffusion accessed to all kind of technologies (terrestrial, cable, satellite, ADSL). However, modernization of audiovisual diffusion did not come to an end: TNT in HD offering will be generalized and enhanced. The *Plan France Numérique 2020*, presented by the government on 30<sup>th</sup> November 2011, identifies the generalization of the compression standard MPEG-4 from now until 2015, and the diffusion standard DNB-T2 from now until 2020, as one of its 57 priorities.

According to figures from the *Simavelec*, a new TV sales record was achieved, reaching 8.7

million of units. TV sales could move back after the transition to "all digital". GfK informed that the 98.2% of the households had at least one TV. The level of sales remains significantly higher than the annual sales recorded between 2004 and 2008.

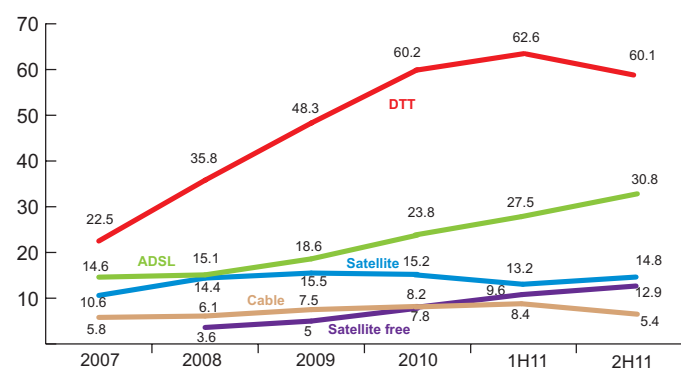
French homes spend increasingly on audiovisual content. Between 1980 and 2009, expenses were multiplied by 8.5, from 932 million Euros to 7,927 million respectively. Currently, the largest expenditure corresponds to the payments made in 2009, which totaled 3,308 million Euros, which means 41% of total.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

## VIEWING TIME EVOLUTION (2000-2012)



Source: Médiamétrie

## DIGITAL TV PENETRATION, PER TECHNOLOGY (2007-2012)



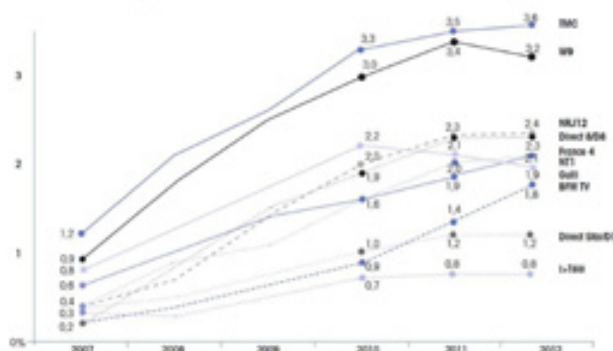
Source: Observatoire de l'équipement des foyers pour la réception de la télévision numérique

## SMART TVs

GfK estimates that 49% of households have at least one way to connect its TV to Internet, but only 29% has effectively done that, which represents a transformation rate of 60%. Service offer depends on the agreements among manufacturers, that propose services for connected TV (SmarTV, game console, ISPs, DVD players for HD connectable, PCs, etc.), and editors.

In France, TDT allows access to hybrid services, which content comes not only from diffusion, but also from Internet, since the HbbTV standard was implemented for some TV models: in September 2011, five channels used to spread HbbTV data to enhance content

## MARKET SHARE EVOLUTION ON NEW DTT CHANNELS (2007-2012)



Source: Médiamétrie, Médiamat

## HOUSEHOLDS RECEIVING DIGITAL PAY TV, BY TYPE OF ACCESS (1H 2012)

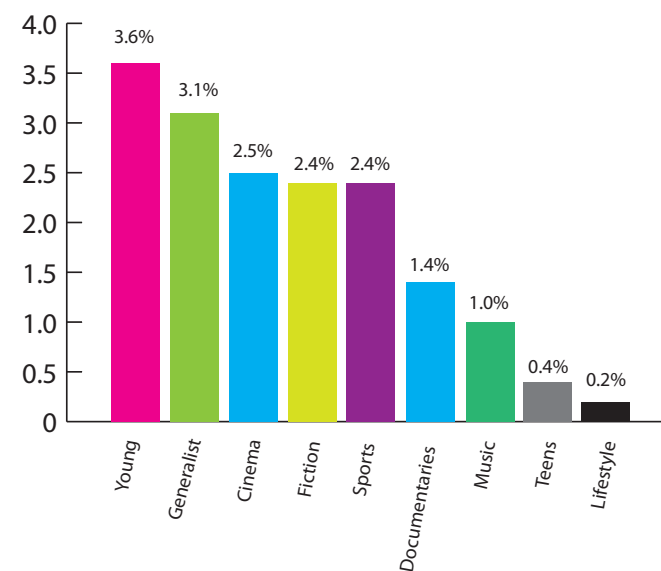
	IN MILLIONS	%
TOTAL	14,7	100%
ADS/OPTICAL FIBRE	8,2	56%
SATELLITE	3,3	23%
CABLE	2,0	13%
DTT	1,2	8%

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

offered to audience. A *Strategy Analytics*' report estimates that 12% of French households uses connected TV services, the same proportion as in Italy, higher than the British (9%) or the Germans (6%), but lower than the US (20%).

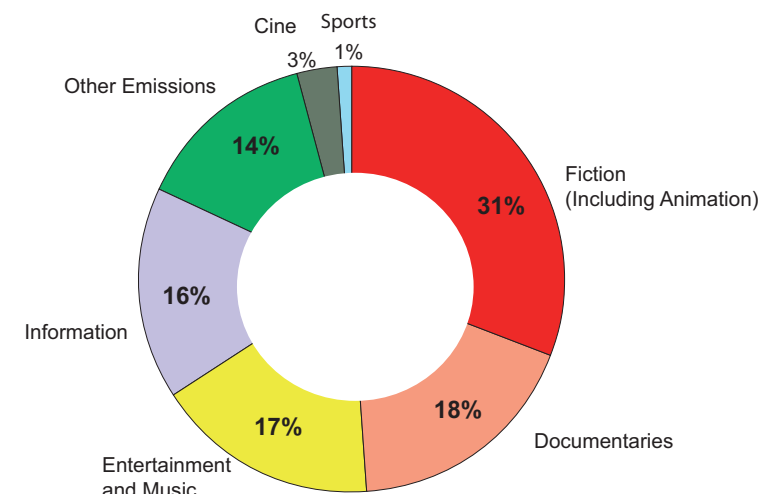
By the end 2012, 223 digital TV channels had permission, declared under the CSA. They were distributed as follows: 143 conventioned channels, 48 declared channels, 32 authorized channels in TNT. Since September 2012, six new free channels will be spread in TNT: *Chérie HD* (Group NRJ female channel), *6ter* (M6 Group family channel), *TVous la Diversité* (Diversité TV France, channel focused on diversity) *L'Equipe HD* (Amaury, for sports), *RMC Découverte* (NexradioTV, documentary channel), *HD1* (TF1, for fiction and films).

## PROGRAMMING OFFER ON DTT, BY GENRES (JANUARY-JUNE 2012)



Source: CSA

## SHARE OF AUDIENCE ON THEMATIC PAID CHANNELS (JAN. – JUN. 2012)



Source: Médiamétrie, MédiamatThématik

according amount and type of content proposed by the service.

## AUDIENCE

In 2012, time of audience in TV reached 3 hours 50 minutes. Men time of audience is lower than women. In the same way, higher professional categories watch less TV than the rest of the population. However, audience increased faster than national average in 2011. From 2011 to 2012, differences according to age increased, since average audience grew faster among the elderly. Last edition of *MédiamatThématik* measures the audience of 97 thematic channels, although it should analyzed carefully. Survey is not exhaustive; some topics are more represented than others.

On the theme "Young people", participation of the four Disney channels, which were part of ADSL systems' basic offers since April 2011, progressed between January-June 2012. Especially Disney Channel increased 0.9. This growth was not at expense of the rest of the channels for young people, as *Boomerang* and *Cartoon Network* also progressed.

"Generic" channels had a positive evolution with growth of Téva (+0.7 point), RTL9 (+0.7 point) and TV Breizh (+0.7 point). In "Fiction", participation of channels 13ème Universal and Syfy Universal grew (from 0.5), such as AB1 (+0.3 point). "Music" channels audience participation decreased for four of the five MTV channels.



## FREMANTLEMEDIA: 'OUR EMPHASIS IS GLOBAL'



Cécile Frot-Coutaz, CEO, FremantleMedia

PRENSARIO publishes the second part of the interview done for MIPTV 2013 with Cécile FROT-COUTAZ, CEO of FREMANTLEMEDIA, who highlights the big expansion of the company to the emerging markets, as well as the main programming trends in the world and the digital evolution.

FremantleMedia is one of the few global companies in the industry with operations in 22 countries around the world. Cécile Frot-Coutaz, CEO, says: 'We have worked hard to create and build a truly international presence and I see this as one of our key strengths. Our local offices around the world work in both developed and emerging economies, and we are successfully producing and distributing quality television worldwide, so in that sense our emphasis is global. We are able to work locally at the same time as harnessing the power of a joined up global network.'

'From an economic standpoint, markets like South America and Asia are important both within and outside our industry because they



Idols Kids Puerto Rico: the format is doing really well in that Caribbean market, as well as in Brazil

represent areas of growth. They are exciting markets for us, and we are seeing increasing appetite for international formats. Local versions of our hit shows like *Got Talent* and *Idols* have successfully aired in multiple territories in South America for many years. We have *Idols Kids* which has made a very big impression in Brazil and Puerto Rico, and long running successful game shows like *Password*, *Family Feud* and others in Mexico', she emphasises.

'Similarly, local versions of *Got Talent*, *Idols* and *X Factor* are popular throughout Asia and we are seeing local development in these territories as well. *Confrontation*, a soft-scripted drama format, was developed by our local team in Indonesia and has travelled to India. There is absolutely no doubt that we will see more fresh, creative programming ideas emerging from these markets onto the world stage, as they develop further'.

### CONTENT

'Great content has never been more important', remarks Frot-Coutaz, and she adds: 'People are watching more TV than ever before, even as they consume content on new devices and platforms. This is very good news for us as producers who can create and develop engaging content for a range of platforms, and budgets. In today's economic climate it's especially important to be able to produce for a range of budgets, without sacrificing quality'.

'The future is about developing powerful brands that can cut through and resonate. In terms of genres, entertainment is still incredibly relevant, and we have some very original formats on our slate for MIPCOM such as *Genealogy Roadshow*, *Break the Safe* and *Through the Keyhole*. We are also seeing the rise of strong drama, and some interesting cross-genre developments. What never changes is the power of storytelling. A good story will always make great entertainment'.

### DIGITAL

New technologies, platforms and new digital audiences open up enormous opportunities for companies like FremantleMedia, including new partnerships, new content development and distribution mechanisms. 'But importantly, they also create new ways to engage and interact with

BOOTH #RB.1

FREMANTLEMEDIA

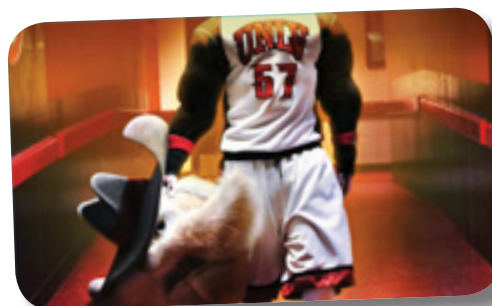


Confrontation is a soft-scripted drama format, was developed by our local team in Indonesia and has travelled to India

viewers. We take a 360° view of our formats, right from the outset. From apps, to social networks, YouTube and other platforms, second-screen extensions and online gaming, our brands are present wherever audiences look for quality content', says the executive.

'We have digital and sponsorship teams in our local territories, who work to deepen the audience's connection with our shows, on every platform. We create original content for new platforms and have launched original programming channels on YouTube, including THNKR, eNtR berlin and TRIGGER.tv as well as The Pet Collective, which has found a new home on Blip'.

'We also extend our hit brands into the multi-platform space. The YouTube channels for *Britain's Got Talent* and the *X Factor UK* have both surpassed one billion views each and the *Family Feud & Friends* game has been a huge success. We also apply our distribution skills to a digital world, and we are also growing our presence in the online gaming industry through our company Ludia. The creation of our new Digital & Branded Entertainment function highlights that digital will remain a key focus for us, and the industry, going forward', completes Frot-Coutaz.



Idols Kids Puerto Rico: the format is doing really well in that Caribbean market, as well as in Brazil



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## MEDIASET ESPAÑA: 'UNA PARRILLA CON MUCHAS NOVEDADES ES SÍNTOMA DE DEBILIDAD'



Patricia Marco, directora de Antena, Mediaset España



‘Después del apagón digital y la reconfiguración del panorama televisivo en términos de audiencia, podemos decir que el mercado televisivo en España ha alcanzado un punto de madurez en el que las posiciones se han asentado y los movimientos son más lentos. En ese panorama, conviven en la actualidad dos grupos audiovisuales muy fuertes y con una competencia muy cerrada.’

Patricia Marco, directora de Antena, Mediaset España describe a PRENSARIO el momento del mercado televisivo español. Y añade: ‘Por un lado, está Mediaset España y por otro, AtresMedia. En el balance de la temporada, Telecinco se configura como el canal Atresmedia; Cuatro como la generalista de segunda generación líder; FDF como el canal temático líder; Boing como el líder de las televisiones comerciales en niños; Divinity como el líder en mujeres 16-44 años; LaSiete como el único canal de segunda oportunidad que existe en el mercado y por último, Energy que sigue apostando por liderar en hombres 25 a 44 años y superando a Nitro de Atresmedia en este target.’

‘Tanto el entretenimiento como la ficción son nuestros pilares de programación y seguimos apostando y produciendo ambos. No obstante, la situación del mercado publicitario nos

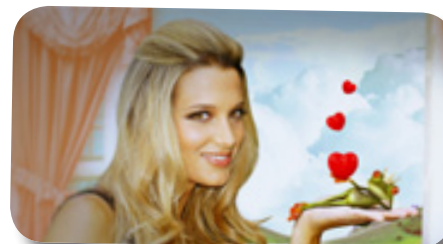
ha hecho en esta temporada apostar más por el entretenimiento con La Voz a la cabeza, que ha alcanzado cuotas de audiencia que hacía tiempo que no se veían en España.’

‘También está La que se acerca, que ha sido la ficción más vista de la temporada venciendo a un formato de entretenimiento como Tu cara me suena o GH que ya ha alcanzado la edición número 14. En Cuatro destaca ¿Quién quiere casarse con mi hijo? o Un príncipe para Corina, dos formatos que han creado escuela y han abierto un mundo nuevo, diferente y exclusivo’, añade Marco.

### TENDENCIAS Y ESTRATEGIAS

‘La audiencia en España busca el equilibrio entre el entretenimiento, la ficción y la actualidad. Historias cercanas, actuales, divertidas, emotivas, entrañables y desternillantes. Nosotros buscamos ser reflejo del vivir, el sentir y el latir del telespectador. Buscamos una televisión viva conectada con la calle, con lo que ocurre y con las personas y sus sentimientos.’

‘Apostamos mucho por la promoción 360°. Lanzamientos como La Voz, Familia, El don de Alba, Frágiles, Llama a la comadrona... se han visto impulsados por esta estrategia, que abarca la promoción en diferentes programas con acciones específicas de la temática de la serie, o actores. A esto añadimos el preestreno en pauta única en todos los canales y en Internet de algunos minutos de la serie o el programa, la promoción en pantalla en todos los canales. En ocasiones, sumamos la involucración de los presentadores de los canales en la promoción y por supuesto, siempre contamos con la implicación de Internet



Un príncipe para Corina, en Cuatro

con la customización de la página web, acciones en redes sociales y utilización de hastags en pantalla.

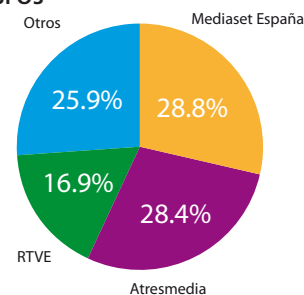
### FUTURO

‘Siempre hay nuevos proyectos, los necesarios para asegurar la continuidad de nuestras parrillas por que tenemos un grupo de canales muy fuerte que, sin embargo, no necesitan estar constantemente lanzando nuevos programas. Una parrilla de televisión con muchas novedades sólo es síntoma de debilidad. Esto es, que nada de la temporada anterior funcionó. Este no es nuestro caso.’

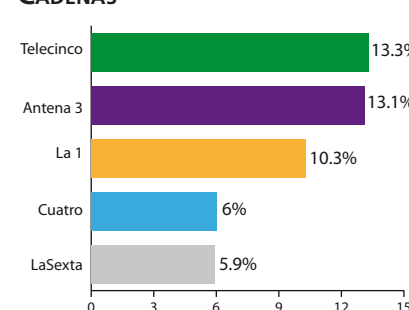
‘Nuestras parrillas son muy sólidas y trabajamos más en innovar y ofrecer cosas nuevas, que en renovar. Seguimos apostando por el reality, porque somos el grupo líder en España en este formato, y también trabajando en ficción con proyectos como Alatriste o El príncipe. Las miniseries son otro producto que nos da grandes alegrías y ahora tenemos producidas El Rey o Hermanos. En Cuatro, seguiremos creciendo en el mundo tróspido (un término acuñado por los seguidores de los últimos programas de entretenimiento del canal, que cuentan con un humor muy particular y genuino que funciona de manera espectacular tanto en antena como en redes sociales) y en el coach, con adaptaciones de los factual que también nos funcionan en Divinity y Energy’, completa Marco.

### ESPAÑA: MARKET SHARE POR CADENAS Y GRUPOS (ENERO-AGOSTO 2013)

#### GRUPOS



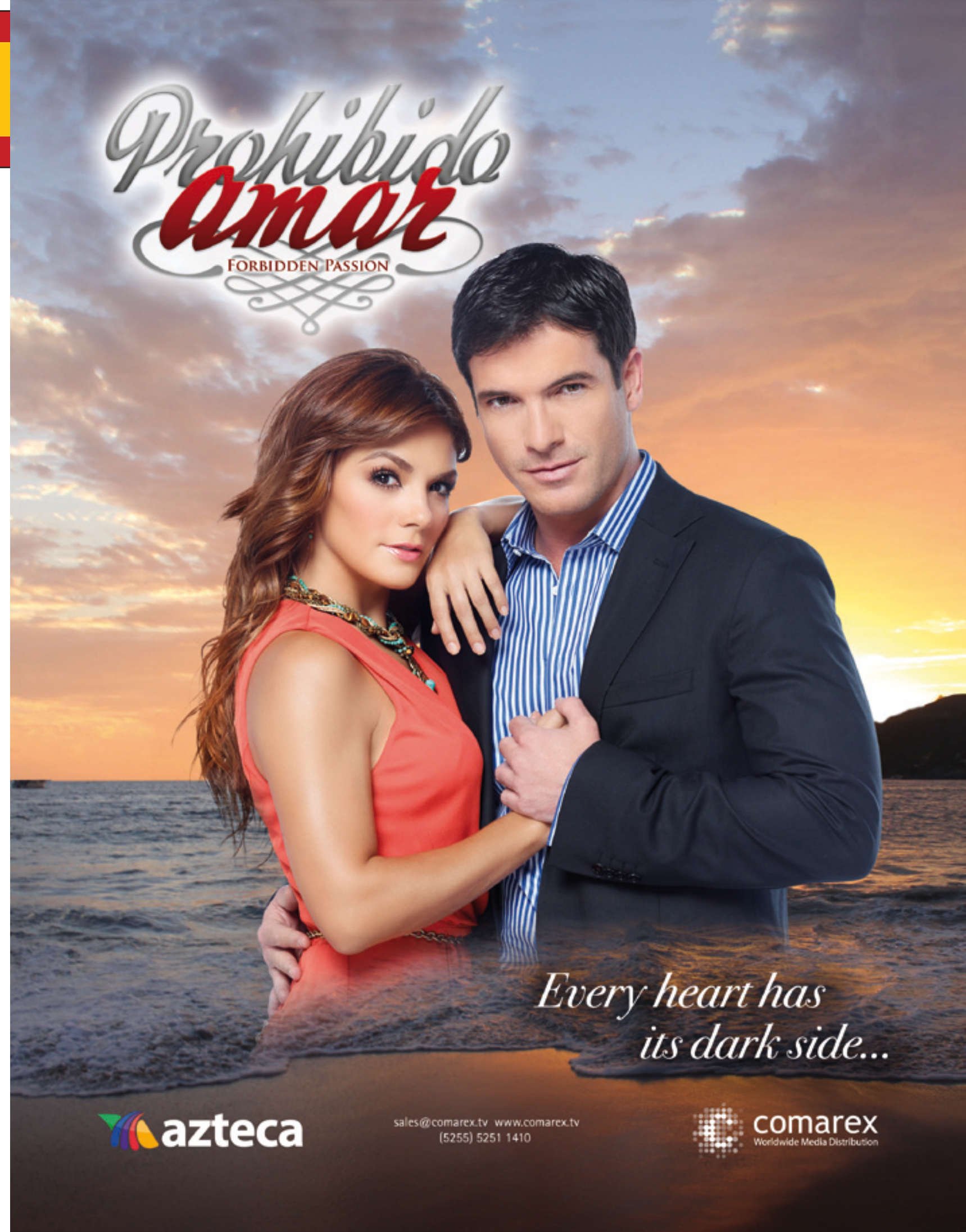
#### CADENAS



Fuente: Kantar Media



El éxito más notable de 2013 ha sido la versión española La Voz



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By MÉLISSENDE HAUCHECORNE

## WHAT'S UP IN SCANDINAVIA?

The Scandinavian TV market is quite homogeneous, as Nordic countries have much in common in terms of culture, development and regulations. Early adopters of new technologies, analogue TV was completely switched off between 2007 (Sweden/Finland) and 2009 (Norway/Denmark). The seizure of head-start opportunities is not going to stop any time soon: Sweden already measures web viewing, while Denmark plans to extend its measurement system to other devices, such as mobile phones and tablets.

With an average daily viewing time ranging from 2 hours and 44 minutes to 3 hours and 15 minutes per individual in 2012, Scandinavians are not big TV consumers. In comparison, the average European watched 3 hours and 55 minutes of television in 2012, with records broken in Romania, viewing 5 hours and 26 minutes of television daily.

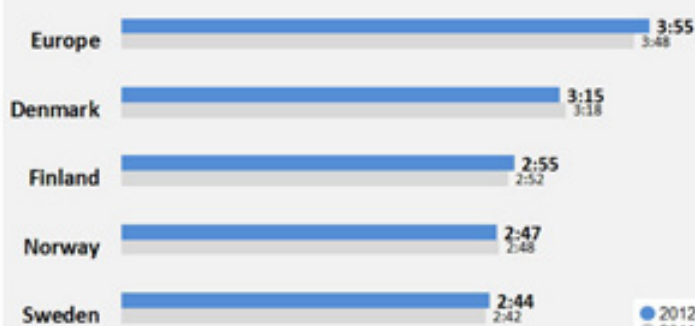
In Scandinavian, several large media groups

operate in all of the Nordic countries. There is also a trend towards consolidation of such groups, which was confirmed in April 2013 when **Discovery Communications** acquired **SBS Nordic** (previously owned by German **ProSiebenSat.1**), giving birth to an additional group: **SBS Discovery Media** and operates some of the leading pay-TV channels: **Kanal5** and **Kanal9** in Sweden, **TV Norge**, **MAX** and **FEM** in Norway, **Kanal4** and **Kanal5** in Denmark, and **TV5** and **Kutonen** in Finland. Otherwise, **Modern Times Group**, through **Viasat**, runs its flagship channel **TV3** in Sweden, Norway and Denmark.

Finally, each country has its own public broadcaster: **SVT** (Sweden), **NRK** (Norway), **DR & TV2 Group** (Denmark), and **YleTV** (Finland). Exempt of commercials, these channels are established leaders in their respective markets, broadcast more “high-brow” content and have a greater focus on documentaries and current affairs.

Apart from Finland, Scandinavian countries offer very few FTA channels, which has been of benefit to cable & satellite channels, who contribute to the market fragmentation and to the erosion of the major Scandinavian networks' shares. But public channels

### AVERAGE DAILY VIEWING TIME (PER INDIVIDUAL – IN H:MM)



WEIGHTED AVERAGES BASED ON THE SIZE OF THE TOTAL INDIVIDUAL UNIVERSES

### TOP 2 PROGRAMS, PER SCANDINAVIAN COUNTRY (2012)

Sweden										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Rat%	000'
1	SVT 1	Sat	#####	20:00	MILKØRSTEVEN 12 FINAL EUROVISION SONG CONTEST 2012 - NATIONAL SELECTION FINALE	Event	Sweden	119	45.3	6,130
2	SVT 1	Mon	#####	15:00	KALLE ANKA (CHICK AND WIFE DONALD DUCK AND HIS FRIENDS)	Cartoon	USA	62	42.7	3,906
Norway										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Rat%	000'
1	NRK1	Sun	#####	20:16	KVLENDEN/EN KVLEND (THE NIGHT BEFORE THE NIGHT)	Variety Show	Norway	119	33.5	1,547
2	NRK1	Sun	#####	20:16	NIEN GRENSER (BEYOND BOUNDARIES)	Reality Show	Norway	59	33.3	1,525
Denmark										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Rat%	000'
1	DR1	Fri	#####	21:02	X-FACTOR AFGRÆNSELSEN (THE X-FACTOR - RESULTS)	Reality Show	Denmark	53	39.0	2,095
2	DR1	Sun	#####	20:00	FØRBYVELSEN (THE KILLING SEASON 3)	Series	Denmark	58	36.8	1,982
Finland										
Rank	Channel	Day	Date	Time	Program	Genre	Origin	Dur (min)	Rat%	000'
1	YLE1	Thu	#####	18:50	ITÄNNEVYSPÄIVÄN VASTAANOTTO (INDEPENDENCE DAY GALA)	Event	Finland	100	44.2	2,356
2	YLE1	Thu	#####	20:30	YLE OUTSET	News	Finland	7	43.7	2,239

BEST EPISODE OF EACH PROGRAM AND ITS AFFILIATES. SPORT PROGRAMS, WEATHER FORECASTS AND PROGRAMS UNDER 5 MINUTES ARE EXCLUDED



Eurovision Song Contest, for example, is one of 2012's ten most watched shows in Sweden, Norway and Denmark

managed to resist, with the exception of the Danish **TV2**, which changed its status to pay-tv and lost 3.3 points share between 2011 and 2012.

Entertainment is definitely the favorite genre across Scandinavia. Variety shows and live musical performances are strong audience drivers: the *Eurovision Song Contest*, for example, is one of 2012's ten most watched shows in Sweden, Norway and Denmark. Local versions of well-known formats (*X-Factor*, Denmark; *Idol*, Norway; *Strictly Come Dancing*, Sweden and Finland) have proven reliable over the years. In 2013, the hit series is the celebrity diving show *Stars in Danger*, which posted a 19.8% market share for its premiere episode on **TV3** (Denmark), while the slot average is only 4.3%

Nordic countries are also innovative, with a lot of local brands being adapted abroad: the dating show *Babes on the Bus*, in which single women travel the country on a bus in order to find “true love”, was taken up in Germany, France and the Netherlands.

It is for its fictions that Scandinavia has built itself a worldwide reputation. Nordic viewers are fond of dark crime series and bleak atmospheres, a genre that has been given the name of “Nordic Noir”, including procedural series as *The Killing* and *Borgen*. The Scandinavian coproduction *The Bridge*, already adapted in USA, will have a Franco-British version this fall. Scandinavian broadcasters bet more and more on co-productions, which allow them to share their know-how and to cut costs. This year, two major fictions emerged from this process: the Swedo-Dano-German police series *Dicte*, and the miniseries *Death of a Pilgrim*, produced by **Nordisk Film TV**. The results were successful: the latter gathered 50.7% viewers for its premiere, nearly doubling the slot average.

The region does not restrict itself to US and UK dramas. Nordic channels value quality over quantity, import fictions from all over the world and favor subtitling over dubbing: German-Canadian period drama *World Without End*; Turkish drama *The End*; paranormal French series *Rebound*, British miniseries *The Fall*, and Australian social satire *The Slap*.

# MALAYSIA

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# MTG SCANDINAVIA: 'EVERYTHING WE PRODUCE IS ALSO SHOWN ON OUR WEBBASED PLAYSERVICES'



Max Lagerbäck, head of press MTG TV



13

TV3 is Viasat Broadcasting core brand, available in Scandinavia, the Baltic states and Hungary (as Viasat3). It's an entertainment brand the position of which may differ in the respective territories. In general, TV3 is skewed towards female viewers. The launch of TV3 in 1987 in Sweden, Denmark and Norway is considered the origin of what today is the Modern Times Group (MTG).

MTG comprises six business segments: Free-TV Scandinavia, Pay-TV Nordic (Baltic States, Ukraine and 19 pay-TV channels distributed via third party networks in 30 countries in Central & Eastern Europe and Africa), Free-TV Emerging Markets (Estonia, Latvia, Lithuania, Bulgaria) Pay-TV Emerging Markets, CTC Media Russia

(of which it owns 37.94%), which operates under Viasat Broadcasting, and other businesses like the production arm MTG Studios. Viasat broadcasts over 60 own branded channels in 37 countries over the world.

TV3 was the first TV channel outside the national public service broadcasting in Scandinavia, the first that was privately owned and the first to transmit advertising at a time when no advertising was allowed on TV channels in these countries. It was made possible by the introduction of satellite TV and by broadcasting out of London, initially to cable TV networks and, from 1989, also direct-to-home (DTH).

## EXPANSION

The monopolies of the public broadcasters were broken, the media landscape changed immensely and the actions set forth by the entrepreneur Jan H. Stenbeck and his Industriförvaltnings AB Kinnevik, not just in broadcasting but also within telecommunications, created a system change of historical significance in Scandinavia.

When TV3 was launched in 1987, it was as a cable TV channel —reaching only existing cable households—it became the seed that grew into an entirely new industry for Scandinavia, including the commercial broadcasting sector, which includes companies producing programs and advertising, as well as subtitling and dubbing.

During the first years, TV3 was a pan-Scandinavian channel. But on September 1990 Denmark got its own TV3, while Norway continued to share TV3 with Sweden until 1991 when that channel was also split. One channel had become three channels. In 1996 a TV3 channel was also launched by MTG in Estonia, in 1997 another one in Lithuania and in 1998 in Latvia, and in 2000 in Hungary (Viasat3). And the first HD version of



Swedish Hollywoodwives and Luxury trap, about people/families overspending and debts, are top shows at TV3 Sweden

TV3 was launched in Sweden on 1 March 2011.

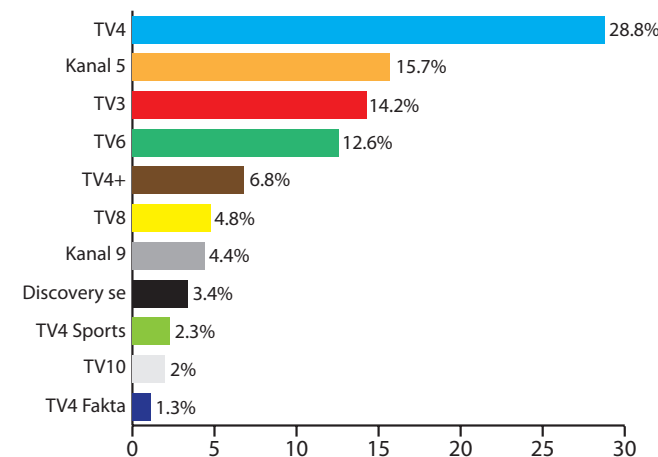
## SWEDEN

MTG TV operates in Sweden four free-TV channels: TV3, aimed as a broad entertainment channel with a female twist (age 15-49); TV6 focused on young male audience (15-34); TV8 that targets more mature women (25-59); and TV10, on mature men (25-59). Together, these stations have about 34% of the daily Swedish commercial viewing (January – September 2013, MMS).

'In Sweden we are in the field of entertainment', remarks Max Lagerbäck, head of press MTG TV, and he adds: 'Today we don't produce any drama/fiction our but that can change. 16% of the shows on TV3, 2% on TV6 and 8% on TV8 own productions, while the rest are acquisitions and sports. Top shows on TV3 are Swedish Hollywoodwives and Luxury trap, a program about people/families overspending and debts'.

In Sweden, what works better are the local productions about local issues mixed with sports and acquisitions, mainly from the US and England. Lastly, the executive completes about new media: 'Digital and TV complements each other. We are doing a lot in that field. Everything we produce is also shown on our webbased playservices, and we are also doing a lot of unique webisodes. Today you have to offer a good digital experience'.

## SWEDEN: MARKET SHARE, PER CHANNELS (JAN.-SEP. 13)



Source: MMS



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## MTG LITHUANIA: SPECIALIZED CHANNELS TO GAIN MARKET



Laura Blazevičiute, CEO

Anticipating fragmentation effects brought by digitalization and analog shut-down in 2012, **Modern Times Group (MTG)** expanded its portfolio in Lithuania since 2011 by adding to existing **TV3** and **TV6** a new specialized channel, like **TV8**, and launching the first AVOD service in the country, **TV3 Play**.

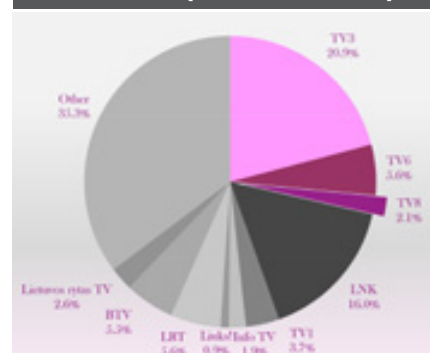
In May, MTG's flagship & general entertainment channel **TV3** (15-49) celebrated its 20th Anniversary. 'It became the most preferred channel with *Top Of Mind* awareness of 60% (Brand Survey 2013), offering local series, docu realities, news, etc.; **TV6** was launched 10 years later than **TV3** targeting young viewers and it offers sitcoms and *Top Gear*, sports programs, science-fiction series, etc.; and **TV8**, targeting women 35+, has become one of the fastest growing channels in the country', describes **Laura Blazevičiute**, CEO, MTG Lithuania.

'In 2012, MTG showed steady growth in Lithuania, mostly due growth of the secondary MTG channels after analog shut down: **TV6** and **TV8**. Along with **TV3**, the group currently accounts for 44% of the total commercial audience', she adds. **TV3** and **LNK** are the biggest competitors in the TV market of Lithuania. 'Lithuanian viewers are mainly driven by local shows and news and, just like in foreign market, the most popular *The X Factor*, *Got Talent*, are the top shows. The biggest released of **TV3** are *Celebrity Splash!*, the *EuroBasket 2013* and local drama *Women Lie Better*', comments **Blazevičiute**.

### MOST OF TV8 SCHEDULE IS STILL DOMINATED

by acquisitions, like famous series such as *The Bold and the Beautiful*, *Desperate Housewives*, series *Old Time Animations*, and romantic European movies and soap operas, along with its soft detective slot (*Miss Fisher's Murder Mysteries*, *A Touch of Frost* from Agatha Christie). 'In less than 3 years it increased its viewing share among female viewers 304% (vs. 2012 March-Aug and 2013 March- Aug). The biggest series launch for this occasion are the period drama series *Downton Abbey*', she remarks.

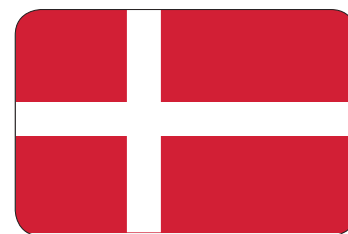
### LITHUANIA: MARKET SHARE, PER CHANNELS (MAR.-SEP. 2013)



Source: TNS

### NEW MEDIA: TV3 PLAY

'We consider *TV3 Play* as a separate channel and we are investing in it, creating special content; is available on *SmartPhones* and tablets. On average, it has over 400,000 unique users per month and offers live broadcasts like *EuroBasket 2013*. The entire **MTG** team is building the digital future of entertainment. At the same time we will ensure that MTG remains rating and content development leader in Lithuania', completes the executive.



## TV3, DENMARK: ENTERTAINMENT ON TOP



Morten Mogensen, program director TV3 Denmark

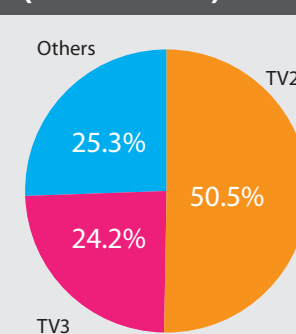
**TV3** operates five TV-channels in Denmark: the main network of the group **TV3**, which is the second largest commercial channel in the country oriented to female; **TV3+**, the second largest channel of the group focused on male with sports and action acquired content and movies; the lifestyle channel for female audience **TV3PULS**, and the sport networks **TV3 SPORT1** and **TV3 SPORT2**.

**Morten Mogensen**, program director **TV3** Denmark, describes to PRENSARIO: 'Except our sports content, all own productions are shown on **TV3**, which means that the two channels (**TV3+** and **TV3PULS**) are carrying acquired programs. All channels are positioned as broad entertainment channels'.

And continues: '**TV3+**'s only own productions are the sports programs, while the rest is acquisitions (sitcoms, action programs and films) and **TV3PULS** programs just acquired material: the focus is on lifestyle, including food, fashion, housing and design programs'.

In the local market what works better is 'broad entertainment', says **Mogensen**, and he completes: 'Especially reality, factual entertainment and strong characters drives the viewing. On new media, we offer the AVOD **TV3 PLAY** and **SVOD VIAPLAY** services, which are now well established and both services complementing the viewing we have as a media house. **TV3 PLAY** isn't just a catch-up service but is also a channel where additional program material is broadcasted'.

### DENMARK: MARKET SHARE, PER GROUPS (JAN.-SEP. 2013)



Source: TV3

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# MRM: RUSSIA, UKRAINE AND POLAND, THE LEADING TV MARKETS IN EASTERN EUROPE

## RUSSIA

The Russian Federation is by far the largest country in the world, with an area of 17,075,400 km². With nearly 142 million people, it is ranked the ninth largest in terms of population. The total number of television households is 53 million while it is estimated that there are 100 million television sets in use.

Television is the most popular medium in Russia, with 74% of the population watching national television channels routinely and 59% routinely watching regional channels. There are more than 350 television channels in total (according to Committee on Communication, Information Policy and Freedom of the Press).

Local TV market is represented both by state-owned and public TV channels. Currently there are several local TV groups and holdings, operating popular TV networks. They are: **All-Russia State Television and Radio Company**, **Gazprom Media**, **National Media Group**, **CTC Media**, **Prof-Media**, **UTV Russia Holding**, **Moscow Media**, **RBC**, **Bridge Media Group** and some others. Some international TV groups are also operating in Russia. They are: **Modern Times Group**, **Discovery Networks EMEA**, **Voxell Baltic**, **TF1 Group**, **NBCUniversal International**, **Turner Broadcasting System** etc. There are 22 federal TV channels in Russia in total (i.e. channels with the national-wide coverage). The distribution of the terrestrial channels is the task of the Unitary Enterprise Russian Satellite Communications Company, which has 11 satellites, and the Federal Unitary Enterprise **Russian TV and Radio Broadcasting Network** serving 14,478 transmitter sites in Russia (90.9% of the total number). TV and radio channels are broadcast through the terrestrial

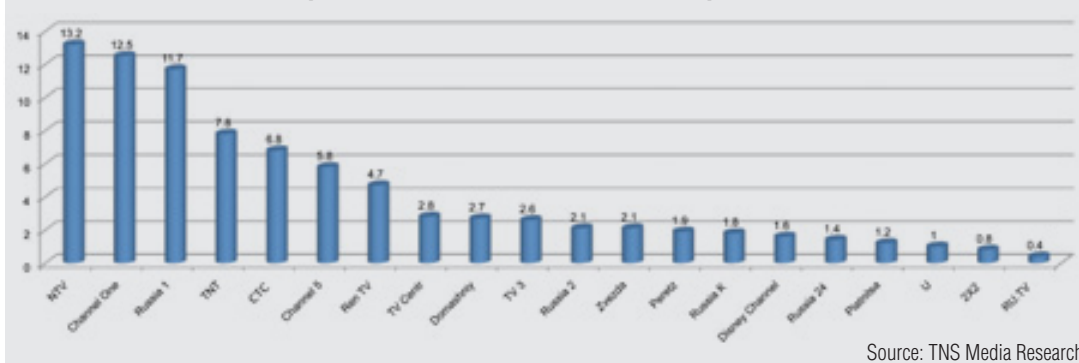
satellite communications complexes owned by the Russian Satellite Communications Company at teleports which ensure the transmission of channels to all five time zones in Russia via the space vehicles of RTRN.

The digitalization process in Russia can be broken down into two stages: the introduction of DVB-T and the transition to the DVB-T2

rate reach 27%.

In 1H 013, 24% of the 53 million TV homes in Russia were equipped for Direct-to-Home satellite reception, making satellite the country's leading platform for digital television. The number of satellite homes across Russia maintains a strong dynamic, increasing by 25% between 2011 and 2013 from 8 million to 12.6 million. 10% of these

RUSSIA: AUDIENCE SHARE (AUGUST 19-25, 2013 % - ALL 4+)



standard. The introduction of the DVB-T2 standard meant that all DVB-T equipment suddenly became obsolete, while TVs with built-in DVB-T2 tuners and compatible STBs became widely available only in 2Q2012.

A total of 22 mln households are regarded as potential DTTV users. According to **J'son & Partners Consulting**, the majority of the newcomers to DTTV will come from among subscribers to analogue terrestrial TV and low channel social TV, as well as urban subscribers to pay TV who wish to connect their second and subsequent TV set to free terrestrial TV. Therefore, the proliferation of DTTV will largely be happening at the expense of analogue terrestrial and low channel TV, and not at the expense of pay TV. An optimistic forecast by **J'son & Partners Consulting** sees DTTV audience climb to 15 million households in 2015 and penetration

homes receive signals from more than one satellite position, taking the total number of antennas to 13.8 million

Over half (55%) of all Russian homes now receive some form of pay-TV service. The report of **iKS Consulting** shows cable to be the most popular way of watching pay-TV (16.8 million households, or 5% more than a year ago), though DTH gained 1.9 million subscribers totaling 10.7 million homes. IPTV penetration exceeds 3 million homes. Remaining 10 million of households are receiving analogue terrestrial signal. ASO in Russia is planned for 2015.

Russian TV advertising market totaled (according to the Russian Association of Communication Agencies) \$4.28 billion in 2012. In 2013 its volume is predicted to increase by 10 percent, to 4.7 billion. It is also predicted that television's share of advertising will decline from 48 percent to 46.4 percent this year.

## UKRAINE

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km² and its population amounts 45.6 million people. There are a total of 16.2 million television households and approximately 24 million television sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 16 channels of that kind in the country. The situation is to change dramatically

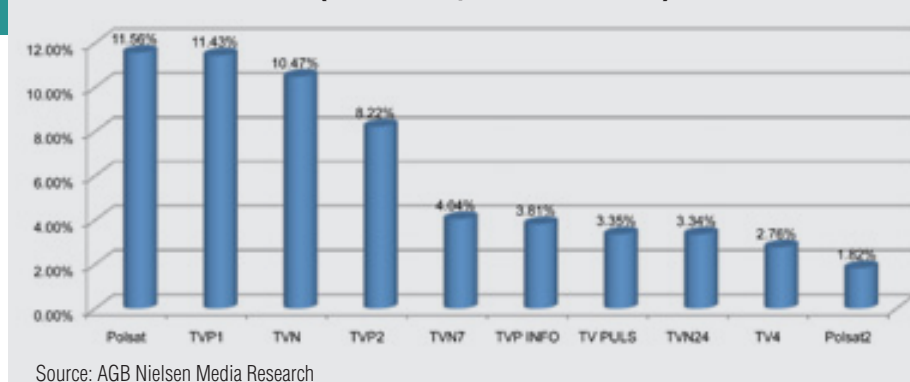
after the analogue terrestrial switch off that is planned for summer 2015. The number of digital terrestrial TV nets that will have national-wide coverage will increase to 32.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in Ukraine: **StarLight Media** (belongs to **Viktor Pinchuk**, operates **STB**, **ICTV**, **Novy Channel**, **M1**, **M2** and **QTV** channels), **Inter Media Group** (belongs to **Dmitry Firtash**, runs **Inter**, **NTN**, **K1**, **K2**, **Mega**, **Enter-film**, **MTV Ukraine**, **Pixel** channels), **1+1 Media** (owned by **Igor Kolomoisky**, operates **1+1**, **2+2**, **TET**, **PlusPlus** channels), and **Media Group Ukraine** (belongs to **Rinat Akhmetov**, runs **TRK Ukraine**, **Football**, **Football+**, **Donbas**, **Sigma TV**, **Sphere TV** and **NLO TV** channels). Government-owned TV channel **First National** is not so popular, as private broadcasters. Nevertheless it belongs to TOP-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned **First National TV** channel is currently underway. Totally there are 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 100 satellite private broadcasters.

Cable is the most widespread television platform in Ukraine accounting for over 38% of all television households. The penetration of cable TV has risen more than 10% over the past several years (for instance its penetration in 2007 was 27%). The analogue terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 33% of television households. However, the constant growth of the cable and satellite platforms has eroded the terrestrial platform's market share, which has decreased from 75% in 2007 to 63% in 2009 and to 33% in early 2013. All services on the terrestrial platform are currently free-to-air including DTT service from **Zeonbud**, private operator of 4 out of 5 DTT multiplexes in Ukraine. Satellite TV is the third popular TV platform in the country with more than 20% penetration (the majority of satellite households prefer to receive FTA channels and not to pay DTH operators for the service). The rest 8-9% of the households use DTT or IPTV platforms (currently there is no update statistics of these two platforms users) to watch TV.

From the advertising point of view Ukraine is the second largest market in the region after

POLAND: AUDIENCE SHARE (JULY 15-21, 2013 % ALL 4+)



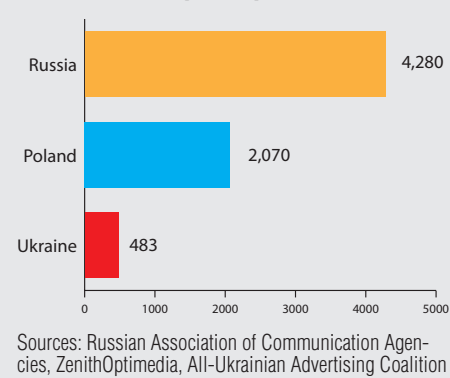
Russia. The total volume of its TV ad market amounted \$483 million in 2012 and is forecasted to grow 14.5% in 2013 up to \$555 million (data provided by All-Ukrainian Advertising Coalition).

## POLAND

Poland is a country in Central Europe (the member of the European Union) with the total area of 312,679 square kilometers and a population of over 38.5 million people. There are a total of 13.4 million television households and approximately 20.5 million television sets in use.

Poland's broadcasting market is the largest in

ADVERTISING EXPENDITURE, PER COUNTRIES (2012)



Eastern and Central Europe and has attracted foreign investment. There are more than 300 TV and radio channels competing for the attention of listeners and viewers. Currently, on the Polish market there are seven broadcasters transmitting 21 channels in a Digital Terrestrial Television system, several regional broadcasters operating through cable and satellite networks, as well as several broadcasters offering Polish editions of international channels and channels in original language versions.

The Polish TV market is dominated by the four largest broadcasters transmitting terrestrial signals, namely **TVP1**, **TVP2**, **TVN**, and **POLSAT**,

jointly holding near 55% audience share in the commercial group. In 2012-2013, in connection with the roll-out of digital terrestrial television (DTT), there was significant increase in the fragmentation of the TV market. Smaller TV stations available on the multiplexes gained in importance, mainly at the expense of the above-mentioned four largest TV channels, previously available in the analogue terrestrial TV system.

In Poland, pay TV services are offered by DTH operators, cable TV operators and IPTV providers. Currently Polish operators provide pay TV services to approximately 11 million subscribers. DTH is the most popular TV platform in Poland – its penetration is about 52% of local TV market. The second largest platform is cable TV that covers near 24% of Polish households. IPTV penetration is near 4% of the market while DTT is used by 10% of homes.

The process of digitization of Polish TV, that had been started on September 7th, 2012, was finished on July 23rd, 2013, when the last terrestrial analog transmitter was switched off. Digital terrestrial TV currently comprises three multiplexes, offering 21 free-to-air TV channels. Furthermore, a tender has been announced with a view to allocating another four channels. The digital TV service is currently offered on three multiplexes on a free-to-air basis and on one multiplex offering pay-TV access on mobile devices. It is estimated that the number of multiplexes will ultimately increase to six.

According to estimates by **ZenithOptimedia**, in 2012 Polish advertising spending was the third largest in Central and Eastern Europe (after Russia and Turkey), having exceeded \$2,07 billion, down by 5.5% year on year. Poland's TV advertising market was worth nearly \$1,08 billion (6.3% less than in 2011). The agency forecasts that in 2013 the TV advertising market will shrink by about 5.7%. However, the decreases in the market's value will be lower in the years to come: 1.7% in 2014 and 0.6% in 2015.



# INTER, UKRAINE: 'WE REMAIN "THE FIRST BUTTON" IN UKRAINE'

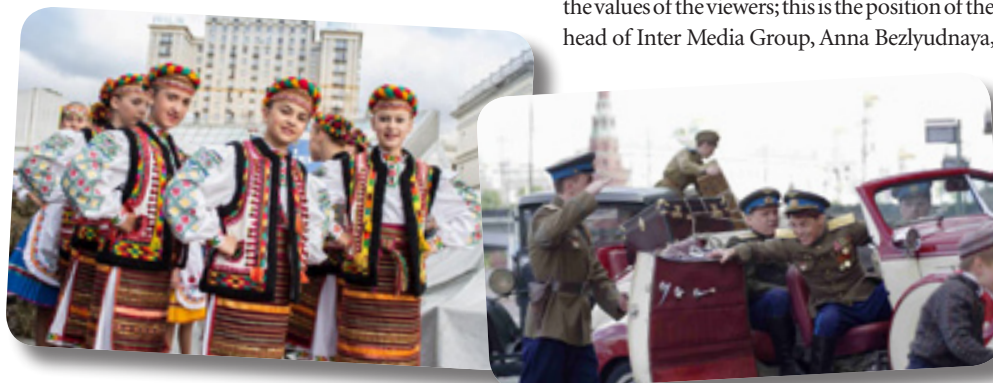


Egor Benkendorf, Head of Inter's Board

**EGOR BENKENDORF, Head of the Board of Inter UKRAINE, speaks with CEETV about the channel social responsibility role, the evolution of the Ukrainian market and how the channel is planning to keep its position as 'the main button' in the country.**

**ceetv: How did the channel change since your arrival? What goals were set?**

**Egor Benkendorf:** TV is teamwork. I came to Inter as part of Anna Bezlyudnaya's team and people who are mega professionals, for many years engaged in TV. I also gave decades to this industry. It is very important to work with like-minded people, to look in one direction. Judging by the fact that Inter remains the leader on Ukrainian TV, holds the position of "the first button", we succeed. What changes have occurred? We managed not only to stabilize the situation and keep the leading position in our demo 18+, but also significantly increase the gap from the colleagues-competitors.



Inter will continue doing major special projects to memorable dates, such as the concert-performance *Victory* dedicated to Victory Day, which gathered at the Independence Square more than 140,000 people and millions of spectators in front of the screens

Ukrainians are more and more interested in the domestic products, projects filmed in Ukraine or in co-production like *The Son of the Father of Nations*

cee|tv



BY MARIA RUBAN, CEETV

**ceetv: How does the Ukrainian TV market change and how does this affect Inter?**

**EB:** The market is becoming increasingly competitive, the projects —more and more expensive, the bar is higher, and the viewers are more demanding. The audience always wins because the main players of the market fight for only one thing, in fact: the attention of the audience, loyalty and love. And Inter wins this battle.

**ceetv: Who are your main competitors? What is the key difference that allows you to lead on the market?**

**EB:** In the Ukrainian TV market there are four major holdings: Inter Media Group, StarLightMedia, 1+1 Media and Media Group Ukraine and the top 6 channels are Inter, STB, 1+1, Ukraina, ICTV and Novy. The latter is increasingly close to our channel NTN. STB, 1+1 and Ukraina are not so much our competitors but colleagues. Each one has its own strategy of development, its trump cards. STB is putting a stake on its seasonal talent shows; 1+1 has successfully invested in the projects of Kvartal-95 and Turkish TV series like *Magnificent Century* and *Sila* (in Russian the name of this series sounds like 'force'); and Ukraina is broadcasting Russian TV series and programs of own production. The key difference for Inter today is in the social position of the channel. We don't turn the TV world, do not make revolutions, we just answer the needs of our audience. We share the values of the viewers; this is the position of the head of Inter Media Group, Anna Bezlyudnaya,

and the team. Viewers expect Inter to react to the same challenges as those experienced by them. They want to identify themselves with the channel: to live one life with it. "The main button of the country" is strong with the loyalty of its audience. We do and will do major special projects to memorable dates, such as the concert-performance *Victory*. One for all dedicated to Victory Day, a concert of the stars of the Ukrainian stage live in Ukraine for Independence Day, which gathered on Independence Square more than 140,000 people and millions of spectators in front of the screens. We do quality documentary films about the great Ukrainians Bogdan Stupka, Ada Rogovtseva, Kvitka Cisyk and Nikolay Amosov. We broadcast sports events like boxing matches with the brothers Klitschko, football matches with the national team and legendary Ukrainian clubs. These projects unite the country, the people.

**ceetv: Do you plan to develop your own ideas or buy international hits?**

**EB:** We develop our own ideas and adapt successful formats. Now, we are about to launch the project *Odna Rodyna* (*One Family*), which is an adaptation of the format *Family Harmony* distributed by FremantleMedia.

**ceetv: Russian content: is it a necessity or a temporary step?**

**EB:** Temporary necessity (laughs). It is no secret that all Russian-speaking territories are watching projects and series from Russian production companies. Thus, it should be noted that in Ukraine people are more and more interested in the domestic products, projects filmed in Ukraine or, at least, in co-production and the amount of such projects is increasing. Litmus of this interest for us is the high numbers of such shows like *The Son of the Father of Nations*, one of the productions from our Ukrainian film company Film.UA Group. Or their other series *Inseparable*, about the Chernobyl tragedy, against which was the unfolding human drama: a poignant and subtle picture, which aroused great interest.

**NOTE: the text above is an edited version of the interview done by PRENSARIO. The full version can be accessed at [www.ceetv.net](http://www.ceetv.net)**



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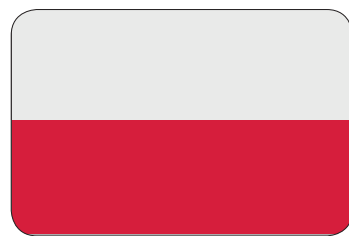
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## DOMASHNY, RUSSIA: A UNIQUE CHANNEL



Natalia Korotkova,  
CEO, Domashny



Natalia Korotkova, CEO at Domashny, one of the broadcaster of leading Russian CTC Media Group, explains to PRENSARIO: 'It was the first Russian channel to focus exclusively on the female audience and its the only one to demonstrate sustainable growth during eight consecutive years and to triple its audience', she describes.

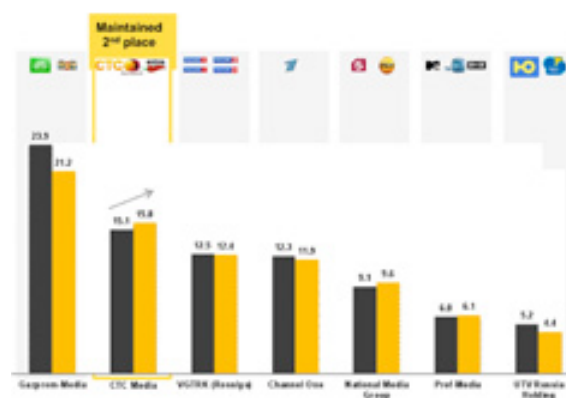
'We offer a wide range of various genres; it is a genuine channel for women, full of colors and vivid emotions featuring Hollywood and Russian movies, programs for and about women: fashion, cooking, lifestyle reality shows, etc. The penetration of the channel has grown by nearly 40% reaching 89% by the end of 2012. Today, it aims at women aged 25-59'.

In terms of female viewers' audience is an uncontested leader of the Russian TV. Half of its viewers have higher education and work full day, which constitute the core of economically active audience. Programming and marketing efforts of the first half of 2013 has made the

channel more interesting to younger audience: segment 25-35 has grown by 13%, compared to 2012. We attracted advertisers that had never accorded their budgets to TV before', comments Korotkova.

'The main share drivers are own-produced series like *Masha in Law*, docudramas like *ZAGS*, lifestyle reality like *Wardrobe*, *Oligarchs' Wives* and *Beauty without Sacrifice*, as well as original culinary shows *Food by the Rules* and *Without* and the historical Turkish series *Magnificent Century* (Global Agency). Big channels are losing their audience, which goes to niche channels and Internet. People get used to consuming content via multiple screens. For instance, Domashniy.ru has joined TOP3 women's online portals', she says.

### RUSSIA: COMBINED AUDIENCE SHARES, PER GROUPS (ALL 10-45 DEMOGRAPHIC)



Source: TNS Russia

## TTV: NEW OPTIONS FOR POLISH AUDIENCE

TTV is the latest DTT channel launched by leading TVN Group on January 2, 2012 and since that time its market share has been slowly, but consistently increasing. TTV is distributed on the first multiplex – MUX 1 it's part of digital terrestrial television platform.

Lidka Kazen, programming director at TTV, speaks with PRENSARIO about the moment of the channel and programming structure: 'The channel range is 98% of the Polish territory. TTV's main audience comprises adults with higher education, professionally active, mostly inhabitants of smaller towns'.

And she continues: 'Over 20% of programs broadcasted on TTV are in-house productions. Some of the leading programs are the daily news report *TTV Express*, the topical current affairs programs with unique flavor *Blisko Ludzi & Uwaga! Po Uwadze* and *Kossakowski. The sixth sense*, in which Przemek Kossakowski travels across Ukraine and Russia to familiarize himself with unconventional medicine and people performing it'.

Other top shows are: *Sharp cut*, a reality program where two flamboyant hairdressers implement makeovers of the failing hair salons; *Ola on the Road*, where the host Ola Kutz travels all around Poland and discovers unknown places, she meets unique people and gains new experience.

TTV also broadcasts ready-made shows such *Taboo* (produced by National Geographic), documentaries like *I will be murdered*, *Plane Crash*, *Village without women*, *Living dolls*, *Human Lampshade*. *A Holocaust Mystery*. And it's also the only channel that offers Russian, Ukrainian and Austrian shows giving glimpse at the country neighbors' life.

The newest TVN station follows the leader of TVN in our approach to digital media. Completes Kazen: 'Twice a year, TTV has a new schedule which continues a part of the previous productions, such as *Kossakowski. Szósty zmysł*; *Ostre ci cie*'.



Lidka Kazen, programming  
director



Kossakowski. *The sixth sense*, a road show where presenter Przemek Kossakowski travels across Ukraine and Russia to familiarize himself with unconventional medicine and people performing it

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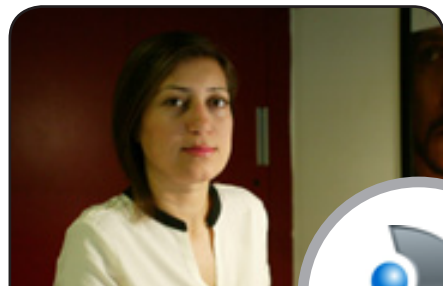
SEASON 1: FOURTEEN 1-HOUR EPISODES



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## KANAL D: NEW DRAMA SERIES AND COST-EFFECTIVE ENTERTAINMENT FORMATS



Ozlem Ozsumbul, Head of Sales and Acquisitions, Kanal D



'Kanal D is always the market leader and this season we have four new drama projects that are all candidates for being this season's hit. All of them have great cast, production quality, story.'

**Ozlem Ozsumbul**, Head of Sales and Acquisitions, **Kanal D**, describes to Prensario the moment of the top Turkish broadcaster, and continues: 'Turkish audience always prefers to watch local programs, dramas. Because of that for many years acquiring foreign dramas for free TV stations is not reasonable. Only digital platforms, thematic channels and secondary channels are able to broadcast foreign content.'

'High competition, revenues and audience preferences are some main factors for local program selections for free TV stations in Turkey. For many years we are producing and broadcasting Turkish drama series. You can watch 50 different titles per week in mainstream TV stations. After the success of local Turkish dramas on our channels, as a new trend adaptations of international dramas became popular since the last two years.'

'Our own production company, **D Production**,

tions, started to produce the second season of **Disney's Revenge** for **Kanal D** (*Intikam*). It has huge success here, and Turkish version had a great success in terms of international sales besides the original version. Also we started to broadcast Turkish version of **NBCUniversal's** great hit *Monk* (*Galip Dervis*). It is also really successful. We will continue to broadcast their new seasons as well. So, acquiring foreign content is not reasonable for us except features but acquiring format rights is important', adds **Ozsumbul**.

### THE MARKET

Turkish dramas and own produced programs are always preferable for the local audience. '80% of our contents are in Free TV stations and they are local because of revenues, ratings, competition and the audience request. All Turkish broadcasters emit two different drama series in their prime time slots each day. It means 80-100 different titles, each week. Now, because of the production budgets we prefer to broadcast just 1 drama per night. This is more cost effective and reasonable.'

'We also we started to produce and broadcast some different type of programs like entertainment shows. Now, in addition to all these, social media and digital media are really important as well for all of us. We are broadcasting our own contents but we are also watching different territories and try to keep ourselves up to date with all the new trends in TV businesses', adds the executive.

### DIGITAL

'We have many new projects for the new sea-

son: *Kayıp* (*Secrets*) is an action packed drama about many secrets behind a kidnapping story of a wealthy family's son. That title is produced by our own production company **D Production**, which also produces **Disney's Revenge** and another international distribution hit, *Time Goes By*', says **Ozsumbul**.



*Secrets* is a new action-packed drama about many secrets behind a kidnapping story of a wealthy family's son

son: *Kayıp* (*Secrets*) is an action packed drama about many secrets behind a kidnapping story of a wealthy family's son. That title is produced by our own production company **D Production**, which also produces **Disney's Revenge** and another international distribution hit, *Time Goes By*', says **Ozsumbul**.

**Kanal D** is also highlighting *A.S.K* (*Love*) one of the new drama series for the new season with a love triangle story; *Fatih* is a period drama which is the highest budget period drama ever; *Calikusu* is another period drama based on well-known bestseller Turkish novel about a terrific love story.

'This season we will start to broadcast one of the big hit in all around the world *X Factor*. We started to produce & broadcast entertainment game shows like *My Partner Knows* (+150 episodes on **Kanal D's** weekend's primetime), which is also available for international sales. It obtained successful results on ratings and revenues with its cost-effective budget. Because of that we will continue this season too', finalizes the executive.



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## ATV, TURKEY: STRONG DRAMA SERIES TO LEAD THE MARKET

Muhammed Ziyad Varol, head of Sales at ATV, describes to PRENSARIO: 'Last year, Turkish market saw **Star TV**'s rise to the leading position throughout the whole broadcasting, followed by **Kanal D** (previously, the owner of **Star TV**) and **ATV**, in the third position. But, we managed to gain the second position from the beginning of the summer season.'

He continues: 'Show TV has changed its ownership and the new management seem very eager to be close to the top if you consider the titles they are possibly going to release. Meanwhile, **Fox** has returned its early stage scheduling featuring daily drama and/or sitcoms on access prime time slot followed by main news bulletin around 10pm which is generally 8pm on all other mainstream channels.'

'Now, the new season is rund the corner and we have a very strong line-up which is expected to lead us to the pole position. We have three new titles: *Fugitive*, which started in September with huge expectations by audience especially by the fans of Gurkan Uygun who took part in *Valley of Wolves* as Memati, one of the most popular actors. Second is *I Love Him So Much*, a period drama that demonstrate the heart-trenching story of Turkey's first executed Prime Minister during 1950's. And the Third is called *The Noble of Today*'.

'In the recent years, Turkey became an emerging market in terms of format acquisitions. Long-running *WWBAM* will

continue this season; a couple of weeks ago the show *Rade the Cage* was launched and is doing well; *Daddy Don't Panic* will be another format implemented very soon; and lastly *Opposite Worlds* (**Banijay/Canal 13** Chile) is going to be a giant production which will start within this new season', adds **Ziyad**.

### DIGITAL

Turkey is witnessing partly replacement of old transmission technichs to convergence technologies such as VOD, IPTV, Smart TVs etc. 'These services are getting matured and the colume of investment being pumped gets higher and higher everyday. Of course there are efforts to establish catchy platforms to enable audiences to watch from everywhere and any time they wish but none yet to create the buzz. I believe we have to wait for a while in order to see how this transition term will evolve as the traditional way of watching TV still dominates', he says.

'Each broadcaster is trying to make its content available on every platform that is used but one must admit the fact that this initiative has to carry out at least largest possible fraction of popular content on air. The idea which led to the birth of **Hulu** in US seems as a dream in Turkey at the time being but I see this opportunity on the hands of some giants such as **Netflix** or **Hulu**, which are known as keen potential global investors or any intermediary telecoms, ISPs who could create such partnership'.

### SALES

At MIPCOM, apart from *Fugitive*, **ATV** sales division is promoting *Tatar Ramazan* with the story of a man man who seeks justice. He turns into a legend from an ordinary blacksmith as he runs after justice that all human being are needed. 'The title attracted a huge attention in the short term and ensured the second season which will



Muhammed Ziyad Varol, International head

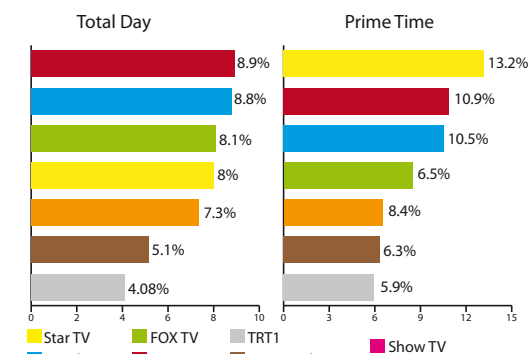
start in the second week of September', adds **Ziyad**.

*Peace Street* is another title from last season, which was introduced during the previous MIPCOM. 'It became the constant leader of Friday prime time slot in all groups and parameters. The series will continue its journey on the next season. Is the story of an impossible love'.

*Fugitive* is the latest release that begin broadcasting last month: it tells the story of a modest married man with a child, who has come from Istanbul to a small town in Anatolia and started living there and made his life by running a coffeehouse.

'In addition to our constant collaboration with our clients in the Middle East, Kazakhstan, Greece, Bulgaria, Romania and Croatia we had so far added many new territories including Ukraine, Pakistan, Georgia, Macedonia, Serbia, Kosovo, Albania, Montenegro, Bosnia and Slovakia', completes **Ziyad**.

TURKEY: MARKET SHARE, PER CHANNELS (SEPT. 1- SEPT. 16, 2013)



Source: TNS

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*Fugitive* and *Tatar Ramazan* are the two top products of ATV this fall





# MORE CONTENT FROM PROTESTING BULGARIA

## UPS AND DOWNS OF BULGARIAN TV SEASON

By Hristo Hadjitanev

In times of political instability and unending protests against the recently formed coalition government, the Bulgarian audience witnessed strong competition between the leading private stations **BTV**, **NOVA** and **TV7**. During the spring season they introduced proven formats for the first time in Bulgaria in the battle to win over Bulgarian viewers on their side.

The leading channel **BTV** featured two local fiction productions: the fifth season of the comedy hit *Citizens in access* and the new family drama series *The family*. The latter did not manage to achieve impressive results, performing just average for a leading channel, but it will be renewed for a second season starting September. **BTV** also attempted to speak directly to the younger audience by including an improvisation comedy format in its program schedule. Anyway, *Mladost 5*, an adaptation of the international *Red arrow* format *Schiller Strasse*, didn't attract the amount of viewers it was aiming for and probably will be discontinued. *The Voice of Bulgaria*, adapted from *Talpa*'s worldwide singing phenomenon, was renewed for a second season and scored

very well, attracting average audience share of 41% in the 18-49-target group.

The main competitor of the leading channel **Nova TV** asked their celebrities to dance in the third season of *Dancing with the Stars Bulgaria* and also renewed *Who wants to be a millionaire*. **Nova** also adapted **Endemol**'s format *Your face sounds familiar* with the local title *Kato dve kapki voda* (*Like two drops of water*). This decision proved to be successful for **Nova**, with the project ending with high results of 5.5% rating and often scoring above 25% share in the 18-49 target.

While **BTV** and **Nova** were singing and dancing, **TV7** preferred to put their celebrities... in the mud, asked them to jump with bungee and parachute and have them eat rats! This all happened in the first season of the Belgian format *The mole*, distributed by **The New Felmish Primitives**. The show *Karticata* was based on the Italian adaptation of *The mole* and was produced by **Medium station**. It featured a mixed cast of celebrities and ordinary people and managed to score

high average share of 10.4% for **TV7** in the 18-49 demographics with its finale hitting 26% of audience share. Armed with the *The mole* in its primetime as well as the hit Turkish series *The magnificent century* and the locally produced historical drama *The tree of life*, the private network managed to

not only stabilize its performance in primetime, but also to increase its average daily viewership with more than 50 % compared to the same period in 2012.

Trapped between the strong competition of **Nova** and **TV7** and witnessing its results dropping from the 33% average daily share in 2012 to 27 % in 2013, the



VIP Brother 5: this fall on Nova



Your face sounds familiar on Nova



The Fourth Authority: this fall on BNT



Vox Populi: this fall on BTV

leading network **BTV** was forced to experiment with new shows in order to no longer depend on Turkish for a secured win in primetime. The upcoming fall season of **BTV** is labeled "The season of newversity": the channel will introduce five new shows including adventure, cooking, hidden camera, game show and a reality fiction series. *Africa* was the first announced title. The celebrity based adventure show will see the contestants cope with the hard conditions of Africa, while traveling and completing missions along the way. The show is adaptation of the Hungarian format *A sztarok a fejukre estek*, which translates as *The stars must be crazy* and will be produced by **Paprika Latino**. **Paprika** will also produce for **BTV** the historical phenomenon *The price is right*, distributed by **FremantleMedia**. The channel is reviving the candid camera genre by airing *Nishto lichno* (*Nothing personal*), which will see celebrities playing pranks on other celebrities as well as ordinary people. The concept is quite similar to **Mediaset**'s hit *Scherzi a parte* (*Jokes on a side*). *Vox populi* is another new project on **BTV**. The show will ask the viewers to choose between different endings of the stories narrated in the program via various multimedia channels.

**Nova TV**, on the other hand, is playing safe with proven successful formats such as *Celebrity Big brother* and the second season of *X-factor Bulgaria*. New proposals will be **All3Media**'s *Families on the crossroads*.

The only original format developed in Bulgaria *Muzikalna academia* (*Music academy*) is set to air in primetime on **TV7** this September. A mixed cast of past celebrities, modern music stars and undiscovered talents, living under



The Family, drama series on BTV



one roof, will attempt to involve various target audiences in a clash of generations under the slogan *Who can really sing?*. Other proposals include **Endemol**'s new Italian format *Next one!*, second season of the historical drama "The tree of life" and the original drama "8 days". **TV7** will be the only broadcaster airing Turkish series in primetime, with new episodes of *The magnificent century*.

**BNT** have also announced an upcoming fiction titled "Fourth authority" which is set to premiere in September together with the new episodes of *Undercover*, considered an international success for the public network. Actually, **New Films International** started distributing the series worldwide in 2011. This makes the expectations for *Fourth authority* very high, not only because of the success of its predecessor, but also considering the significant amount of original fiction produced in Bulgaria in the past few years. The series is related to the corrupted media world in Bulgaria and features a promising cast of actors. The public channel has also announced the launch of two new channels immediately after the complete digital transition, in late 2013.

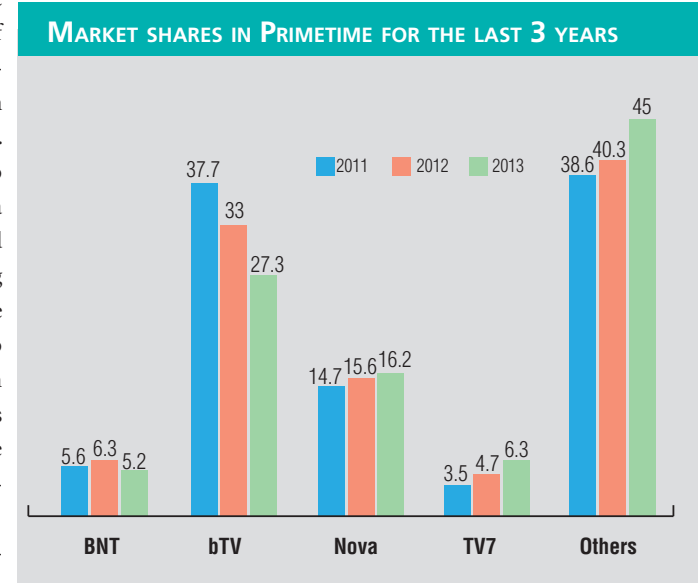
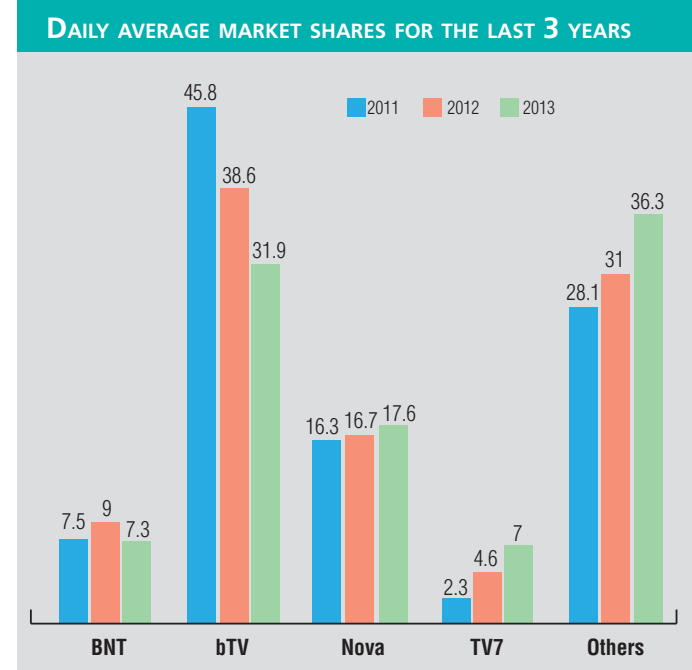
It looks like Bulgaria

rian TV will witness one of the fiercest battles in its history this fall. Proven international formats, expensive local fiction and ambitious original shows will fight in primetime for the audience's attention. Attention which will be, for sure, more focused on the protests against the corrupt political class and its incapacity to transform Bulgaria's society in a modern democratic nation.

\* The author is a media consultant and head of the "Research and Development" department of Old School Productions.



Music Academy: this fall on TV7





## TV7, BULGARIA: 'OUR MAIN GOAL IS TO BE A NATIONAL TV LEADER'



Nikolai Barekov, CEO TV7 channels

PRENSARIO publishes below the second part of the interview CEETV's Yako Molhov did with Nikolai Barekov, CEO TV7 channels, who highlights the new projects of one of the leading media groups from Bulgaria, including the launch of two new networks in 2014

**ceetv:** TV7 is very successful with its weekend program and often is the third mostly watched channel in the market in the commercial demo after bTV and Nova. What is your strategy for increasing the audience during the weekdays? One of your best Turkish series is Magnificent Century, are you ready for another Turkish series/drama in your primetime program?

**NB:** We are definitely not buying other Turkish series concerning the way of life. I would say that we are more likely to be the second, in certain places even

first in the Saturday-Sunday segment. We are going to invest mostly in our own program. Yes, if there is a qualitative Turkish series on a European level, we are going to buy it. Our criteria are not to buy cheap products with which we can lie to the audience to watch us but to buy qualitative products and to conquer considerable territories. We are strongest in the demos from 18-34 to 18-49, just a step from the second, that's where our direct competition is having the greatest losses.

**ceetv:** What are the new projects for TV7?

**NB:** Three new series, one of them is a sitcom: the one based on Vladi Vargala's movie called Shmenti Kapeli; another one which is devoted to the contemporary reality created by Lyuben Dilov; and another one which will start in 2014 and which will be devoted to the big secrets and mysteries that surround the place of Bulgaria on the world map, it is an extremely interesting series but I cannot reveal any more details.

We are investing a lot in sports rights, we are investing a lot in entertainment shows as well. I'm negotiating at the moment with a big media group for more interesting reality formats. For us this is an opportunity to conquer a considerable market share, so the tempo we are setting for our main opponents might become too strenuous for them after the second half of 2013 and 2014 when we are really going to show them that we have raised the bar too high even for their plain expectations.

**ceetv:** This year you had a conflict with two big cable operators – Bulsatcom and Blizoo – which were solved fairly fast but generated lots of noise. What is the main reason for this misunderstanding? You announced that TV7 has invested a lot in its programming in this is the reason to expect the operators to pay higher taxes. How much did TV7 invest in content and how much of the incomes from the operators

are a considerable source of money for you?

**NB:** Our program investment is as much as the one of bTV and Nova, this means about 100 million per year. This is a very serious amount of money. We want to be respected by the cable operators, which are airing our program and take money for this by their subscribers. I'm not going to go into details. What we want to set as principles and we are doing it successfully is the payment per the real number of subscribers from the side of the cable and satellite market. I want to say our smallest problems are with the big cable operators because it's easy to work with them. They are legal manufacturers of a product. We've got a very big problem with some pirate companies which are in the lower segments of the satellite and cable market and it is hard to persuade that they need to pay per the real number of subscribers, and we need to have those real subscribers so that we can have proper relations with them. This is the problem at the moment in the Bulgarian cable market.

**ceetv:** TV7 changed its channel BBT to NEWS7. The group also has a children's channel, Super7. What are the plans for a future expansion of the portfolio?

**NB:** Two more channels till the beginning of 2014, a movie one and a sports one. The sports channels could be two. We are negotiating for many sports rights. The niche in Bulgaria is a quality sports channel. Until now the sports channels were very poorly and 'amateur' made, just like the news channels.

NEWS7 is the first professional news channel which will start because it is still in a process of starting and will be fully ready when we start to air constantly news in real time and with live links from the field. In the same way, the sports channel will have many football games. I hope that from Thursday to Sunday our viewers will be able to watch tens of games after the beginning of the new season in the air of our sports channel.

ceetv



By YAKO MOLHOV, CEETV



Gripping stories of an elite trauma unit.  
Produced in association with: Channel 5 (UK)  
10 x 60 min • HD



It's their job to keep everything on track.  
Produced in association with: BSkyB TV (UK)  
10 x 60 min • HD



Exploring accidental and mysterious deaths in the most remote regions of Australia.  
Produced by: ScreenTime in association with Evershine (Australia) and Screen Australia for Foxtel (Australia)  
8 x 60 min • HD



Renovating a lakeside cottage into their dream holiday home.  
Produced in association with: HGTV (US) and CMT (Canada)  
8 x 30 min • HD



Defying nature by extreme underwater challenges.  
Produced by: Back2Back Productions Limited (UK) for Discovery Communications (Europe)  
2 x 60 min • HD

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The periodic drama *Tree of Life* was one of the most expensive and successful productions in 2013





## PRO PLUS, SLOVENIA: QUALITY CONTENT, MULTIPLE DISTRIBUTIONS



Branko Cakarmiš, Programming  
Director of Pro Plus

**Pro Plus** is the leading media company in Slovenia gathering 46% of share (10.8 rating points) in the target group 18-49. It operates the TV channels **Pop TV** (31.9% share), **Kanal A** (12.2% share) and the thematic channels **Bio**, **Oto** and **Kino** (3.1% share), according to AGB Nielsen (April to August 2013). And the web portal **24ur.com** and several specialized web portals, as well as the first Slovenian S-VOD programming **VOYO**.

'Leadership is based upon the quality of programming, execution of local shows and on multiple distributions: all **VOYO** contents is available 24/7 and can be accessed on any device', summarizes **Branko Cakarmiš**, Programming director, **Pro Plus**.

The best rated shows on **POP TV** are news (*24 Hours*, +50% of viewers) and local fiction, and third strong pillar are foreign movies and series. 'Our spring reality made a spectacular step with a new season of *Slovenia's Got Talent* (58% average share); the new entertainment format *Vide&Pero* show (43% average share)'.

'Slovenian's also adore cooking formats and we will offer them a new seasons of *Ana's Cooking* (21% share); for pet fans, a new season of reality *Beware of the good dog*. **POP TV** also offers a variety of international programs such us telenovellas, feature films, series and cartoons. Our general fall portfolio will therefore be of immense value and high production strength'.

Slovenian TV market is 'very competitive', says **Cakarmiš**. 'We have rich experiences in the field of TV and multimedia; we are always looking to grow and strive to enhance better value for the contemporary users' needs. In Slovenia there is a segmentation of viewers' habits; audience is getting older, younger people are thrilled about new platforms. *Second screen* is nowadays more and more part of everyday life'.

'We are always looking to expand our library, diversifying our offers, also with previews and several exclusive contents. This autumn, users will exclusively watch 24/7 happening in the second season of daily reality *Restaurant's looking for a Chef* with more than 30 cameras in the restaurant and homes of competitors. This fall we are starting the production of series, schedule for next years. Other project are in preparation phase', he completes.



*Restaurant's looking for a Chef* in  
its second season

## PRIMA TV: 'GREAT STORIES, WELL TOLD'



David Vanicek, news head editor

**FTV Prima** operates four channels in the Czech Republic TV market. The first one is **Prima** and it is focused mainly on families: it aim is to have 25% share in the Czech Republic. For young people and fans of classic movies there is **Prima COOL**, which main focus is now on the domestic competition show *Challenge from Hell* and *Champions League*. All UEFA matches are broadcast in HD.

Third channel is **Prima Love**, which wants to connect people. The most popular program for women's audience is a famous baking show *Divine Cakes from Margareth* and series *Gigolos* or *Sex and the city*. For men, there are crime series and for all families are there popular movies.

And finally, the fourth channel of the group is **Prima ZOOM**, the winner of Czech digitalization, offering the most interesting documentaries. It has even reached the 6.16% share and it is a great success.

**David Vanicek**, news head editor, explains to PRENSARIO: 'It is very difficult to satisfy viewer's tastes this season. Audience love great stories and well told: TV shows, emotional movies and reality shows. **Prima** channels can offer everything: big family series like *Journeys Home*, often reaching 1 million viewers, a film adaptation of true stories *Family Crossroads*, or highly successful reality show *VyVolení* (*The Chosen Ones*)'.

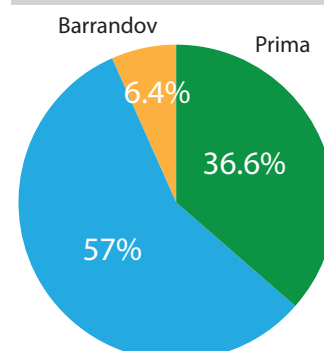
'We have also great results on the Internet. **Prima ONLINE** operates very successful sites. We have dozens of micro-sites of TV shows, tabloid **prima-style.cz**, website for women **prima-zeny.cz**, website about food and cooking **prima-fresh.cz** and all our content is available on **play.iprima.cz**, which is partially paid. In the future, we want more behind the scenes videos just for the website', he adds.

The main portal **iprima.cz** had last month a record of 1.3 million real users and 61 million page views. 'All that is thanks to the increasing interest in our reality show', completes **Vanicek**.



*The Chosen Ones*, a  
successful reality show

**CZECH REPUBLIC: MARKET  
SHARE, PER CHANNEL 15-54  
(JAN.-SEP. 2013)**



Source: Media Research

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## HBO: THE NAME OF PREMIUM CONTENT



Antony Root, EVP Original Programming & Production, HBO Europe

**HBO Europe** provides basic and premium channels to 15 countries in the European region including Hungary (headquarters), Czech Republic, Slovakia, Poland, Romania, Bulgaria, Moldova, Slovenia, Croatia, Serbia, Kosovo, Montenegro, Macedonia and Bosnia and Herzegovina.

Within the region, the company offers 5 movie channels **HBO**, **HBO2**, **HBO Comedy**, **Cinemax** and **Cinemax2**, as well as the HD networks **HBO HD**, **HBO2 HD**, **HBO3 HD**, **HBO Comedy HD**, **Cinemax HD**

and **Cinemax2 HD**. Also, one of the most recent SVOD services **HBO On Demand** and **HBO GO**, the broadband subscription service that gives them flexibility and program choice.

The most recent addition was **HBO Netherlands**, a joint venture created in February 2012 with **Ziggo**, the leading Dutch cable provider offering a bouquet of three channels, HBO, HBO2 HD and HBO3 HD, plus **HBO On Demand** and **HBO GO**.

'**HBO Europe** develops and produces its own award-winning original programming documentaries and comedy, and is producing local language drama series from successful established formats. Here, it is not expensive to produce locally, that's why we take the risks', highlights **Antony Root**, EVP Original Programming & Production, **HBO Europe**.

And exemplifies: 'We have made four versions of the Israeli format *BeTipul* (produced by HBO US as *In Treatment*) in Poland, Czech Republic, Rumania and Hungary, all of them very successful. And we have other Israeli format, *Shall we kiss?*, whose second Hungarian season will be premiered in Fall 2013, and there are other three versions in CEE.'

Apart from the series and comedies, documentary programming has been produced in Poland, Romania, Czech Republic, Hungary, and Bulgaria, often winning international awards for content and direction. In 2010, **HBO Romania** received an Emmy, one of the highest TV accolades, for *The World According to Ion B*, the story of the international success of a homeless Romanian artist.

'The best TV is possible, but the audience has to understand that it has to be pay programming. We should make this clear for them. *Engage television* with local stories, like our recent series *Burning Bush*

(about the story of Jan Palach, a Czech student that committed suicide by self-immolation as a political protest against the end of the Prague Spring), which has had tremendous response from the audience', finalizes **Root**.



*In Treatment* Czech Republic version is already in its second season

## HELLO CENTRAL EUROPE: LOCAL PRODUCTION = COST EFFECTIVE

As the content division of **Liberty Global**, **Chello Media** operates 68 channels across Europe, Latin America, Asia, the Middle East and Africa, ranging in genre from movies, entertainment and sports to children's, documentary and lifestyle.

**Chello Central Europe** focuses on TV channels and content for this growing European region. Its channel portfolio includes: **Sport1**, **Sport2** and **SportM**, the leading providers of sports in Hungary, Czech Republic, Slovakia and Romania.

The children channels **Minimax** and **Megamax**, targeted towards boys aged 7-14; **TV Paprika**, a Hungarian-based cooking channel; **Spektrum** and **Spektrum HD**, of documentary; and **Spektrum Home**, Hungary's leading home improvement and gardening channel. **Film Mania** is a movie channel in Hungary; **Film Café**, available in Hungary and Romania; and **MGM**.

**OBN** is a joint venture channel and the leading general entertainment broadcaster in Bosnia and Herzegovina. **Atmedia** is the leading independent advertising sales house in the region with offices in Warsaw, Prague and Budapest.

**Peter Radnai**, director of Local Production, **Chello Central Europe**, highlights: 'Our portfolio of channels and contents is based in three main pillars: 1) programming; 2) local production; 3) marketing. Why we choose producing locally? Because it gives our channels *identification* (to distinguish itself from competitors), *ratings* (local attention), and *marketing values* (it creates local heroes).'

The executive says that original programming provides 'local feeling' and the audience identifies with it, as it brings local stories and actors. 'For us it's also a matter of being cost-effective on the production side. The same studio, crew and technicians we have for one show, we re-use for the other versions', he completed.

Three top shows mentioned by the **Radnai** are *On the Spot*, an award winning documentary that received the Golden Nymph in Monte Carlo TV Festival as "Best News Documentary" broadcast on **Spektrum TV** and **MTVA**: it's presented by two digital journalists and documentary filmmakers that have covered the hot spots of the planet in Africa, Asia and Latin America.

And the cooking shows *Receipt Gerald* and *Cooking with the Stars*, both produced for **TV Paprika**, the food network of the group, and broadcast not only in Hungary, but also in Romania and Czech Republic.



Peter Radnai, director of Local Production, Chello Central Europe



Broadcast on Spektrum TV, *On the Spot* is an award winning documentary about the hot spots in the planet



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

Alexander Bar, producer of eOne, Yann Labasque, head of kids programming, Frederique Sandot, acquisitions, both from TF1 France; Oliver Dumont, eOne; and Nathalie Pinguet, children deputy director, TF1 France



Canal Plus, France: Vincent Navarro, head of programming, Rene Saal, acquisitions, Greg Delarue, international sales, and Xavier Gandon, acquisitions

Dorothee Horps, acquisitions director, Orange (France) and Alix Goldschmidt, VP Acquisitions of Films & TV Programs, Orange (UK); Didier Ghez, VP International New Media TV Distribution, NBCUniversal, with Guillaume Jouhet and Peggy Charley, from the boutique films and series channels Orange Cinema Series (France)



Programming & acquisitions from 3+ TV Switzerland: Dominique Aiseo, Christina Goell, Ree Jamm, Karin Schraoer and Alexander Koenig



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

DAF, Germany: Conrad Heberling, CEO, Christine Vokel, programming director



Adam Rodriguez, Anna Wood and Cam Gigandet, actors from the drama Reckless of CBS, with Robert Golling, managing programming Sky Deutschland (Germany); Thomas Muller-Kulmann, program acquisition manager The Walt Disney Germany, Switzerland & Austria; and Marcus Ammon, deputy SVP Programming Sky Deutschland (Germany)



Alexandra Kling, director of programming & on air, and Katherine Palesch, director of finance, from A+E Networks Germany; Ay Ling Schacht, business development of SDI Media (dubbing house); and Alexander Will, manager TV services Deutsche Telekom, both from Germany

Italy: Fabrizio Salini, head of acquisitions, Switchover Media; Andrea Scrosati, EVP Cinema & Entertainment, Sky; Francesco Nespega, owner of Switchover Media



Buyers from Italy: Gredawa Di Domenico, Switchover Media; Agata Spatola and Maria Laura Mozzetti, Fox



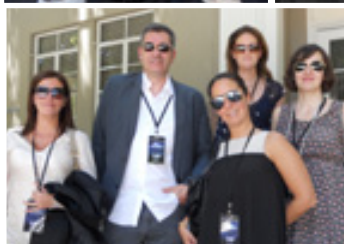
Spain: Julián Rodríguez Montero and Felipe Pontón, acquisitions of Telefónica Digital, with Ignacio Corrales, president, and Juan Ignacio Jiménez, acquisitions manager, both from Televisión Española (RTVE)



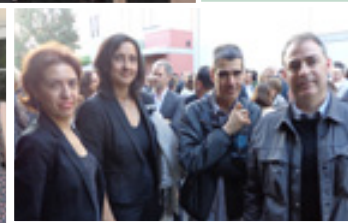
Spain: Pilar de las Casas, acquisitions Chello Multicanal; Pablo Visuales, Fox; Carlos Herrán, acquisitions, and Juan María Romeo, SVP, both from SPTI Networks; Eduardo Zulueta, managing director Chello Multicanal



Carlos Barbosa and Susanna Barbato, Optimus Comunicacoes (IPTV/VOD) Portugal



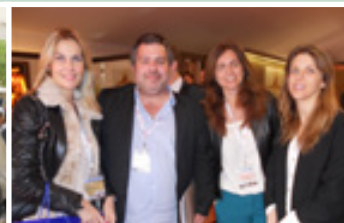
Mediaset Spain: Paloma de la Fuente Vázquez, Ángel López Armendariz, Mónica Iturriaga (up), with Asumcao Loureiro, Fox Portugal, and Pilar Jiménez, Fox Iberia



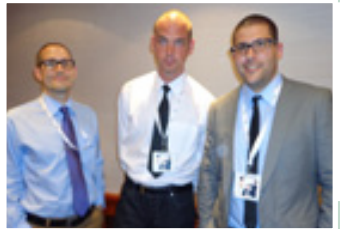
Atresmedia Televisión, España: Mercedes Gamero, directora de programación y ventas, Lola Molina, directora de antena, Carlos Fernandez, director de Contenidos, y Javier Iriarte Moreno, programming deputy manager



Spain: Miguel Salvat, Canal Plus; Silva Lama, acquisitions director, PrisaTV; Alex Martínez Roig, content general director; Nathalie García, general director Plural España



SIC, Portugal: Sofia Carvalho, director of SIC Mulher, Luis Proença, broadcast and programming manager, Vanessa Tierno, head of acquisitions, and Martac Marinho, acquisitions manager



Kis Balazs, acquisitions executive, and Adam Horvath, acquisitions manager, SPT Networks Central Europe, with Diego Piasek, sales director of Electus International



HBO Europe: Martin Havlicek, acquisitions manager, Ondrej Zach, SVP programming & acquisitions, Dita Pavlickova-Krivská and Michaela Valta-Wood, acquisition managers



Star, Greece: Eleni Paschalidou, foreign programme manager, Gina Dimitriadis, international acquisitions manager



Portugal: Helena Torres, responsible for Drama and Cinema, and Hugo Andrade, programming director at RTP (extremes), with Bruno de Lima Santos, programming director, and Margarida Pereira, head of acquisitions, both at TVI

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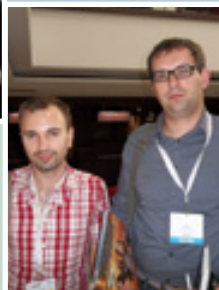
Channel 9, Russia: Anna Tleuzh, program director, and Inna Neudachnaya, head of marketing department

Russia: Anastasia Korchagina, head of acquisitions, MTV Russia; and Igor Fedorov, head of acquisitions, Intra Communications

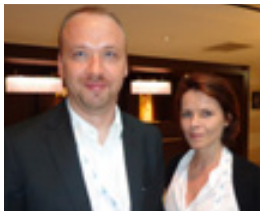
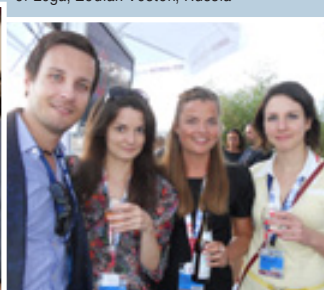


Daniela Smirnova, senior acquisitions manager, TV Channel Peretz (CTC Media, Russia); Shakira Hoffmann (SevenOne, Germany); Olga Selikhova, senior acquisitions manager, TV Peretz and Stefanie Strobel, junior acquisitions & sales manager, SevenOne (Germany).

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



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



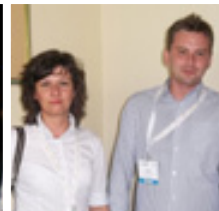
Adam Urbanowski, acquisition executive, TVN Poland, and Renata Kolomyjska, director of programming TTV, new channel of the TVN media group



Poland: Alicja Gancarz, acquisitions Film and Ale Kino+, and Joanna Rathe, acquisitions specialist, DOMO + Kuchnia +, at the new media player nc+, with Magdalena Garbacz



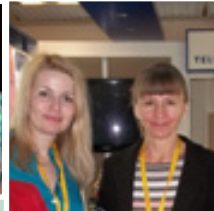
Edyta Pytewska, channel editor, Fox Channels Poland



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



Poland: Piotr Lenarczyk, head of programming and acquisitions, Polcast TV, and Piotr Borys, acquisitions and program director of SPI International



TVP, Poland: Paulina Ryszewska-Bednarczyk, head of film department (TVP1), Malgorzata Czyz, programming editor (TVP2)



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



Ceska televize, Czech Republic: Jitka Bodlakova, import executive, and Dana Seidlova, acquisitions executive



TV Nova, Czech Republic: Alexandra Bezpalcova, acquisition manager; Ivona Popovichova Pato kova, content manager, Alex Ruzek, director of TV channels and programming, and Petra Bohuslavova, acquisition executive



TV Joj, Eslovaquia: Erika Tothova, head of acquisitions, and Eva Dzurovcinova, acquisitions

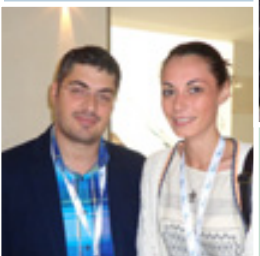


Markiza, Slovakia: Peter Chalupa, programming director, Filip Kralvic, acquisition manager



Valerie Lardinois, head of acquisitions RTBF, Belgium

Antenna Group, Romania: Eduard Darvari, channel manager GSP TV, and Anne Maria Dragomir, acquisitions



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



Pro TV, Romania: Oana Barbulscu, acquisitions manager, and Sorina Big, head of acquisitions



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

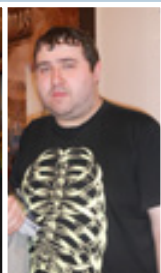


Lithuania: Daiva Andrade Gonzalez, director program & acquisitions, BTV; Junita Budvytiene, head of acquisitions, LRT

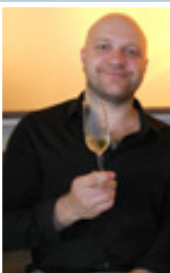
Mari Koivuhovi, acquisitions executive, YLE, Finland



Jaanus Noormets, acquisitions, Kanal 2, Estonia



Eesti Rhuvsringhaaling, acquisitions executive, EER (Estonia)



Nordic buyers: Goran Danasten, head of fiction, and Stephen Mowbray, head of acquisitions at SVT Sweden (borders) with Gudrun Helga Jonasdottir, head of acquisitions at RUV (national TV of Iceland)



Natpe Miami is now a preferred market for the Nordic buyers: Bente Engebretsen, senior acquisition executive, Benedicte Steinsrud, acquisition executive, and Nina Lorgen Flemmen, head of acquisitions, all from TV Norge (Norway) with Eric Pack of Gaumont International, and Tina Moreton, head of acquisitions at SBS TV (Denmark)

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Turkish public TV station TRT: Zeynel Koc, deputy director general, is the fifth from the left, with the production team and two actors of the series *Crossroads*

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



Kanal D, Turkey: Ozlem Ozsumbul, head of Sales and Acquisitions; Emrah Turna and Ezgi Ural, sales executives; and Amac Us, sales and acquisitions specialist



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



Peter Kolosi, program director, and Peter Herman, head of creative at RTL Klub Hungary (borders) with Sabrina Duget, VP Formats, All3Media, and Felix Wesslet

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



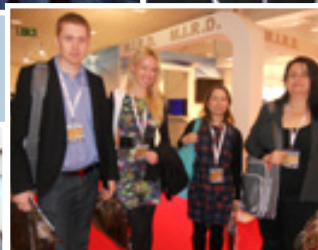
Eniko Harsanyi, head of business administration, and Dániel Spollar, head of film channels at Chello Central Europe (borders) with Althia Plange and Pia-Maria Haka, sales at NBCUniversal

Kata Szalai, program planning & scheduling manager, Viacom Central and Eastern Europe; Bob Verteeg, acquisitions manager, Viacom Netherlands; Magdalena Zdunikowska, Viacom; and Malgorzata Lucniska, acquisitions specialist, Viacom Northern Europe



Maria Csenyi, scheduler, Zsuzsanna Farkas, marketing coordinator, Alice Nagy, senior scheduler, and Robert Kalas, programme planning manager, all from Viasat Hungary, with Sven Noth, SVP Liason, German Speaking territories & Hungary, NBC

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



RTL Klub, Hungary: Gabor Fischer, head of programming; Bernadett Ofalvi, junior acquisitions manager; Anita Kiss, programming coordinator; Szilvia Albert, programming manager



MTVA, Hungary: Zoltan Nevelos, program manager, sales and acquisitions, Andrea Zaras, head of acquisitions, and Bianca Balaz, programming director



Pink, Serbia: Dragan Jelcic, head of film department, acquisitions and programming; Ivan Vlatkovic, VP; Barbara Sandic Stetic, head of administration & communications; and Zeljko Mitrovic, president



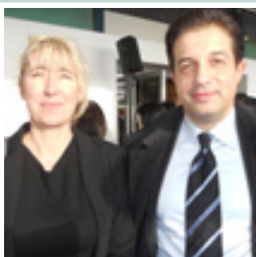
Bosnia Hersegovina: Sanela Junuzovic, program acquisition at Hayat, and Dzenan Priganica, program manager, Plus



Giorgi Lominadze, head of acquisitions at Rustavi 2, and Giorgi Gachechiladze, producer general of Georgian Public Broadcaster (GPB), both from Georgia



Andreja Sertic, Media Acquisitions with Delo Hadziselimovic and Ranka Horvat, editors-buyers from HRT, all them from Croatia



Edina Balogh, acquisitions manager, and Borsanyi-Gyenes Andras, chief oprating officer, both at Sanoma Media, Story 4 & 5, Hungary



Fox International Channels: Diego Londono, COO, Europe & Africa; Gonzalo Fiore, Chief Content Office, Latin America; Jesús Perezagua, president Europe & Africa; Roberto Soto, SVP commercial, Europe & Africa

Fox International Channels, Bulgaria: Mariana Grozdeva, acquisition coordinator, and Vessela Dimitrova, programming manager



Natasa Arbajter, program editor, ProPlus (Slovenia); Zrinka Jankov, head of Doma TV (Croatia); Danica Knezo, deputy programming director, ProPlus (Slovenia); and Nina Mikola, head of acquisitions Nova TV (Croatia)



Dejan Zerajic, program and acquisition manager, Channel 5 Macedonia



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

Dexim Film, Serbia: Ljupka Trifunovic and Dana Petrovic

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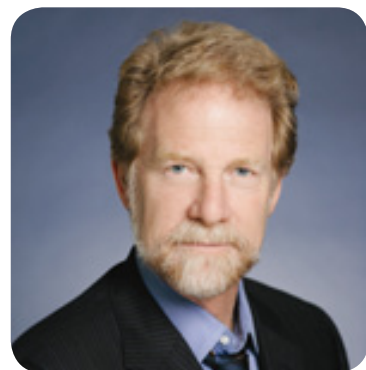


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## FOX: BIG BRAND-NEW TV SERIES



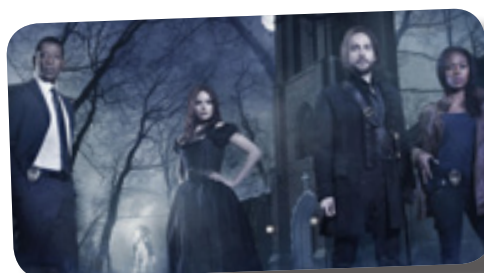
Mark Kaner, President, Twentieth Century Fox Television Distribution

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

Heading the catalogue is *24: Live Another Day* ('60), the final season of the popular live action series *24*. In this season, the agent will resume his story several years following the

events of the final season. Other top title from the distributor is *Sleepy Hollow* ('60), a thrilling mystery-adventure drama series spanning two and a half centuries, in which a resurrected man pairs up with a present-day cop to save the enigmatic town of Sleepy Hollow from unprecedented evil.

*The Crazy Ones* ('30) follows to an advertising genius, whose unorthodox methods and unpredictable behavior would get him fired... if he weren't the boss. He heads a powerful agency with the biggest clients and brands in the world, but even more important to him is



*Sleepy Hollow*, pasts + present



Booth #E3.01

*Crazy Ones*, with Robin Williams and Sarah Michelle Gellar having his daughter working by his side.

In animation, **Fox** launches two series: first, *Axe Cop* is an action-comedy about the most "badass" superhero who ever existed. Operating on only two minutes of sleep a night and fueled by a diet consisting solely of birthday cake, the hero and his loyal partner, the series follows two young superheroes as they unleash their unique brand of vigilante justice on bad guys everywhere.

*High School USA!* ('15) joins the positive and millennial students of High School USA, as they confront all the unique challenges of growing up in a modern world. There is nothing these kids can't put a positive spin on, from cyber-bullying to Adderall-addiction to embarrassing sexting incidents.

## TELEVISA ENTERTAINS NEW MARKETS

**Televisa International** (Mexico) is releasing at MIPCOM a full new catalogue of entertainment formats, the genre that gives to the leading Latin American distribution company the possibility to penetrate new TV markets in the world,



*Forever Yours*, new classic telenovela released at MIPCOM

especially in Europe.

Through the joint venture with the Spanish producer **La Competencia**, the company is launching five new great titles in Cannes, from which three of them are prime time shows. **Claudia Sahab**, director of the European office, comments: 'We had a great feedback with **La Competencia** formats last MIPTV. For example, *Everybody and their brother* was optioned in many territories through **FremantleMedia** and through our sales department (Norway, Denmark, Italy). It premieres in Mexico and double the rating of the previous show in **Canal 5**'.

'This genre give us the opportunity to open new markets in Northern and Western Europe, who do not currently buy telenovelas. We also have an own format *Parodiando*, which was optioned in France. Summarizing, we are increasing the offer in order to be more competitive

### PACT UK

**PACT** is the association of independent producers of the United Kingdom. **John McVay**, CEO: 'We represent more than 450 different producers, about films, TV series, children and animation, factual, digital... we include from worldwide leading format companies as **Shine**, **Zodiak**, **All3Media**, etc., to very small ones'.

'Factual programming is one of the hot topics of the content market nowadays, and we are top sellers about: 53% of all the format sales of the genre are from the United Kingdom, and 80% of those are through independent producers. We are taking 50% of the TV production in UK', he completes.

Booth #RSV.02



in the international marketplace', Hugo Treviño, Claudia Sahab and Ricardo Ehsam with the sales team of Televisa International Europe, during the last edition of Natpe Budapest

**Televisa** is offering new daily series from renewed Colombia producer **Patricio Willis** (RTI): 'We bring to MIPCOM *Virgen de la calle*, a remake of the best seller novella *Juana la virgen*, as well as *La Madame* (50x'60), an adult series that will be followed by *La Viuda Negra*, which is

now under production', comments the executive.

The company is also launching two new classic telenovelas (150x'60): *Forever Yours* (released in September in **Canal 2**), which replace the big success *Wild at Heart* in the 4pm slot; and *Head over heels*.

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## DETECTIVES, POLICE AND MYSTERIOUS WITH NBCUNIVERSAL

### NBCUniversal International Television



Belinda Menendez, president, NBCUniversal International TV Distribution

Distribution (USA) provides at MIPCOM a slate of varied product genres headed by comedy and drama series, including productions about detectives, police and mysterious.

Heading the slate is one of the main products, the drama series *Ironsides* (13x'60) that tells the story of a detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough New York detective drives his elite handpicked team to solve the city's most difficult crimes.

Another highlight is *Chicago PD* (13x'60),

the story of the Chicago Police Department and the separation of two distinctly different groups: The uniformed cops who patrol the beat and deal with street crimes, and the intelligence unit, the team that combats the city's major offenses, such as organized crime, drug trafficking and high-profile murders.

The US Studios is also launching the provocative drama *Dracula* (10x'60), the story of the mysterious man that arrived to London, posing as an American entrepreneur who wants to bring modern science to Victorian society. Interested in the modern technology, he hopes to take revenge on those who cursed him with immortality



Chicago PD

centuries earlier.

In comedies, NBCUniversal highlights *About a Boy* (13x'30), focused on a single guy whose primary goal in life is avoiding responsibility but he accidentally befriends a young boy and his needy single mom who live next door, and *Brooklyn Nine-Nine* (13x'30), a cop comedy with surrounds a group of detectives that form an odd family in their precinct in the outermost neighborhood of New York City.



Dracula

### THE TALENT OF ENDEMOL

Endemol (The Netherlands) brings to Cannes three new formats:

BOOTH #LR5.15

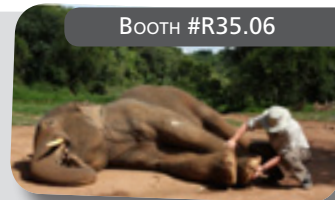
the talent show *The Band Rules* (Endemol Spain for TVE), the makeover format *Undo Me* (Endemol UK for Channel 4) and the comedic game show *Wall of Fame* (Endemol USA for NBC).

Returning to Cannes are *Endemol Italy's* daily game show *Next One*; Germany's ultimate physical and mental challenge formats *The Brain* and *Unbeatable*, and *Endemol Netherlands'* reality hit *Grading Mom and Dad*; all of which have sold internationally with new deals due to be announced soon.

### PRIME & JANGAL FILMS

Prime Entertainment Group (France) started collaborating with Jangal Films, producer of environmental/wildlife content, of which Prime introduces its first series at MIPCOM: *Big Game* (3x'52), taking place in South Africa, and *Nature Brigade* (12x'26) taking place in Amazonia. Both shows were co-produced with France Télévisions.

Since early 2013, the company is expanding its catalogue with new collaborations inked with major producers in their fields: 300hs of social/science/discovery and current affairs (*Dock & Stock*), 60hs of fitness production (UPMC), art and cinema related documentaries (*Movieda*), and 50hs of religious content (*Cat Productions*).



Big Game

BOOTH #R35.06

## ATRESMEDIA: TIME IN BETWEEN, BIG RELEASE

### Atresmedia Television (Spain) launches

this MIPCOM the miniseries *Time in between*, based on the novel of Maria Dueñas—translated to more than 25 languages—that narrates a spy plot in the middle of the political instability in Europe, in the 30's. 'It was shot in Morocco, Portugal and Spain, the production value is impressive', remarks Jose Antonio Salso, Head of Acquisitions & Sales.

Jose Antonio Salso, Head of Acquisitions and Sales

The company also presents the new series for this fall, *Sing along*, a dramedy where

the characters have to deal with everyday difficulties and try to get on with the problems they have, especially in times of crisis. Lastly, from producers of *Grand Hotel*, arrives the period drama *Velvet* based in the most luxurious department store in town and the love story of the owner's son, who falls in love with a young dressmaker

Continues Salso: 'We have recently sold *Old bridge's Secret* to Canale 5 (Mediaset, Italy) with extraordinary audience results. About comedies, *With your pants down* was licensed to Finland, and we have adapted the format in Greece and are in negotiations to adapt it in Eastern Europe as well. *Grand Hotel* has been the first Spanish series sold in UK, and also to

France and Russia, distributed by Betafilm'.

For the future, the executive concludes: 'Our short-term objective is to penetrate markets less accessible for us like Asia and Middle East. I think our titles have a big potential to reach the audience in those countries and will concentrate the efforts on promoting our series and increase the sales there. *A normal family* is the first Spanish series sold in China and the first Spanish format adapted in Turkey. We are confident that we will reach many other agreements in the near future'.



Time in between

BOOTH #R33.18

## Fantastic Formats



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## PRIME TIME PRODUCTS, CHOOSE ITV



Mike Beale, director of International Formats

ITV Studios (UK) is launching new formats at MIPCOM, including the Saturday night celebrity couples dance competition *Stepping Out* (5x'90), available as ready made or format, the hidden camera magic show *Tricked* (6x'60), and the prime time family entertainment series *Big Star's Little Star* and tense quiz show *Take On The Twisters*.

Other brand-new formats are *Face Of The Year* (ITV Studios Nordic for TV2/Bliss), where country's top fashion magazine is looking for the next 'it girl'. Do-it-yourself is taken to the extreme in *Building The Dream* (True North

for Channel 4/More 4), which follows the trials and tribulations of people building their own homes, making their dreams come true brick by brick.

*Monumental* (Green Inc Film and Television for BBC1 Northern Island) is the new panel show that pays tribute to all the people, places and things that are great, funny and peculiar to your territory. In *Saving Jobs* (ITV Studios Nordic for YLE), four companies are each assigned a market expert whose task is to steer the business through the tough challenges of becoming a global player.

Pretending to be a documentary about budget weddings, *My Dream Wedding* (ITV Studios America for TLC) follow a bride-to-be as she cuts corners and makes do while admitting that ideally her dress would be designer instead of department store. Is based on a format developed

by ITV Studios and Reshet.

*How To Find Love Online* (The Garden for Channel 4) offers a comprehensive guide to the internet dating scene, with facts and figures on who uses dating sites and who is most likely to find their match.

Mike Beale, director of International Formats, explains: 'These formats span geographical boundaries and will appeal to broadcasters worldwide looking for fresh ideas for their schedules'. Lastly, the distributor exhibits its drama series *Breathless* (6x'60), *Rectify* Season II (10x'60 or 6x'60), as well as the entertainment show *Wild West Alaska* (two seasons of 10x'60).



Stepping Out, new celebrity couples dance competition format

BOOTH #LR3.09

BOOTH #R33.18

## TALPA: FACTUAL ENTERTAINMENT AND TALENT SHOWS



Buddy For Hire

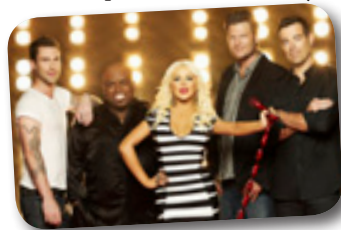
Talpa International (Netherlands) launches at MIPCOM a brand-news catalogue of its core product, entertainment shows, from reality to talent formats, as well as an increasing number of scripted titles. Heading the catalogue is the factual series *Buddy For Hire* ('45) where in each episode a young person not doing anything with his life is paired up with someone physically unable to do anything with his.

*Beat the Best* ('75) is a variety talent competition where only the best performers compete to take the show's hot seat and remain there to win a huge cash prize. *The Winner Is...* ('75) is a singing game show that delivers a combination of qualifying auditions, vocal duels, instant cash, dramatic decisions.

*What Do I Know?!* ('60) is a dynamic and fast-paced quiz show where three national celebrities will battle each other in a wide range of general knowledge questions to win a cash prize for a deserving individual.

On the scripted side, *Divorce* ('60) is the brand-new *dramedy* series about three guys with nothing in common except for the fact that they're all in the middle of an unexpected and messy relationship break-up. Now alone, they join forces and move in together.

Talpa received an Emmy Award on "Outstanding Reality Competition" category for US version of *The Voice*, broadcast on NBC.



The Voice USA, Emmy winner

## FILMAX: THE RED BAND SOCIETY II

Filmax (Spain) exhibits at MIPCOM the second season of its top drama series *The Red Band Society* about the friendship of a group of kids in a hospital, whose first season has been sold in Europe, USA and Latin America, where *Telefe* recently premiered in Argentina.

Season 1 was broadcast in *Antena 3* with an average market share of 20% and 'help to close more sales', according to Ivan Diaz, head of international business. 'It was sold to USA, French speaking Europe, German speaking Europe, Italy, Mexico, Scandinavia, CIS, Peru and Chile. While buyers wait about a possible third season, in 2014 the series will be adapted in *RAI* (Italy), *TVN* (Chile) and *America TV* (Peru)', he adds.



The Red Band Society, second season

Filmax exhibits the TV movie *The Visitor of Prisons* and the feature films *Invader* and *The Wild Ones*. Also, the multi-awarded *No Rest for the Wicked* (Enrique Urbizu), the animated film *Snowflake*, the disturbing *Son of Cain*, the intelligent *Here's the Deal* and the impressive *Sleep Tight*. From other territories, the company brings to the market the Venezuelan entry to last Oscars edition *Rock, Paper, Scissors*.



Ivan Diaz, head of international business

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## ZODIAK RIGHTS MEETS BUYER'S NEEDS



Tim Mutimer, Head of Non-Scripted Programming, Zodiak Rights

**Tim Mutimer**, Head of Non-Scripted Programming at **Zodiak Rights** (UK), describes the company slate for MIPCOM: 'Our key format launch is a prime time studio game show called *Versus* (60x'90): it is incredibly engaging both for the contestants in the studio and the audience at home who will have to use their knowledge and experience to predict the outcome of a wide variety of exciting duels'.

Regarding finished programming, the distributor highlights *Big Fat Gypsy Specials* as well as a new 10 part series from **Reelz** in the US called *Hollywood Scandals* (a look behind the biggest scandals). It is also launching the tenth series of the long running franchise *Hardcore Pawn*, totalling over 120 episodes.

**ZR's** catalogue offers 'diversity' and, according to **Mutimer**, this is 'key' to work in Latin America. He explains: 'We have a very close relation with all pan regional channels and local operators in Brazil. Our diverse catalogue suits well the pay channels and our most successful franchises, *Embarrassing Bodies* to *So you think you can Dance*, are extremely popular there'.

'We have worked with key free TV channels selling formats that are being produced through **Zodiak Latino** and **Zodiak Brasil**. For example, *Killer Karaoke*, whose local adaptations are coming soon in Chile and Mexico. **ZL** is developing original formats that are tailor-made for the Latin market. They are looking ahead to next year's World Cup and developing content proposals that will serve to lead up to the World Cup and to complement the games themselves'.

'For 2014, we plan to continue building a strong relationship with the pan regional broadcasters in Latin America, as well as finding opportunities to do more business with on demand services in the region to maximise formats potential', concludes **Mutimer**.



Versus

## ZODIAK LATINO: VARIEDAD Y FLEXIBILIDAD

**Harris Whitbeck**, CEO de **Zodiak Latino**, destaca: 'Hemos afianzado nuestra relación con **Sony Entertainment Television** y comenzamos a trabajar en conjunto con **Discovery** produciendo una versión en español de *Ultimate Shopper* llamada *Desafío Fashionista*. Además estamos desarrollando tres grandes proyectos con **Televisa**. Nuestro catálogo está dirigido a una audiencia joven, con flexibilidad en base a las necesidades de nuestros clientes'.

Durante MIPCOM, **Zodiak Latino** destaca *Foodies*, un reality culinario en el cual un grupo de jóvenes recorre ciudades probando los platos típicos de cada región, y *Freestyle Kings*, que busca talentos en las capitales más grandes del mundo. También *Karaoke... Canta y no te Rajes*, la versión mexicana del game show *Killer Karaoke*.

En cuanto a sus planes de expansión, **Whitbeck** señala que continua buscando fortalecer la producción y el desarrollo de proyectos desde Miami para México y otros territorios. 'El nombramiento de **Carlos Márquez Sterling** como VP de Producción y Desarrollo se corresponde con esta búsqueda y esperamos que a través suyo podamos ahondar en el desarrollo de ficciones para la segunda mitad de 2014', concluye.



Harris Whitbeck, CEO de Zodiak Latino

### ZODIAK: NEW APPOINTMENTS

**Zodiak Media** recently announced two important news: first, **David Frank** is to stand down as group CEO in mid-October and that **Marc-Antoine d'Halluin** will take up on 15th October. On the other hand, **Zodiak Active** CEO **Marco Ferrari** to step down at year-end, **Nicola Drago**, current SVP Strategy and New Business, will be appointed as successor since January 2014.



Marc-Antoine d'Halluin, Zodiak Media, and Nicola Drago, Zodiak Active



## ABSOLUTELY: FACTUAL ENTERTAINMENT

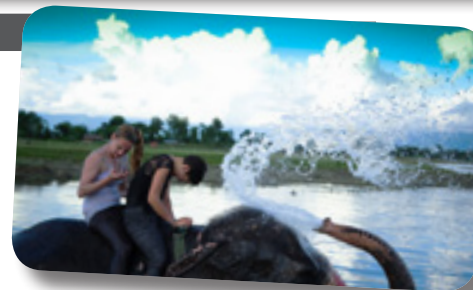
**Absolutely Independent** (Netherlands) introduces in Cannes its catalogue of series, game shows and factual entertainment, such as *Get a Life*, a series that follows four troubled teens that get what may be their last chance to get their lives back on track. A therapist takes them far from their natural habitat for an extremely intensive therapy.

*The Golden Dish* brings traditional cooking into the 21<sup>st</sup> Century. The format brings one amateur 'home cook' to partner with one trained chef, who works as a team to create a joint dish for a specific event each episode. Teams are eliminated along the way, allowing only one team to win the title of "The Golden Dish" Champion.

Other top title is *Minibuzz*, a 30-minute

current affairs TV program shot on a minibus on which random passengers discuss and debate the news and issues affecting their lives. Rigged with cameras, microphones and editing equipment, an ordinary minibus is transformed into a mobile television studio. One of the hosts is a stand-up comedian, who tackles a range of lighter issues, such as soccer to maternity leave, while the other host focuses on more serious subjects, such as corruption or beggars on the streets.

Lastly, **Absolutely Independent** launches *Who Am I?*, a comedy game show where two teams of celebrities are in the middle of an identity crisis trying to find out who or what they are, and *Find My Family*, the US version of *Long Lost Family*, a program that offers a last chance to those desperate to find long lost family members or close friends.



Get a Life!



Long Lost Family

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## TURN ON WITH STARZ!

Headed by **Gene George**, EVP, **Starz Worldwide Distribution** (USA) exhibits at MIPCOM a new lineup full of new drama and action series. At the top of the slate is *Black Sails* (8x'60), the highly anticipated pirate adventure that centers on the tales of Captain Flint and his men and takes place twenty years prior to Robert Louis Stevenson's classic *Treasure Island*.



Gene George, EVP Worldwide Distribution

Also, *The White Queen* (10x'60), the story of the women caught up in the long-drawn-out conflict for the throne of England; and *Hit The Floor* (10x'60), a drama live-action series that follows Ahsha, a girl who joins the NBA cheerleading team Los Angeles Devil Girls, unaware of the treacherous and tempting world that follows.

Ike Evans, the owner of Miami's most glamorous hotel, the Miramar Playa.

Regarding thrillers movies, the lineup contains: *Revenge* ('90), *Hidden Away* ('90), *Summoned* ('90), *Unstable* ('86), *Jersey Shore Shark Attack* ('90) and *Stolen Child* ('85). For Holiday season, *The Christmas Card*, *All About Christmas Eve*, *The Dog Who Saved the*

The catalogue includes *Category 5* ('90), an action/disaster feature film about a series of disastrous geological coincidences that occur creating a perfect storm scenario and forming the largest hurricane in human history; and the two seasons of *Magic City* (8x'60), a drama live-action series set in 1959 Miami, shortly after the Cuban Revolution, that tells the story of



Black Sails, new pirate adventure series

*Holidays*, *12 Wishes of Christmas*, *Christmas Magic*, *Christmas Wedding Tail*, *The Dog Who Saved Halloween*, *The Dog Who Saved Christmas Vacation* and *A Nanny for Christmas*.

Starz presents the comedies *Method to the Madness of Jerry Lewis* ('116), the animated series *Dan Vs.* (53x'30) and the live-action series *Union News Network* (20x'30), and romantic comedies like *Waiting for Forever* ('94), *The Chateau Meroux* ('90) and *A Valentine's Date* ('85), as well as the live-action series *War of the Damned* (10x'60), *Destruction: Las Vegas* ('90) and *Hatfields & McCoys: Bad Blood* ('90), a western action drama feature film.

BOOTH# R 32.07

## UNIVERSAL CINERGIA DUBBING



Liliam Hernandez and Gema Lopez

**Universal Labs**, a leader in dubbing in all languages and subtitling, was set up in 1994 by **Liliam Hernandez**, managing director. Together with her business partner **Gema Lopez** founded in 2012 **Universal Cinergia**, based in Miami, Florida, in a 10,000 square foot building that provides services for the worldwide TV industry.

'We are a highly regarded dubbing facility with 8 state of the art dubbing studios. We incorporate nearly 150 voice artists, a team of qualified translators and experience directors. Our facilities consist of high technical equipment, HD technology, and a team of highly qualified professionals', explain the executives.

'We offer our services to international producers, channels and global distributors from Europe, Africa and USA, as well multiple countries in Latin America; our multilingual dubbing of native talents based here in South Florida (French-Paris, Portuguese-Brazil & American -English) with our specialty in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc.'

'We have created a high standards and transparent cost structure, offering our clients the best possible price performance balance for each individual projects. With our partnership in different territories, we can also offer classical Arabic, Italian, and Mandarin Chinese.'

**Universal Cinergia Dubbing** dubbed production meets the quality required for all majors' principal television stations in the entire world. 'We attend the main markets, as the MIPs, as well as Natpe Miami, LA Screenings, among others. In January 2014 we will be celebrating our "20 Year Anniversary" in the business', complete **Hernandez y Lopez**.

PRENSARIO INTERNATIONAL

## MEDIASET: SECRETS OF BORGO LARICI

With a catalogue of more than 500 titles and a yearly investment in new drama productions of over €200 million and a successful increase in sales of its scripted and unscripted format unit, **Mediaset Distribution** (Italy) is the one of the leading distribution company of Italian programs, scripted and unscripted formats of the world.

At MIPCOM, it highlights *Secrets of Borgo Larici* (7x'80 or 14x'40), the story of a little town that seems to be perfect like many others, but things change dramatically when the secrets of the past come back to haunt its duellers revealing murder and mystery. Also, the biographical miniseries of the

Italian talent *Rudolph Valentino, The Legend* (2x'100).

*My respects, Palermo - New York 1958* (8x'80 or 16x'40) tells the story of two courageous women who attempt to oppose the power of the mafia, and the second season of *Tuscan Passion* (14x'90 or 28x'45).

Lastly, it introduces the second season of the paranormal investigation series, *The Chosen* (12x'50), where a young priest and professor of Theology is concerned with exploring the boundaries between science and faith, studying the world of paranormal phenomenon.



The Secrets of Borgo Larici



Claire Mc Ardle, international sales manager

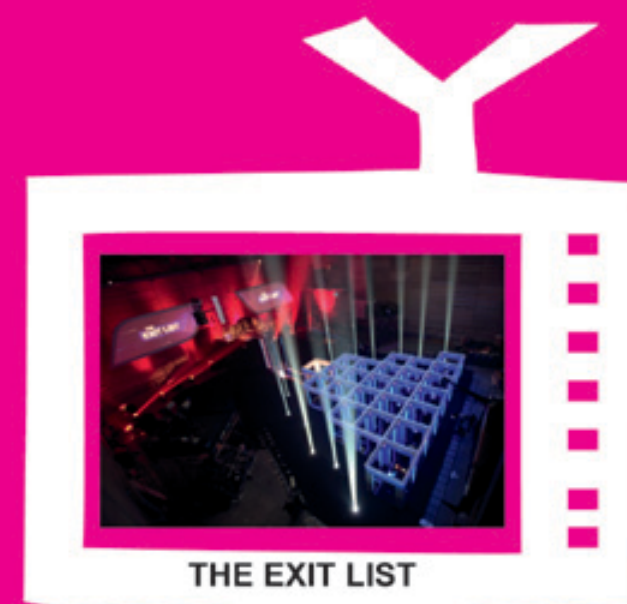
# THINK!

## ABSOLUTELY INDEPENDENT

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WHO AM I?



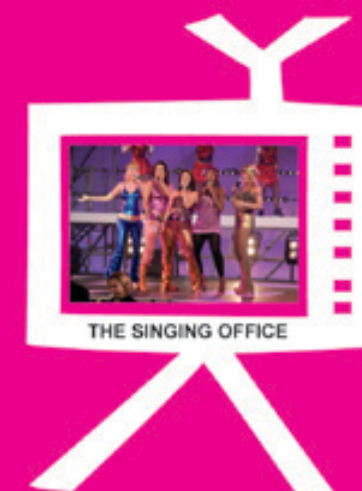
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## ALL3MEDIA: *THE MILLION SECOND QUIZ*, THE NEW GLOBAL ENTERTAINMENT TV FORMAT



Stephen Lambert, CEO of Studio Lambert and Chairman of all3media america

Stephen Lambert, CEO of Studio Lambert and Chairman of all3media america talks to Prensario about its most recent creation: *The Million Second Quiz*, a live quiz show played 24 hours a day for one million seconds. That's nearly twelve days.

'What we're doing, in effect, is treating a quiz show as if it was a huge live sporting event. NBC deliver a prime-time show at 8pm for twelve nights and the game is streamed on nbc.com for the other 23 hours. Plus there are regular reports on NBC's morning, afternoon and late night shows. When the million seconds are up, someone walks away with the biggest prize in game show history. People often ask where's the next big thing? This might be it', he says

**NBC SAYS IT IS THE FIRST TRULY CONVERGENT TELEVISION EXPERIENCE. WHAT DOES THAT MEAN?**

The MSQ app launched a few weeks before the show started, giving viewers a chance to play head-to-head quiz games with friends or strangers. When the show was on air, viewers were able to use the app to play along with

the show and every night someone who has played well on the app is surprised at home to be told live they've been chosen as a contestant for the following night's show. They are allowed to jump the line of hundreds, who are also playing along on their mobile devices hoping to be picked to go into the game. In all territories, all digital and play-along aspects can be varied as necessary.

### HOW DID YOU SELL THE SHOW TO NBC?

As the show originated in the UK, initially we started talking to UK broadcasters, but then Paul Telegedy, president of alternative programming at NBC (commissioner of *The Voice*), loved it and said he wanted to do it before any other territory.



MSQ's Hourglass

game, so whoever is in the Money Chair at 8pm plays the next challenger who is selected from the crowd of people outside the Hourglass waiting to be called in.

The second primetime bout sees the winner of the first bout play that night's Line Jumper, the person who was selected live on air at home last night and has been flown overnight to Manhattan to take part in the show.

The third primetime bout is the most dramatic of the show. It's called 'Winner's Defense' and it sees the winner of the second bout take on one of the top four contestants from Winners' Row. The winner of Winner's Defense takes their opponent's winnings. The loser leaves the game. It's high stakes every night.

### WHAT DOES IT MEAN 'TIME EQUALS MONEY'?

The game is structured like a boxing event where a champion tries to hold the ring for as long as possible against all comers. In *The Million Second Quiz*, the aim is to stay in the 'Money Chair' for as long as possible. The longer you stay, the more money you earn. But staying in the chair is tough – you need to beat successive challengers in head-to-head five minute general knowledge quiz bouts. From the moment you sit in the chair you notionally earn \$10 a second to stay in the chair, you need to beat successive challengers in head-to-head five-minute general knowledge quiz bouts.

### HOW DOES THE GAME CHANGE DURING PRIMETIME?

There are three bouts in primetime. The first bout is a continuation of the non-stop

### WHAT ARE THE OPPORTUNITIES FOR SPONSORSHIP AND CORPORATE TIE-INS?

There are many opportunities for integrations into the show, from the car company that drives the Line Jumper to the Hourglass and the fast food outlets that provide food for the crowd outside the Hourglass, to the sponsor of the app and the technology that is all around the set.

### IT SOUNDS LIKE A HUGE SHOW. CAN ANYONE BUT A US BROADCAST NETWORK AFFORD TO MAKE IT?

It is big and expensive, but so are all the global hit formats. But the large audiences they attract make the expenditure worthwhile. And of course we know how to make MSQ at a price point that is appropriate to each kind of territory. The key thing is that wherever it is made, MSQ is a high-profile live event for two weeks and that is what all broadcasters need.



Ryan Seacrest and Steven Lambert on the MSQ set

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## A+E: 32 NEW SERIES AND 24 TV MOVIES



Marielle Zuccarelli, managing director, International Content Distribution

**Marielle Zuccarelli**, managing director, International Content Distribution, **A+E Networks** states: 'We are launching 32 new series, 20 returning hits and 24 TV Movies at MIPCOM, including the new documentary series *Big History*, a project between **History/H2** in association with **Bill Gates Big History Project**'.

*The Legend of Shelby the Swamp Man* (8x'30 or '60 special) is a spin-off featuring the breakout star from *Ax Men*, Shelby Stanga. From **Lifetime Original Movie**, it brings the gripping film *Baby Sellers* ('120) and a new paranormal series, *Psychic Tia* (9x'30), which follows an over-the-top psychic/medium who gives her clients guidance and answers from beyond.

**Zuccarelli**: 'We have tripled our business in

Latin America over the last 3 years, and have seen growth especially in Brazil, Mexico, Colombia, Chile, Venezuela, and El Salvador. Format sales have been part of our recent expansion into Latin America. Series such as *Monster-in-Laws* —relatable topic that crosses cultural borders — are garnering a lot of interest in that region'.

'In Latin America we have seen a growing interest in paranormal shows and our mega-history docs such as *Mankind the Story of All of Us*, as well as our character-driven franchises such as *Pawn Stars* and *Billy the Exterminator*. Earlier this year we finalised a multi-year output deal with **HBO Latin America** and **A+E Networks Latin America** for **Lifetime Original Movies**, including *Liz & Dick*, *She Made Them Do It*, Chris Bohjalian's *Secrets of Eden*, and *Fatal Honeymoon*'.

'On the format division, launched last year, we have been success with *7 Days of Sex* (multiple European territories) and *Pawn Stars* (UK) and *American Pickers* (Italy and



The Legend of Shelby the Swamp Man

Australia). These local adaptations are available for international distribution along with several other new formats that we are looking forward to introducing to buyers'.

'With the continuing launch of speciality channels internationally, we have more opportunities to exploit our content. We are seeing stronger results in emerging markets such as Turkey, the Middle East, and the Balkans, and will therefore continue to pursue opportunities in these regions. As a result of the growth in these territories, we recently hired **Mario Cerna**, International Content Sales Manager, EMEA responsible for emerging markets, she completes.

BOOTH #RSV.24

### MGM: THE HOBBIT

**MGM (USA)** brings a new slate of highly anticipated films and growing roster of television series to MIPCOM. Heading the slate are the feature films *Carrie*; *The Hobbit: The Desolation of Smaug* (**New Line Cinema/Warner Bros.**); *RoboCop* (**Columbia Pictures**), *22 Jump Street* and *Hercules*. It also owns select international TV rights for *GI Joe: Retaliation*, featuring a star-studded cast that includes **Johnson** and **Bruce Willis**.

On series, it exhibits *Vikings* (19x'60), airing on **HISTORY**; **FX** series *Fargo* (10x'60); **MTV** hit *Teen Wolf* season 2 (48x'60); and *Paternity Court* (150x'30), premiering this September.

### SAMANYOLU: LITTLE BRIDE

**Samanyolu** (Turkey) releases at MIPCOM its brand-new HD series *Little Bride*, which opens doors to great mysteries when a fourteen-year girl who has huge dreams, stepped as an exchange bride to the residence of a clan leader. Remaining in between these mysteries, she won't be able to stay either as a child or a teenager. She is already a little bride. However, what will rescue Zehra are these great mysteries.

BOOTH #19.14

## DW: INTELLIGENT DOCUMENTARIES AND ENTERTAINMENT



Petra Schneider, director of Distribution

which lets viewers experience classic seaside towns, first-hand.

*Tricks of the Trade* (7x'30) is an in-depth look at why and what we buy; *Let's Go Wild* (7x'30) shares extraordinary images of animals and their natural habitats; and *Europe 28* (28x'5), a unique look at the capitals of the European

Union's 28 member nations.

*Euromaxx Clipmania* (52x'5) is other of the top titles, assembles the best, funniest, and breathtaking clips from the world of online videos. **DW** also brings the documentary *50 Years of Bundesliga* (5x'30), which relives the five decades of intense action, with the legendary matches, players and clubs that have helped make the Bundesliga one of Europe's best soccer leagues.

Lastly, there are 7 new episodes of *Know it!* (41x'30), the series that is packed with information on science, technology and everyday phenomena, with the

latest developments and discoveries from all over the world; 6 new episodes of *Unlocking the Past* (26x'30), a documentary that accompanies scientists as

they investigate the often hidden traces of past eras and cultures, exploring the wide range of human activity over many millennia; and 6 new episodes of *The Art of Space* (39x'30), a series that shows the incredible variety of spatial experimentation being conducted today. It highlights the risks and opportunities presented by the ever-changing face of our world.



Tricks of the Trade



50 Years of Bundesliga

## FINISHED PROGRAMS



RUDOLPH VALENTINO  
• THE LEGEND •



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2x100'



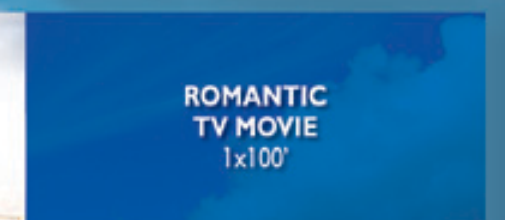
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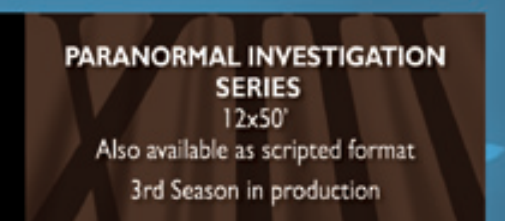
ANGELS  
A Love Story



ROMANTIC  
TV MOVIE  
1x100'



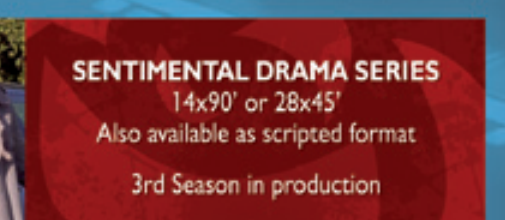
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## FRESH AND NEW? LOOK FOR BANIJAY



Sebastian Burkhardt,  
Head of Sales

**Banijay International** (UK) presents at MIPCOM a brand-new catalogue of entertainment format, headed by *Mentor*: for the first time ever, talent show coaches must put their reputations on the line and take responsibility for the vital role they play in nurturing new talent.

Also two new cooking shows: *Family Taste*, where eight aspiring chefs could win their dream prize, to own and run their own restaurant; and *Hands Off, Chef!*, where each day, two top chefs compete to create the best version of two dishes, a sweet and a savoury. Lastly but not least *The Thing*, a new studio game show where a pair of contestants faces a mysterious object.

**Sebastian Burkhardt**, Head of Sales, comments: 'Entertainment is still the king of unscripted genres and almost every client is looking for some sub-genre of that: the classic talent format, cooking, dating, or a shiny-floor prime time game show. The challenge for us is to find formats that respond to this demand but still look fresh and new'.

Regarding sales, he adds: '*Stars in Danger* is top-performing format for us. First season of the Italian version finished as #1 program of the night right throughout with its highest ratings in the final episodes. The Chilean production launched on **Chilevision** and is beating the channel's prime time average by more than 75%'.

'We have been having good success with our factual entertainment catalogue: *The Missionaries* was sold to Germany, *Dad Don't Panic* to Turkey and *Absolute Majority* to Italy. In terms of territories Asia is still a big priority for us.



*Mentor*: now the coaches are challenged in this talent show

The trend is toward more and more investment in production over acquisition so we definitely want to be part of that', comments **Burkhardt**.

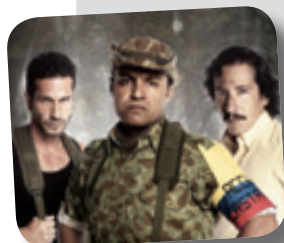
'We have made strong in-roads into Latin America, where non-scripted formats are enjoying a new popularity, and we want to continue to make our mark there. Our focus in terms of formats however is definitely *Mentor*, easily recognisable as a big talent format in the vein of *X-Factor* or *Idol* so audiences can immediately respond to. It's a truly game-changing talent format that turns everything upside down', he completes.

### RCN: THE THREE CAINS

BOOTH #11.22

**RCN** (Colombia) launches at MIPCOM its brand-new series *The Three Cains* (75x'60) that relates the incredible real life story of the Castaño brothers, who shook Colombia's history in their quest for justice and vengeance after suffering a family tragedy on the hands of the guerilla. It was produced by **RTI** and created by **Gustavo Bolivar**.

It also highlights the telenovela *Wait For Me!* (120x'60), *House Man* (120x'60) and *Vampire Girl* (120x'60), as well as *Don Pedro: Story Of A Drug Lord II* (76x'60), the second season of the successful narco-series produced by **FoxTelecolombia**.



The Three Cains

### ECHO BRIDGE: GHOST SHARK

BOOTH#RB.33

**Echo Bridge** (USA) presents at MIPCOM the brand-new film *Ghost Shark* ('90), the story of a young woman who must stop the ghost of a vengeful shark to save her friends and family from the unstoppable killing machine. Also, two new series: the 13<sup>th</sup> season of the Emmy nominated teen series *Degrassi* (397x'30), co-produced with **Epitome Pictures**, and the cooking series *Lidia's Kitchen* (26x'30).



Ghost Shark

BOOTH #R33.18

## ICEX, SPAIN: DRAMA, FORMATS AND ANIMATION



Sonsoles Huidobro, Head  
of Audiovisual Department

At MIPCOM, **España Exportación e Inversiones** (ICEX) hosts the Spanish production companies under the umbrellas **Audiovisual from Spain**, **Basque Audiovisual** and **Catalan Films/Proa**, together with **Imagina International Sales** and **RTVE** that have their own stands.

There are new Spanish series like the dramas *The Time in Between* (produced by **Boomerang TV** and distributed by **Atresmedia**), *Dreamland* (**Mediaset España**), the teen series *The Avatars* (**Boomerang TV/Portocabo/Onza Prensario International**), as well as new documentaries like *Cuba*, *refugio de vida* (**Explora Films**) and *Centauros* (**Secuoya International**).

Also, there are new episodes of the animated series *Lucky Fred* (**Imira**), and new formats such as *Stroke of Luck* (**Phileas Productions**), *El año que vivimos peligrosamente* (**Inspira Content**), *That's Life* (**Veralia**) or *Cocinando con Kike* (**ZZJ**), among others.

**Sonsoles Huidobro**, Head of Audiovisual Department at **ICEX**, summarizes: 'Apart from continue supporting the Spanish companies in the international markets and trade missions (Australia), 2013 has seen the launch of new distributors like **Onza Distribution** and **Secuoya International** and our companies are reaching

new markets: *Dont' Say it*, *Bring it* in Germany or *The ATM* in Poland (**Phileas**); *Los Misterios de Laura* pilot is in production on **NCB** (USA); and *El Barco* is being adapted in Russia (**Imagina International Sales**)'.

For 2014, **ICEX** aims to increase the networking activities between the companies and international players. 'On Tuesday 8 at 5pm we have a meeting with Argentine companies, with focus in four key points: content sales, co-production, increasing the catalogues and rights acquisitions. The final objective is to grow in the level of acknowledgment of our companies and the quality of their catalogues', she completes.



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## POWER: NEW SERIES AND MINI-SERIES



Susan Waddell, CEO

**Power**, UK-based independent producer and distributor of high quality, award-winning multi-platform series, mini-series and movies for television, has a library of over 1,000 hours of unique and premium quality product. At MIPCOM, it launches five new products.

Regarding *New Worlds* (4x'60 and 2x'120) it is a four episodes miniseries about four young men and women in America and England who struggle against tyranny and oppression in the turbulent 1680's. It is a historical drama co-produced with **Company Pictures**. The production is currently underway at various locations in

the UK and Romania and will premiere on **Channel 4** in 2014.

Power's CEO **Susan Waddell** states: 'With the combination of the talented cast and director and excellent co-production partners *New Worlds* promises to deliver a very powerful drama. This is exactly the kind of product we love to be involved in.'

**Channel 4** Head of Drama, **Piers Wenger** adds: 'It is a compelling four part drama capturing the political struggles of the period following the English Civil War both at home and overseas.'

The company also highlights *Scarecrow* (2x'60), which tells the story of a motley group of students when a local legend is revealed to be a terrifying reality; and *Breaker*

*Morant* (2x'60), a historical documentary about the exploits, court martial and execution of Australian folk hero Harry Morant during the Boer War.

Lastly, *The Great Penguin Rescue* (6x'30), a wildlife documentary that shows the race to save a diminishing colony of penguins in only six weeks; and *The Trapper*, about Darien Simpson, a man who used to trap animals and kill them, but now is trapping the most dangerous predators in Africa to save them.

**POWER**



New Worlds

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Scarecrow

## SIC: PORTUGUESE PERSONALITIES



Sales team: Rafael Silva, Cindy Barardo, Carlota Vieira and Andre Silva

Launched in 1992, **SIC TV** was the first private TV channel in Portugal, and it soon became a great rating success. Owned by **Impresa** group, it also managed thematic Pay TV channels and international channels and it has recently launched its international distribution division headed by **Joao Pedro Nava**.

The company's catalogue includes some telenovelas, including *The Fire of the Rose* (164x'45), a love story full of glamour, humor and hope with visual richness of different scenarios, as well as ready-made contents and formats such as *Perfect Heart* the brand-new series *Winter Sun*, featuring the international acclaimed actor **Diogo Morgado** from *The Bible*.

Regarding sports, **SIC** presents new documentaries about international Portuguese famous professionals like the coach **Mourinho**, the referee **Pedro Proença** or the agent **Jorge Mendes**, as well as *The Incredibles* (8x'30), a documentaries about famous football players and their life off the fields, including **Cristiano Ronaldo**, among others.

About entertainment, it exhibits *Magic Minutes*, a new program format able to entertain and entire family with small production costs, and it also features GAG's, news documentaries, wildlife and TV movies.



## ZOLA, NOW TV

With offices in São Paulo and Rio de Janeiro, **Zola** (Brazil) is a production company attending MIPCOM for the first time. Traditionally dedicated to advertising and cinema, is now focused on the TV with two executives in charge of this area:

**Raquel Yepes**, international sales and co-production, and **Mariana Ricciardi**, executive producer, who are in Cannes.

**Jose Henrique Fonseca**, director, explains: 'We have a team of talented directors, producers, photographers and plastic artists, etc. that head activities on TV, cinema, advertising and branded entertainment'. As a founding partner of **Conspiração Filmes**, he was creator, producer and director of **HBO** TV series *Mandrake*, twice nominated for the International Emmy for "Best Drama Series" in 2006 and 2008.

**Zola** aimed to increase the number of co-productions with other countries. At the same time, it offers production services, especially for *Brazil World Cup* next year. 'We are creating sophisticated content and new stories, combining quality and timeliness. Our next project is a TV series co-produced with Brazilian and international channels. We are preparing 3 fiction series for **Globosat** and documentaries for **Arte1**, **Discovery** and **YouTube**, plus three feature films in development that start production next year', he concludes.

**ZOLA**



José Henrique Fonseca, director

# THE TIME IN BETWEEN



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## TV AZTECA CELEBRATES ITS 20TH ANNIVERSARY



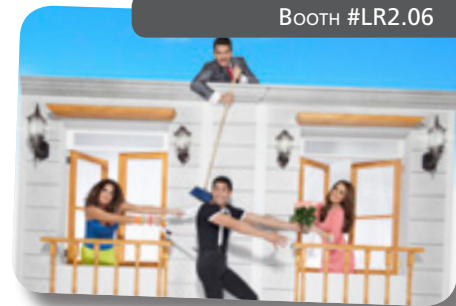
Raul Campos Delgado, Branded Content, Marcel Vinay, VP International Sales, and Alejandro Chavez Vejo, programming manager of TV Azteca (borders) with Marcel Vinay Jr., CEO, and Raul Mendoza, marketing manager at Comarex

Through **Comarex** (Mexico), **TV Azteca** brings to Cannes its brand new telenovelas *Corazon en Condominio* (120x'60) and *Prohibido Amar* (120x'60). Being one of the world's largest producers of Spanish-language TV programming in the market, **TV Azteca** celebrates its 20 years with an anniversary dinner at the Carlton Hotel

on Sunday evening.

The company also highlights the series *Hombre Tenias Que Ser* about a woman willing to stand out in a man's world inside a very prestigious advertising agency, as well as the telenovelas *Destiny* (120x'60) and *Timeless Love* (150x'60), set to premiere at **Venevision**, Venezuela.

*Confessions from the Beyond* (13x'60) narrates different experiences from several famous personalities and *The Other Side of the Soul* (124x'60) is the story of a woman who is back from death seeking revenge. Other top telenovelas are *The Kings* (120x'60), *Prisoner of Love* (120x'60), where three families are united by a terrible secret; *Loving You* (120x'60), where a woman becomes the sole proprietor of the country's most profitable hotel chain; and *Legendary Love* (120x'60) that shows a woman



Corazon en Condominio, new telenovela

dresses in a wedding dress to kill her enemies. Also, *Trading Lives* (120x'60) and *Under A Red Sky* (120x'60).

From the independent catalogue of **Comarex**, it's highlighted *The Clinic* (120x'60), a TV series that takes a look at the amusing love stories that develop within the confines of a psychiatric clinic.

Regarding teen content, it presents *Senior Year* (70x'60) and *Popland!* (70x'60) from **MTV Networks**, and three seasons of *Grachi* (75x'60), from **Nickelodeon**. Then, the **HBO Latin America** productions that is distributing worldwide: *Alice* (13x'60), *Sons of the Carnival* (13x'60), *Mandrake* (13x'60), *Capadocia* (39x'60), *Epitafios* (26x'60), *Fugitives* (13x'60) and *Mujer de Fases* (13x'30).

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## FALL IN LOVE WITH VISION FILMS



Lise Romanoff, managing director

**VisionFilms(USA)** highlights at MIPCOM five new films, headed by *Finding Ms. Right* ('90), a one-of-a-kind love story about a young man who pretends to be Jewish in order to find the perfect wife. Its is starred by a key cast: **Jennifer Love Hewitt**, **Jamie-Lynn Sigler** and **Nicollette Sheridan**, among others.

Then, *Dark Tourist* ('93), a drama about a man obsessed with serial killers who arrives at the scene of a notorious murder, where his violent impulses erupt and his grip on reality deteriorates. Also, *Crazy Kind Of Love* ('90), directed by Sarah Siegel-Magness (*Precious*, winner of two Academy Awards) and starred by **Sam Trammell**, **Virginia Madsen** and **Eva Longoria**; it is about a newly single mother who relies on her son and his carefree girlfriend to rebuild her belief in love, even if it is the crazy kind.

The lineup includes *Femme: Women Healing The World* ('90), an inspirational voyage of women around the world through religion, spirituality, science, history, politics, philosophy and entertainment, showing how women are transforming and healing our planet; it is starred by **Sharon Stone**.

Lastly, *Celebrities, Icons & Stars* (12x'60), which includes in-depth profiles of the people who shaped the culture of our 21st Century: **JT**, **1D**, **Justin Bieber**, **Pink**, **Black Eye Peas**, **Queen**, **Hendrix**, **Duff McKagan**, **Steve Jobs**, **Betty White**, **Fishbone** & More.



Finding Ms. Right

## MEDIA BIZ: FINDING THE WAY

*Finding the way* is a great motto to describe **MediaBiz** their vision in the international market. Founded in 2007 by **Alex Lagomarsino**, is a company based in Buenos Aires that has built strong relationships with media companies all across Latin America and other countries of the globe.

**Lagomarsino**: 'We work in three main pillars: 1) formats sales specifically with fiction titles from production companies; 2) talent (director and authors) representation; 3) business development. All our team has experience in the entertainment industry'.

It represents fiction series/telenovela catalogues from Argentina, Colombian and Brazilian producers, which they have strong demand in the international marketplace. 'We have been related to

free TV, pay TV and Content Producers, all across Latin America, in all its years we have closed deals in Chile, Brazil, Colombia, Mexico and Argentina. Our aim is to collaborate with our talent in order to fulfill broadcasters and producer needs. We help them on the marketing, advisory and management of their projects to have international presence'.

Based on the success of selling the first Argentine scripted format *Killer Woman* produced for **ABC**, the company plans to open a branch in Los Angeles and expand its businesses. 'For this reason, we are acquiring movies scripts and ready-made productions to coproduce in US and Canada', completes **Lagomarsino**.



Alex Lagomarsino, CEO & Partner



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RELEASE YEAR: AUGUST 26TH, 2013

HD  
PREMIERE





# BRASIL CRECE EN TORTA PUBLICITARIA, COMPETENCIA Y PRODUCCIÓN DE FORMATOS

Como todas las ediciones de MIPCOM de los últimos cinco años, Prensario presenta un informe sobre el mercado brasileño de televisión, donde se destacan las novedades, tendencias de programación y proyectos a futuro en boca de sus protagonistas: los broadcasters Globo TV, SBT, Record TV, Band.

## MERCADO

El mercado brasileño de TV sigue siendo apasionante. La torta publicitaria se expande (supera los USD 10.000 millones entre enero y junio de 2013, de acuerdo a Inter-Meios), la TV de paga crece en su base de suscriptores (supera los 17 millones de clientes), a la vez que las compañías internacionales apuestan por Brasil, que alberga en los próximos años lo principales eventos deportivos del mundo como el Mundial de Fútbol 2014 y Juegos Olímpicos de 2016.

## BROADCASTERS

La novedad más reciente de Globo es la gran reestructuración organizacional. El documento presentado por Carlos Henrique Schroder, director general que asumió en enero pasado, define como objetivos y principales desafíos de la gestión a la eficiencia, creatividad e innovación, y valorización de los profesionales.

Globo decidió invertir fuertemente en la producción de contenido en las áreas de periodismo y entretenimiento, no sólo para la TV abierta, sino también para TV cerrada y medios digitales. 'Es una forma de atender al público, estimular el desarrollo de nuevos talentos y alianzas, y de apostar por la creación de programas de éxito', explicó.

La nueva estructura se basa en tres pilares: Contenido, Negocios y Gestión, lo que torna a la empresa 'más integrada, dinámica y preparada para enfrentar las transformaciones de nuestro tiempo', según el Schroder. La dirección general de



Amauri Soares, director de Programación, Globo TV

Negocios, comandada por Willy Haas (segundo en la escala jerárquica y sustituto del director general en su ausencia), agrupa ahora todas las áreas responsables por la generación de ingresos en una gestión única y pasar a liderar también las emisoras regionales de Brasilia, Belo Horizonte y Recife, el área de Negocios Internacionales y la de Relación con las Afiliadas.

La dirección general de Planeamiento y Gestión, dirigida por Rossana Fontenelle, abarca los directorios de Capital Humano (gestión estratégica de las personas así como de la cultura organizacional, Financiera, Patrimonio y Servicios, y de Tecnología, creada a partir de la fusión de las áreas de Ingeniería y TI) y cuenta además con el apoyo de los directorios de Planeamiento Estratégico y de Medios Digitales.

En el área de Contenido se encuentran Entretenimiento, dirigida por Manoel Martins (Globosat, Globo.com y Globo Films); Periodismo y Deporte con Ali Kamel (Globo, Sportv, GloboNews e Internet); y Programación y Control de Calidad y Comunicación liderada Amauri Soares.

A mediados de 2013, Prensario entrevistó a Amauri Soares, quien reemplazó a Roberto Buzzoni, uno de los ejecutivos de mayor trayectoria de la industria. En su primer reportaje a una publicación de la industria, describió: 'Buscamos seguir siendo la primera opción de la audiencia, producir contenido high-end en todos los



Daniela Beyruti, directora Artística y de Programación, SBT

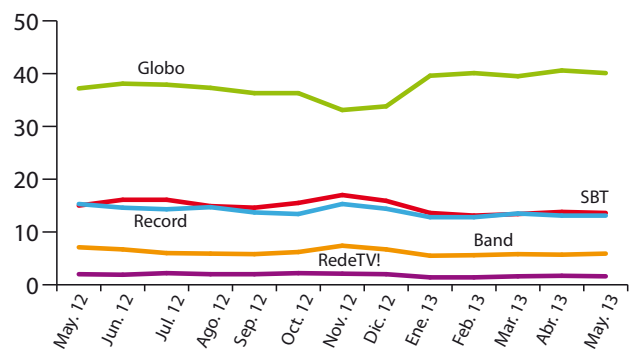
géneros e implementar una agresiva estrategia digital que incluye la multiplataforma y TV digital.

'Nuestro desafío es sorprender a la audiencia produciendo una programación que represente a Brasil en toda su diversidad social. El norte de nuestras acciones es la relevancia de los programas: queremos que estos sean comentados y sean parte del día a día del público. Buscamos siempre atender a un público que nos desafía diariamente a hacer una TV mejor'.

'La preocupación principal es generar una programación de calidad para la familia brasileña. Por día, Globo alcanza más de 94 millones de personas en Brasil. Tenemos una parrilla muy diversificada que incluye todos los géneros a fin de atender a ese gran y exigente público', completa Soares.

El gran producto de 2012 había sido Avenida Brasil, que obtuvo una media general de audien-

## BRASIL: EVOLUCIÓN DE MARKET SHARE DE AUDIENCIA, POR CANALES (MAYO 2013)



Fuente: Ibope Media



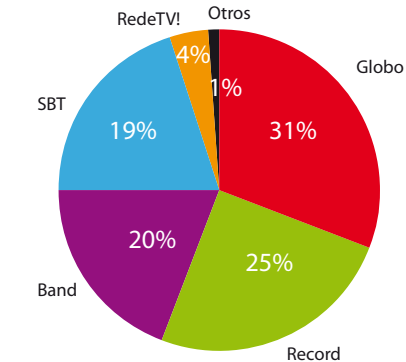
Hiran Silveira, director de Adquisiciones y Relaciones Internacionales, Record

cia de 42 puntos y 69% de participación, según mediciones de IBOPE y su desenlace alcanzó la marca de 56 puntos con 84% de participación y más de 50 millones de telespectadores. El último capítulo obtuvo la mayor audiencia de la TV en Brasil en 2012. Y se vendió a más de 100 países en todo el mundo.

En 2013 se destacaron las telenovelas Segue Bom, para la tarde, y Amor a la vida, para el prime time, además de los programas más importantes como es el caso de Jornal Nacional, nuevamente nominado a los Emmy Internacional (nota de redacción: al cierre de esta edición aún no se habían comunicado los ganadores).

Una de las grandes novedades es que desde finales de 2012, SBT pasó al segundo puesto relegando a Record TV, quien tradicionalmente ocupaba esa posición. Y eso se debió, entre otras cosas, a una fuerte apuesta por el contenido infantojuvenil: primero con Carrossel, basada

## BRASIL: MARKET SHARE DE PUBLICIDAD, POR CANALES (MAYO 2013)



Fuente: Ibope Monitor



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

en la serie homónima mexicana (adaptación del formato argentino Señorita Maestra), y más recientemente, Chiquititas (Telefe/CMG, Argentina), una nueva versión del formato que había emitido entre 1997 y 2001, esta vez producida en Brasil con talento local.

En reportaje a Prensario, Daniela Beyruti, directora Artística y de Programación de SBT, explicó: 'Venimos creciendo desde hace algunos años conquistando nuevos públicos atraído por la producción propia, enfocada en noticieros, programas de estudio y, principalmente, telenovelas'.

A finales de julio culminó la primera temporada de Carrossel, que fue substituida por Chiquititas que, según Beyruti 'continuó el éxito' de Carrossel. 'Mostramos claramente un liderazgo en la producción de contenidos de alta calidad. Contamos además con uno de los programas más visto de la TV local: El show de Silvio Santos, un program lleno de energía que entretiene. Nuestro mayor triunfo es que la familia brasileña elija nuestros programas'.

Record tuvo un 2012 de consolidación: por un lado ofreció la cobertura de los Juegos Olímpicos de Londres con exclusividad para el mercado brasileño en un proceso histórico para el canal; y por otro reforzó su posición como uno de los mayores centros de producción de Latinoamérica.

Y en 2013 continuó apostando por sus series de producción original y sorprendió al mercado con la serie José de Egipto, que estrenó en enero de 2013 y midió 12-15 puntos de rating en promedio durante el prime time. Fue la producción más costosa de la historia de Record con un presupuesto de USD 36 millones; fue rodada en el desierto de Atacama en Chile, que

ofreció los paisajes que se necesitaban, Brasil y Egipto. Se filmó con unas nuevas cámaras HD llamadas Alexa (Arri) de 35mm que le dan una profundidad distinta a la serie.

'Rey David' estuvo entre los programas más vistos del 2012. Incluso la serie se emitió en MundoFox para el mercado hispano de los Estados Unidos, explicó Hiran Silveira, director de Adquisiciones y Relaciones Internacionales. En reality se destacaron la versión para niños Ídolos Kids, siguiendo a Ídolos, y Fazenda. 'Programamos algunos de las mayores éxitos de taquilla del mundo como Avatar y La era del hielo (Fox), a la vez que invertimos en nuevas alianzas con productoras independientes de contenido. Actualmente tenemos la telenovela La Pichinchona, además de series como CSI New York que se emiten en prime time', completó.

Band es el cuarto broadcaster en audiencia con 5.9% de market share a mayo, según Ibope Media Brasil, y tercero en facturación publicitaria con el 20% del mercado a mayo de este año, de acuerdo a datos de Ibope Monitor.

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

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

## TENDENCIAS

Entre las tendencias del mercado, Soares resalta que la audiencia sigue buscando relacionarse



Amor a la vida es la telenovela del prime time de Globo



Chiquititas es la adaptación del formato argentino homónimo, que continuó el suceso de Carrossel en SBT





Record: *José de Egíptio* continuó la saga de miniseries bíblicas, género del que se ha convertido en referente en Brasil y el mundo

emocionarse' con la TV. 'Y para eso, no hay nada mejor que una buena historia, sea en formato de telenovela, noticiario, programas deportivos, o de entretenimiento. Nos empeñamos en relatar buenas historias persiguiendo el principal objetivo descrito más arriba: que el público se identifique y emocione', resaltó el ejecutivo.

**Beyruti** añadió: 'La TV brasileña vive un momento más intenso en los últimos años, produciendo realities y formatos importados. Creo que hay una oferta demasiado grande de producto lo que genera que surjan diversas copias y contenidos parecidos, lo que termina por agotar a la audiencia. Nuestro objetivo a futuro es invertir en producción



Band tuvo en 2013 una fuerte apuesta por formatos de entretenimiento, entre otros *Kitchen Nightmares*

de telenovelas y modernizar nuestros noticieros'.

**Silveira** subrayó: 'La audiencia sigue prefiriendo las telenovelas o seriados aunque ahora, en tiempos multiplataforma e interactividad, hay una opción clara en realities y programas en vivo en los que puede participar el público. Ese es el gran desafío que nos toca como broadcasters: conquistar este espectador que interactúa a través de Internet, redes sociales, móvil y contenidos disponibles en la TV. Tenemos una intensa preocupación en transformarnos en un medio multiplataforma de contenidos y estar presente en todos los vehículos. Ya se puede acceder a nuestro contenido desde el portal **R7.com**'.

'Para 2013-2014 tenemos planes de expansión conquistar el liderazgo en TV abierta del mercado brasileño, para eso invertiremos en nuevas novelas, a la vez de adquirir nuevos formatos y nuevos derechos de exhibición de películas y eventos deportivos: apostaremos por más interactividad con el apoyo de redes sociales, el portal y nuevas plataformas', dijo.

Por su parte, **Guebel** indicó: 'Siempre apostamos al entretenimiento, la ficción no es una opción ahora para nosotros. Apostar en ese rubro es un plan a mediano, o más bien, largo plazo. En la posición en la que estamos actualmente, sin duda, competimos mejor con el entretenimiento. El fee de entrada para la ficción es alto debido a la posición dominante de **Globo** y **Record** en este rubro'.

#### FUTURO

**Soares** cree que la era multiplataforma 'enriquece' la experiencia de ver televisión. 'Los medios digitales generan oportunidades para la televisión, y por eso es que trabajamos en ser una red multiplataforma. Sabemos que mirar TV en casa es una experiencia única e irremplazable, de

acuerdo a las encuestas a las que tenemos acceso: ellas comprueban que, siempre que puede, el espectador prefiere asistir a la TV de esta forma'.

**Soares** destacó también la transmisión digital de su señal a través one-seg, que puede recibida en distintas plataformas, como tabletas, celulares y GPSs. 'El año pasado iniciamos un servicio de programación *on demand* para internet en un mercado piloto de Belo Horizonte', finalizó.

**SBT** está evaluando la posibilidad de un coproducción para 2014, además de continuar con las alianzas con partners y proveedores de contenidos. 'Recientemente cerramos un contrato para producción de diseños animados de la telenovela juvenil *Carrossel*. Esperamos comenzar emisiones de este producto antes de finales de 2013. Seguiremos fortaleciéndonos para consolidar definitivamente el vice-liderazgo de la audiencia brasileña', completó **Beyruti**.

Finalmente, los planes de expansión de **Band** incluyen la evaluación de nuevos productos y formatos, dijo **Guebel**. Y remarcó: 'Comenzamos a exhibir *Los Simpsons* y ya trabajamos en el casting de *Kitchen Nightmares*, uno de los grandes formatos de 2013. Además, está previsto para este año la emisión del formato *Lo sabe/No lo sabe* (producido por **Eyeworks Cuatro Cabezas**, actualmente en Argentina)'.

'Estamos siempre alerta, con los ojos abiertos, curiosos e inquietos, e inclinados hacia la búsqueda de game shows, para incorporarlos a la programación. Trabajamos in house con **Eyeworks Cuatro Cabezas** y con la gente que produce *Pánico*. Este año contamos con la colaboración de **Elisabetta Zenatti** que, como directora ejecutiva de **Floresta**, tendrá injerencia en la producción de la adaptación de *Quién quiere ser millonario?*, formato original de **Sony Pictures Television**, para nuestra pantalla', finalizó.



#### AND MORE



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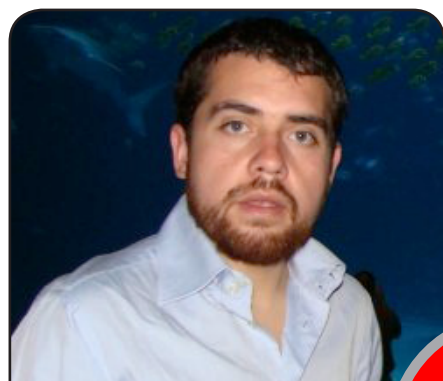


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## TVN, CHILE: LÍDER EN DRAMÁTICOS, FUERTE APUESTA EN ENTRETENIMIENTO



José Miranda Montecinos, productor ejecutivo

‘Chile tiene una de las industrias televisivas más competitivas y TVN está constantemente peleando el liderazgo en la audiencia. Actualmente estamos trabajando en fortalecer nuestro programa matinal que ha sido más de 20 años líder en audiencia y este año mantiene el liderazgo’.

José Miranda Montecinos, productor ejecutivo de TVN, describe a PRENSARIO los planes del broadcaster para lo que resta del año y prosigue: ‘Además, comenzamos a

exhibir telenovelas de **Televisa**, lo que nos ha permitido triplicar la audiencia en nuestras tardes con éxitos como *La Madrastra* y *El Triunfo del Amor*. Seguimos trabajando en generar alianzas y negocios con productos envasados para fortalecer el fin de semana. Cerramos un acuerdo con **Disney** para emitir un nutrido contenido familiar e infantil en la mañana y tardes de los sábados’.



‘TVN siempre está en la búsqueda de productos que nos permitan innovar y tener una pantalla de excelencia en calidad. Nuestro objetivo ha sido fortalecer lo que mejor sabemos hacer, que es la ficción y las telenovelas con adaptación de formatos e ideas originales’.

‘Trabajamos para robustecer el área de entretenimiento, hoy con dos éxitos como *Apuesto por Ti* y *Juga2*, y continuamos con un próximo programa de conversación llamado *Vitamina V* y un programa familiar *La Familia más Loca*, todos ellos formatos originales de TVN’, añade.

### PRODUCCIÓN IN HOUSE

En relación a la producción original, TVN es líder indiscutido en el desarrollo y producción de telenovelas, cuya gran mayoría llega al mercado internacional como formatos de ficción, a través de la alianza que el broadcaster tiene con **Telemundo Internacional**.

‘En agosto estrenamos *Los Carmonas*, una novela que ha sido fenómeno de audiencia en el slot de las 8pm (duplicando la competencia). Hemos estrenado la segunda temporada de la premiada serie *El Reemplazante*, además de los ya mencionados *Vitamina V* y *La Familia más loca*’, dice Montecinos.

Para 2014, TVN tendrá el estreno de otras grandes producciones de ficción, como la película *No*, nominada al Oscar, además de la segunda temporada de la serie *Los Archivos del Cardenal* y la versión chilena de la serie catalana *Pulseras Rojas* (**Filmmax**).

### DRAMÁTICOS

El área de dramáticos, liderada por **María Eugenia Rencoret**, es la de mayor producción de contenidos en la industria local y con más



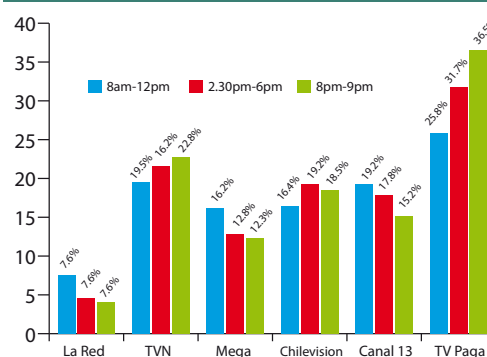
*Juga2* es el nuevo formato de entretenimiento, desarrollado y producido in house

de 20 años de experiencia.

‘Estamos produciendo seis telenovelas al año. Comenzamos 2013 con dos grandes producciones: *2x1 un Papá como ninguno* a las 8pm y *Separados* a las 10.30pm, ambos líderes en sus horarios. En las tardes seguimos liderando con la telenovela *Solamente Julia*, que hasta la fecha es líder en su slot. TVN es el único canal con producción nacional en ese horario’, señala Montecinos.

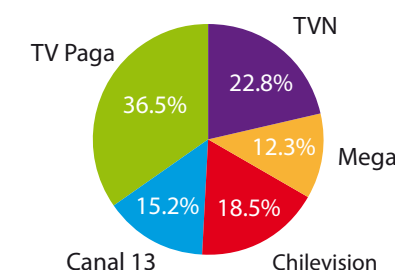
Otra gran producción estrenada en agosto es *Socias*, la versión local del formato argentino (**Pol-ka**). ‘Para el año próximo tendremos la adaptación de otro formato argentino *Dulce Amor* (**Telefe Internacional**)’, completa.

### CHILE: MARKET SHARE POR CANALES Y SLOTS (ENE. – SEP. 13)



Fuente: Time Ibope

### CHILE: MARKET SHARE POR CANALES PRIME TIME (ENE. – SEP. 13)



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## A&E: GRANDES PERSONAJES, AQUÍ Y AHORA



Mariano Kon, VP de Programación y Producción de A&E Olé Networks Latin America

A&E, señal del grupo A&E Olé Networks Latin America, ha logrado en los últimos años encontrar y definir una personalidad propia. Para Mariano Kon, VP de Programación y Producción, A&E se ha convertido en una 'experiencia en marca, una plataforma multimedia con componentes lúdicos muy fuertes y personajes extraordinarios haciendo cosas ordinarias o al revés'.

La compañía tiene cuatro ejes fundamentales a la hora de definir los valores: 'Nuestros contenidos deben ser actuales, reales, relevantes y emocionantes. Logramos encontrar una personalidad propia apostando al desarrollo de 'big characters', formatos donde son los personajes los que marcan la agenda'.

Con una programación enfocada a una audiencia más femenina, la señal ha encontrado en el contenido transaccional, la relevancia local dentro del territorio, el enfoque 360° y contenido 'innovador, original y arriesgado', un diferencial dentro de la industria.

Para Kon, ya no se habla de canal sino de marca: 'Cuando pensamos en un canal hay que pensar en ecosistemas, ya no sólo en un programa sino en la franquicia entera, es decir, shows de más de una temporada', añade. Esta diferenciación genera la necesidad de analizar cuántos espectadores puede tener una serie, el tiempo que se queda viéndola o si los productos *second screens* complementan la experiencia de TV. 'La administración de los contenidos se ha complejizado a niveles extraordinarios. La velocidad hacia la multipantalla es enorme', dice.

A&E busca historias con protagonistas que lleven la trama, como: *¿Quién da más?*, un reality donde un grupo de compradores compite en una subasta de lotes abandonados tras la última

crisis en Estados Unidos. Es un ejemplo de lo que Kon denomina 'of the moment': un show con un cortetemporal pensado en base a la actualidad de la sociedad que lo produce (en este caso norteamericana).

'Desde una perspectiva latinoamericana hubiéramos contado la crisis de otra forma. Es un tema que se puede abordar con infinidad de variantes pero que debe ser relevante con el territorio donde se emite. Esta "relevancia local" se convierte en otro factor decisivo a la hora de producir. No todas las historias funcionan de igual manera donde se emiten, sobre todo dentro de América Latina', añade.

Actualmente, las siete señales del grupo ofrecen programación, según la particularidad de cada mercado, lo que permite armar y modificar las grillas de programación conforme a cada territorio. 'Al comienzo, las grillas intentaban juntar un programa con el otro para que funcionen, pero descubrimos que la audiencia puede quedarse viendo cinco o seis capítulos de

*¿Quién da más?*

una misma serie de manera consecutiva', describe Kon, quien asegura que hoy en día las "maratonés" son 'moneda corriente'.

Así, se decidió armar grillas de manera simple, ordenada por día, con contenido 'liviano' sin otra pretensión más que entretener. 'Hemos crecido un 6% dependiendo los mercados de un año a otro y eso se debe en mayor medida porque alineamos los contenidos como se hace en uno de los mercados más grandes'.

A&E apuesta al desarrollo de contenido character-driven, donde son los personajes los que determinan la relevancia de los sucesos. La temática de cada serie ha pasado a segundo plano para la señal, son los protagonistas los que marcan la agenda y aquellos con los que la gente puede relacionarse, soñar o identificarse.

### A&E Y SUS ESTRELLAS EN MIAMI

A&E Olé Networks convocó el mes pasado en Miami a los principales ejecutivos de la industria de la TV paga y la comunidad publicitaria para presentar a los protagonistas de sus series originales que se han ubicado, en su mayoría, entre los 10 programas más vistos por personas de 18 a 49 años con nivel socio-económico medio alto en México y en algunos casos en toda América Latina.

Participaron Darrel Sheets (*¿Quién da más?*) y su novia Kimber Wuerfel; los reyes del intercambio Steve McHugh y Antonio



Victor Hernandez, Melisa Quinoy y Eddy Ruiz, presidente y gerente general de A&E Olé Networks Latin America, y Emilio Rubio, presidente de HBO LAG



Cesar Sabroso, SVP Marketing y gerente regional para Brasil, y Luciana Pavan, VP Digital Media de A&E Olé Networks (extremos) con Kimber Wuerfel, Darrell Sheets de *¿Quién da más?*

Palazzola (*Barter Kings*); las vaqueras Jenny Grumbles y Mary Padiande (*¿Quién da Más? Texas*) y el transportista Marc Springer (*Guerra de Envíos*), entre otros.

'El éxito de A+E Ole Networks Latin America a través de los años se debe en parte al canal A&E, que desde 2011 tuvo un aumento de 79% en impresiones panregionalmente con *¿Quién da Más?* en el top 10 en cada mercado o *Duck Dynasty* con un crecimiento del 79% en USA, más de 1 millón de fans en Facebook y un incremento del 160% en las visitas al sitio web'.

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## Fox: 'ORIGINAL E IRREVERENTE'



Mariano Berterreix, VP de Desarrollo de Contenidos de Fox Latin American Channels

Con centros de producción en Colombia (**FoxTelecolombia**) y Argentina (**Fox TomaUno**), y con alianzas de coproducción en México, **Fox International Channels Latin America** (FIC) atraviesa una nueva etapa apostando al contenido original, sobre todo en ficción, dentro del territorio latinoamericano.

‘Hace seis años que venimos produciendo contenido original en América Latina pero esperamos poder pasar de producir una ficción

por año a seis a partir del próximo año’, comenta **Mariano Berterreix**, VP de Desarrollo de Contenidos de FIC Latin America.

La compañía busca desarrollar ficciones tanto para **Fox** como para **MundoFox**, señal de TV abierta del mercado hispano de Estados Unidos, que será lanzada el mes próximo como network de TV paga en la región, y estará dirigida al público femenino.

Y apunta a tres etapas fundamentales. Explica **Berterreix**: ‘Desarrollo de la idea; seguimiento y supervisión de la producción; y post producción. El mayor desafío es lograr que la gente reciba productos de igual calidad por parte de ambos mercados, el estadounidense y el de América Latina, y los reconozca como semejantes’.

Con foco en un público joven, entre los 18 y 34 años, y mayoritariamente masculino, FIC apunta a poder ampliar ese target con sus nuevas ficciones. ‘Nos gustan las historias que tengan personajes con los cuales la gente puede identificarse o por lo menos que les resulten atractivos’, remarca, y añade: ‘Es importante que las historias cuenten con un mundo propio pero deben tener al mismo tiempo un pie anclado en la realidad para generar un fuerte lazo con el espectador’.

**Cumbia Ninja**, producción de **FoxTelecolombia** estrenada en septiembre, es un claro ejemplo de lo que la señal busca. ‘Posee un mundo propio, con historias de poder y dragones, pero a la vez verosímil, cotidiano, y eso produce una mezcla de géneros que funcionan’.

‘No hacemos productos locales sino pan-regionales. El desafío es hacer ficciones locales a través de ideas concretas. Fox no busca disparadores. Producimos contenido masivo de altísima calidad, original pero fácil de entender, irreverente y entretenido, productos multipantallas con salida second screen’, concluye **Berterreix**.

## DLA: NOVEDOSO, FRESCO Y ACTUAL

**DLA**, una de las empresas líderes en el desarrollo de productos de entretenimiento para plataformas VOD en América Latina, se encuentra en la búsqueda de la renovación estratégica de su oferta de programación con contenido ‘novedoso, fresco y actual’, según **Pablo Iacoviello**, director de Adquisiciones, **quien destaca a PRENSARIO**: ‘Actualmente nos encontramos explorando diversos géneros culturales como la música clásica, ópera o ballet. Nuestro objetivo es tener un producto diversificado dirigido a targets determinados’.

**DLA** acaba de cerrar acuerdos con **Fox, Disney, Paramount, Turner y Viacom** para sus plataformas de VOD. ‘Nuestra idea es sumar contenido de las empresas más grandes la industria, es por ello que además de esos acuerdos estamos en negociaciones con **Warner**’.

Según **Iacoviello**, la compañía ofrece un producto para cada momento: ‘Películas para el fin de semana, conciertos enteros para reunión con amigos, entre otros. Los usuarios son intuitivos en la búsqueda, y de nuestra parte tratamos de facilitarles esa experiencia’.

El diferencial más grande dentro del mercado latinoamericano es la búsqueda de ‘sentido’, destaca el directivo y completa: ‘Buscamos documentales de historia y geografía sobre latinos, y dedicamos gran parte del tiempo observando las tendencias a la hora de ver contenido y así apuntar a aquellos productos que generen interés en el usuario de América Latina’.

En cuanto a la relación con los operadores de cable, asevera que **DLA** ha comprendido que no es agresivo para su servicio lineal, sino que lo complementa. ‘Los operadores distinguen los distintos productos que ofrecemos, ya sea a través de **ClaroVideo** como **Neon**. El mercado, ahora, está más relajado con las nuevas tecnologías’, añade.

**DLA** asiste a MIPCOM con varios nuevos acuerdos cerrados, entre ellos se destacan la adquisición de productos de **Paramount y Miramax**, y de las series **Niñas Mal 2**, de **Viacom**, y **Toledo** de **Atresmedia** (España). ‘En Cannes estaremos atentos al contenido infantil’.

‘En el último tiempo los proveedores, el mercado y nosotros aprendimos hacia dónde vamos. Sin embargo, nuestra propuesta es superadora en, al menos, tres sentidos: primero, conocemos la región; segundo, tenemos presencia en Latinoamérica a través de los operadores; y tercero, llevamos muchos años en la industria. Todo ello se nota en el producto final’, concluye **Iacoviello**.



Pablo Iacoviello, director de Adquisiciones de DLA



*Cumbia Ninja* es un suceso en todo América Latina a través de FOX



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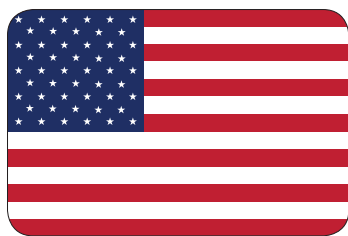
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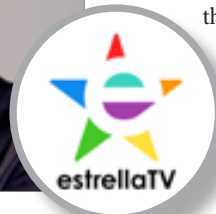




## ESTRELLA TV EVOLVES



Lenard Liberman, CEO



'Since its launch in 2009, **Estrella TV** has grown exponentially, covering nearly 80% of Hispanic TV households, with network ratings consistently remaining in the top three alongside **Univision** and **Telemundo**. Our biggest advantage is that we produce all of our content here in US and we make it all specifically for the Hispanic community. We aren't re-purposing content from

other countries like our competitors.'

**Lenard Liberman**, CEO at **Estrella TV**, describes to **PRENSARIO** the philosophy of the fourth broadcaster of the US Hispanic market. And adds: 'Almost 100% of our programming is produced in-house in our Burbank studios. We offer entertainment shows with spectacular production values, giving viewers a great alternative to the novella heavy lineups of our competitors. Some of our top-performing shows are *Alarma TV*, *Noticiero con Enrique Gratas* and the brand new hit *Noches con Platanito*; this three shows make up a two hour block in primetime that is consistently ranked #3 in the **Nielsen** national ratings.'

'Importing programs from other countries is becoming a less and less viable strategy, which is why we focus on creating original compelling content with high production values. US TV is very different from what our viewers and their parents watched in Latin America. We aim to build off of successful general market formats and deliver a product that has the look and feel of the top general market shows but is now in Spanish and more importantly is culturally relevant to Hispanics'

'We have a very vibrant web presence with Estrella TV that includes a mobile app, full episode playback with pre-roll capabilities and an extensive reach into social media spaces. Our talent competition shows feature online voting as well. We are also exploring the newest *second screen* technologies and hope to start creating our original content with the enhanced viewing in mind.'

**Liberman** completes: 'Last September we launched our newest celebrity competition show *Esto es Guerra* and a new season of *Tengo Talento*, *Mucho Talento*, while next month we will present an original 10-part miniseries chronicling the incredible and all too short life of Jenni Rivera, the most celebrated regional Mexican artist in recent history. We have recently expanded our production facilities as we continue to expand our original content production.'



*Noches con Platanito* is consistently ranked #3 in the Nielsen national rating

## SEÑAL COLOMBIA: ANIMACIÓN Y TRANSMEDIA

**Señal Colombia**, canal del grupo público colombiano **RTVC**, ha logrado consolidarse en el último año como una oferta de televisión diferente con una programación atractiva en la búsqueda de competir con los grandes grupos privados.

**Claudia Rodríguez Valencia**, representante internacional, destaca a **PRENSARIO**: 'Estamos transitando un momento muy interesante en lo que respecta a la TV pública de la región y hemos logrado posicionarnos entre los tres canales con más aceptación por parte de la audiencia colombiana.'

Sin la implementación de pautas ni comerciales, **Señal Colombia** funciona a través del fondo de la **ANTV** y las coproducciones, un proyecto que comenzó formalmente hace 3 años con la idea de facilitar la inversión de recursos propios en producciones de calidad que puedan tener costos más altos. 'La selección de las coproducciones es un proceso que se realiza cada año y dura 3 meses aproximadamente, en el cual se invita a cada productor, tanto nacional como internacional, a que presenten sus proyectos', explica **Rodríguez Valencia**.

Y añade: 'Nosotros decidimos entrar para cerrar proyectos, no nos involucramos con producciones que estén apenas comenzando a desarrollarse. **Señal Colombia** puede aportar hasta un 70% del financiamiento, pero los proyectos deben tener pertinencia con nuestro canal. Es importante que el productor sepa qué es adecuado para nuestra programación dividida en franjas: deportes, infantil, ficción y documental.'

Otras características que resalta la ejecutiva es la proyección internacional y el vínculo *transmedia* de los contenidos. 'Estamos apostando fuerte a la convergencia, a que nuestros contenidos migren y tengan otras ventanas que no sean solo la TV'. Actualmente, la señal cuenta con 14 proyectos cuya inversión llega a los USD 2 millones y van desde animación, documentales unitarios, una plataforma web musical y programación infantil.

**Rodríguez Valencia** continúa: 'Estamos apostando a géneros que los canales privados tienen muy descuidados. Entre lo que aportamos en 2012 y lo que va del año hemos invertido USD 2.6 millones en animación y no hay canal privado que desarrolle ese género en la región, así como tampoco la hay en contenido infantil o documentales.'

En **MIPCOM**, el objetivo es buscar una salida internacional a su catálogo, integrado por producciones propias y coproducciones. 'Queremos gestionar nuevos contenidos internacionales y posicionarnos como un canal productor', completa.



Claudia Rodríguez Valencia, representante internacional Señal Colombia



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## BIGSTAR: STRONG PARTNERSHIPS



Erik Marum, COO



**BIGSTAR** evolved into its current form in May of 2010, when it moved the business over to a subscription based model. 'Once we made the library available via one low monthly fee, we started growing instantly and activity continued to grow every month. We have never been fans of commercials in our movies, so we wanted to find ad free models that would allow us to grow

and build a business, without relying on advertising that interrupts our favorite scenes,' explains **Erik Marum**, COO.

'It was a slower build up than we anticipated in the initial years, as in the beginning many of our content partners were skeptical about the viability of digital distribution. But once we started showing people we could build real revenue around their content libraries with our model, word started to spread and confidence grew.'

The most popular platforms that use **BIGSTAR** are **iOS** and **Roku**. 'We are working closely with **Roku** to release a brand new version of the channel for their platform, which is greatly improved, much faster, and fully integrates their streamlined sign up services. This should make it quite a bit easier for users to enroll in our free trial and give the service a spin.'

The latest service launched was **YouTube Paid Channel**. 'We are lucky to be **YouTube** partners, to launch a new paid channel on YouTube's new service. We also have an update to our **Android App** launching soon, which integrates more of **Google's** services and sign-on, for a better user experience. We are actively working on developing a foothold on even more Smart TVs and some other popular home devices.'

'The biggest issue we have seen with Latin America is bandwidth. They are still a bit behind in this regard, as sustained video quality is a serious issue. There are a ton of opportunities once that issue is solved. The market is still very young and ripe for growth. More companies entering the space shows validity of market readiness; more so than competition.'

Finally, **Marum** states: 'We have been more focused on the quality of our content and platforms than on territories to expand to. Our goal is to be the 'go-to' place for great independent and international content; to be the destination for discovery of movies and series you have never seen or heard of before.'

'We offer fresh new stories from emerging filmmakers from all over the world (documentaries, gay & lesbian cinema, art house movies and film festival winners, as well as award-winning TV series from Australia). Customers are looking for something that's not necessarily in the mainstream, but that is damn good nonetheless, and in many ways, even better,' he completes.

## FANSWORLD TV, A SOCIAL EXPERIENCE

BOOTH #08.04

**FansWorld TV** is a new media platforms created, financed and developed from Argentina to the world, and based in a unique premise: to provide different genre contents to the worldwide fans. A beta version was launched in September and the platform will be ready by early 2014.

'FWTV offers content for sport & music fans, but then we will add entertainment contents and gaming,' describes **Gloria Vailati**, co-founder with **Marcelo Simonian** and **Pablo Bauso** (both with expertise in the IT industry), who saw an enormous potential in the digital content distribution business. 'Since the release, we hope to reach 1 million users in one year, after reaching top priority markets as Europe, Mexico and Brazil', adds **Vailati**.

'We saw two clear trends: on one side, the boom of social networks and their advantage in the fan-personality relationship; and on other, an increase on digital video consumption via Internet. We combine both trends: FWTV is a vehicle that gathers TV and social networks, based on people's likes,' she remarks.

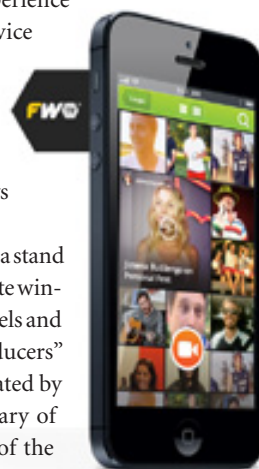
A key element of **FWTV** is that it has fully control of the platform, technology and contents. Since two years and a half its investing in audiovisual content, where 40 executives are involved and the expansion in that area continues. 'We are not only producing in Argentina, but also preparing production teams in Europe and USA,' she adds.

While TV consumption fades, **FWTV** targets the audience that search for contents in Internet. 'The difference between us and other options is that we combine the two most important consumer's wishes: to watch videos and invite friends. We adapt the experience of consuming contents according to the device (SmarTV, SmartPhones, laptops, tablets) but always as a "social experience". The platform is integrated to **Twitter** and users will be able to comment the video while watching them; we are also developing *second screen* apps,' says **Vailati**.

The company participates at MIPCOM with a stand to meet worldwide players interested in generate win-win projects. 'We first target brands, TV channels and producers. We promote an "associated co-producers" program in which 90% of the incomes generated by that content are for them. Just on the contrary of what today offer the main digital platforms of the world,' she completes.



Gloria Vailati, co-founder



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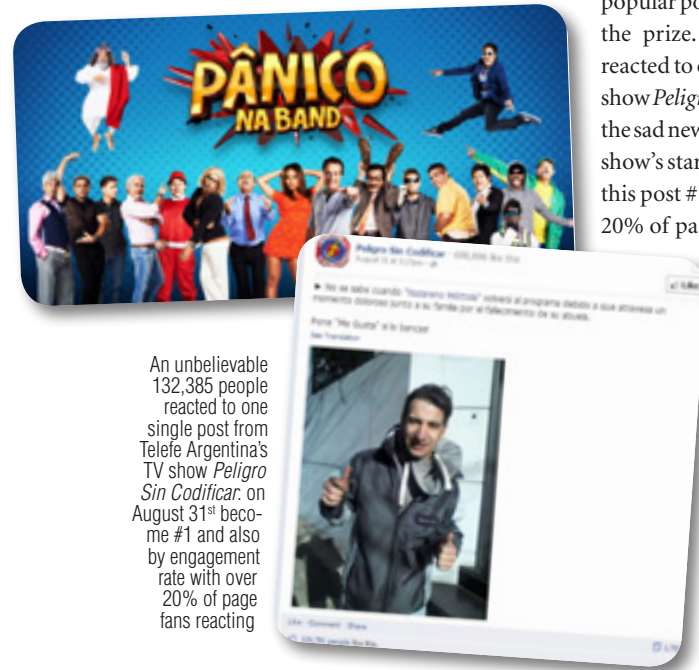
# SOCIALBAKERS: TV SHOWS IN LATIN AMERICA ARE GOING SOCIAL CRAZY

HOW THE TOP 40 TV SHOWS IN SOUTH AMERICA PERFORM ON SOCIAL MEDIA

Television, the ruling king of mass media for decades, is going social media crazy. New media give TV entertainment creators the unprecedented powers of having their viewers connected to the stories and characters of their favorite shows 24/7. On PC, tablet and mobile, fans love to comment, like and share. That's why SocialBakers, a leading social media analytics company, released their analysis of selected top 40 television shows throughout Argentina, Brazil, Chile, Colombia, Ecuador, Guatemala, Panama, Peru, Uruguay and Venezuela, and measured their popularity and performance on Facebook, the most popular social network worldwide.

With by far the largest population in the territory, it's not surprising that Brazil took all 5 top spots when it comes to the number of Facebook fans, totaling over 20 million. The most popular TV show on social media in the 10 analyzed countries is the Brazilian show *Pânico*. A sitcom broadcast first on RedeTV! (*Pânico na TV*) and now on Band (*Pânico na Band*)

*Pânico na Band* is the most popular show on social media in the 10 Latin American countries analyzed by SocialBakers with +10 millions fans on Facebook



An unbelievable 132,385 people reacted to one single post from Telefe Argentina's TV show *Peligro Sin Codificar*. On August 31st became #1 and also by engagement rate with over 20% of page fans reacting

on Sundays and is the TV version of the popular radio program *Pánico*. After its debut on TV in 2003 the program has become famous throughout Brazil. The official Facebook page boasts a whopping 10 million fans which is about four times more than the second most popular Latin American TV show, the Brazilian national news program *Jornal Nacional*, which has 2.6 million fans.

Size doesn't always matter though: much smaller TV shows managed to offer far more engaging content to their fans than the Brazilian giants. The Colombian show *Desafío Africa* – *El Origen* with 7,334 fans only domestically wins the race for most appealing content with an average post engagement rate of over 13%. That's the average rate of people who interacted (liked, commented or shared) with content published on *Desafío Africa*'s official Facebook page.

But when SocialBakers looked for the most popular post of them all, someone else claimed the prize. An unbelievable 132,385 people reacted to one single post from Argentina's TV show *Peligro Sin Codificar*. A photo announcing the sad news of Nazzareno Mottola's (one of the show's stars) grandmother passing away made this post #1 also by engagement rate with over 20% of page fans reacting.

Cesar Christoforidis, director of SocialBakers in Latin America & Caribbean, confirms that entertainment executives don't see social media as a 'threat to their businesses anymore', but quite the opposite: 'Many of our clients in this space have harnessed the power of a relatively cost effective channel to generate more engagement with their program viewers and grow their fan bases through stimulating two way

## TOP 5 TV SHOWS IN LATIN AMERICA BY AVERAGE POST ENGAGEMENT

TV SHOW	AVERAGE POST ENGAGEMENT RATE	TOTAL NUMBER OF FANS	COUNTRY
DESAFIO AFRICA EL ORIGEN	13.8470%	7344	COLOMBIA
VECINOS EN GUERRA	2.3794%	4605	ARGENTINA
SUSANA GIMENEZ OFICIAL	1.8387%	50835	ARGENTINA
PATRONA TV	1.6563%	138313	VENEZUELA
RAFALE OROZCO EL LDLOLO	1.3518%	47441	PANAMA

## TOP TV SHOW IN EACH COUNTRY BY # OF FACEBOOK FANS

COUNTRY	NAME OF THE SHOW	TOTAL NUMBER OF FANS
BRAZIL	PROGRAM PANICO	10108936
GUATEMALA	LA FAMILIA PELUCHE TRE	1093172
ARGENTINA	PELIGRO SIN CODIFICAR	663555
CHILE	EL PATRON DEL MAL	403866
PARAGUAY	CREPUSCULO	685245
VENEZUELA	AMORES VERDADEROS	393293
URUGUAY	SOS MI HOMBRE	132960
COLOMBIA	LA PROMESA TV	10797
PERU	TV NOVELA	4393

conversations. Empowering TV fans to interact with their favorite shows through Facebook, Twitter, YouTube, adds to their experience and prolongs the decay which once existed before the [adoption] of social networks by traditional TV. The presence of current TV shows complemented by social media like *Top Gear*, *Breaking Bad*, and *Game Of Thrones* are testimony to how important these channels have become to their international success'.

## ABOUT SOCIALBAKERS

SocialBakers.com is a user-friendly social media analytics platform, providing the only global solution that allows brands to measure, compare, and contrast the success of their social media campaigns with competitive intelligence.

SocialBakers has continuously developed innovative tools for companies to measure and maximize the effectiveness of their social marketing campaigns across all major social networks. With more than 190 employees located in 10 offices worldwide, SocialBakers is one of the world's fastest growing social media and digital analytics company.

MIPCOM 2013

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## BBC SHOWCASE: 15% DE CRECIMIENTO

La décima edición del *BBC Showcase Latin America*, desarrollado del 18 al 20 de agosto en el Windsor Atlantica Hotel de Copa Cabana de Río de Janeiro, Brasil, registró un incremento en la cantidad de asistentes del 15% respecto a 2012. Se duplicó el número de empresas participantes y de medios cubriendo el mercado, también comparado con 2012.

Por primera vez, *BBC Showcase* sirvió de plataforma no sólo para exhibir el contenido de BBC, sino que también permitió mostrar todas las áreas de negocio en Latinoamérica: venta de contenidos, canales, formatos y coproducciones, digital y productos al consumidor.

Reconocido como el quinto mayor productor mundial de contenidos para TV, BBC continúa esforzándose para ser un player verdaderamente global. Así lo destacó el presidente para mercados globales, **Paul Dempsey**, quien explicó: 'El 75% de nuestras ventas son a países de habla inglesa (UK, USA y Australia), mientras que América Latina representa apenas el 2%. El objetivo es que número se incremente a 10% de aquí a poco'.

Parte de esa estrategia está en la apuesta por un equipo propio para la región y en descentralizar las decisiones desde la oficina de Miami. Si bien ya tiene una presencia fuerte a nivel



Paul Dempsey, presidente para mercados globales de BBC Worldwide, con Viviana Rubinstein, Communication & PR Manager, y Fred Medina, EVP y director gerente, BBC Worldwide Latin America & US Hispanic

de contenidos, ahora apunta a incrementar la penetración de sus canales. BBC HD fue lanzado hace un año en **Net Servicios** y en otras operaciones de menor porte en Brasil, además de estar en los principales operadores de México (**Dish**), Perú (**Movistar TV**) y Chile (**Claro**), entre otros.

**Gareth Williams**,

VP Branded Services, **BBC Worldwide Latin America&USHispanic**, dijo estar muy satisfecho con el resultado del mercado. Remarcó que, por primera vez, asistieron ejecutivos de cada área de negocios del grupo público británico: licensing, digital, canales, consumer products, entre otros.

Entre los acuerdos anunciados están el de **Globo TV**, que adquirió los derechos de la serie *Dangerman: The Incredible Mr. Goodwin*, cuyo protagonista Jonathan Goodwin (combina las habilidades de Houdini y Superman con las vivencias diarias de cualquier padre de familia) estuvo en Río de Janeiro. 'Este acuerdo reafirma nuestro compromiso de brindar a la audiencia brasileña y latinoamericana los contenidos más innovadores, y con el sello de calidad característico de la BBC', explicó **Fred Medina**, EVP y director gerente

### DESTAQUES DE PROGRAMACIÓN

Sin dudas la serie *Da Vinci's Demond* fue uno de los platos fuertes, destacado entre los compradores asistentes. Se presentaron también las series *Father Brown* (10x'45), *Quirke* (3x'90) con **Gabriel Byrne**, y *The Challenger* ('90) sobre la explosión



El BBC Showcase Latin America contó por primera vez con presencia de ejecutivos internacionales de BBC Worldwide y de cada una de las áreas de negocio de la compañía británica



Jonathan Goodwin protagonista de *Dangerman: The Incredible Mr. Goodwin* participó del BBC Showcase en Río de Janeiro

del famoso transbordador espacial en 1986.

BBC también es reconocida por sus documentales, entre los que aparecen África, una superproducción sobre la fauna del continente, además de una serie sobre Brasil para ser lanzada en 2014: *Wild Brazil* (3x'60) para el que se invirtieron 2 millones de libras y llevará tres años de producción. Se exhibieron también series de comedia y productos infantiles.

Hubo espacio para formatos como el deportivo *Twenty Twelve*, descrito como un *mockumentary* (comedia con apariencia de documental) sobre los Juegos Olímpicos Londres 2012. BBC está buscando un canal brasileño para que adapte este formato para Río de Janeiro 2016.

## GAUMONT, AHORA TV

**Gaumont International Television** (USA), el tradicional estudio de cine francés que ha abierto su división de TV. A través de **Erick Pack**, head of distribution, promueve en MIPCOM la serie *Hannibal* (13x'60) con **Hugh Dancy** y **Laurence Fishburne** basada en el famoso científico caníbal Dr. Aníbal Lecter. Ha sido vendida a **NBC Universal** con 13 episodios confirmados en USA y se emitió en **AXN** en Latinoamérica con mucho éxito.



Hannibal

También está la serie de horror *Hemlock Grove* (13x'60) producida por encargo de **Netflix**, en una interesante conjunción entre TV y new media. Está basada en la novela de Brian McGreevy y narra la historia de una comunidad que se estremece ante una misteriosa muerte. Y nada será como antes.

## POMMODORO TOMA VUELO EN AMÉRICA LATINA

**Pomodoro**, la empresa de **Brendan Fitzgerald**, lleva ocho meses tras que **Beta Film** de Alemania compró el 49% de sus acciones. La intención del grupo es que la firma gane protagonismo en América Latina, invirtiendo en producciones en la región a cambio de derechos internacionales de distribución.

**Fitzgerald**: 'Tenemos *La ira de una esposa*, serie coreana que ha sido uno de los grandes éxitos de Asia en el último tiempo, siendo #1 en más de 10 canales de la región. También *Grand Hotel*, formato de **Antena 3** muy exitoso en Turquía, o especialmente *Homeland*, un formato que originalmente es de Israel pero tiene una versión de **AMC** y lo estoy negociando con fuerza para México y Colombia'.



Brendan Fitzgerald, CEO de Pomodoro

Photo: Nariño waterfall - Colombia

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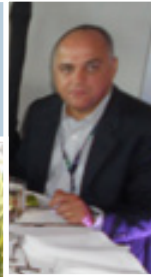




Renato Martínez, marketing and account manager, y Juliana Algranza, gerente general de Endemol Brasil, con Andrea Dallevo, adquisiciones y nuevos negocios, RedeTV! Brasil



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



Amauri Soares, nuevo director de programación de TV Globo



Globo TV, Brasil: Paulo Mendes, director de finanzas y estrategias corporativas, y Suzi Ubong, CFO



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

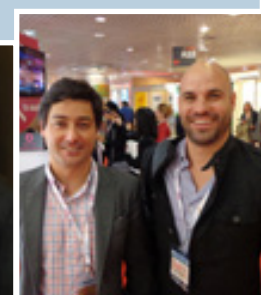


Univisión a pleno: Vanessa Pombo, de Univision Studios; Carlos Bardasano Jr., VP de programación y producción original de Univision Networks; Luis Fernández y Sandra Smester, de Univision Studios; Alberto Ciurana, presidente de programación, Fabrizio Alcobé, VP Administración, y Bárbara Musa Ruiz, gerente de programación y promoción



Telemundo: Joshua Mintz, SEVP, Telemundo Entertainment; María Iregui, VP, Program Planning & Scheduling Programming, Telemundo Network, y Marcos Santana, presidente de Telemundo Internacional

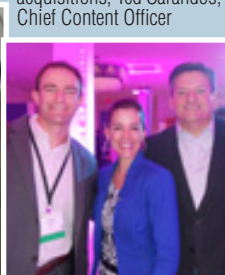
Univision Docs: Eric Douat, relaciones con la industria, y Juan Rendon, director



Olivus, USA: Tom Mohler, CEO, María Luz Zucchella, VP de Adquisiciones, y Arturo Chávez, SVP Hispanic Networks (extremos) con Scott Kirkpatrick, director de ventas internacionales de Marvista

Pablo Corona y Collin Morawsky, Netflix, con Nelson Sato de Sato Co., agregador de Netflix en Brasil

Netflix: Andy Yeatman, acquisitions director, Jessica Rodríguez, VP of acquisitions, Ted Sarandos, Chief Content Officer



Mónica González-Piriz, Karl Noriega y Tai Santos, de Totalmovie, México, con Susan Rivera, Fox Int'l Channels Latin America



A&E Olé Networks: Mariano Kon, VP Programming & Production, Beatriz O'Higgins, programming director, Miguel Brailovsky, VP Productions, e Isabel Quintero, directora de adquisiciones



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

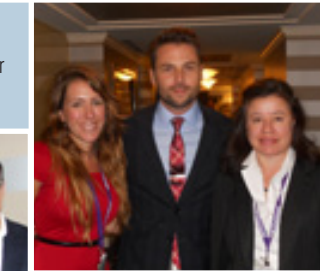
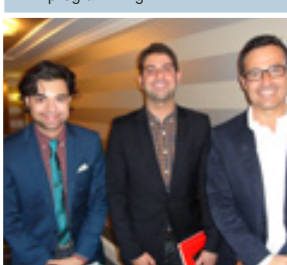


JC Acosta, Tatiana Rodríguez y Migdalis Silva, de Viacom, con Fernando Semenzato, Jorge Stamadianos, y Gonzalo Fiure, de Fox International Channels Latin America; y Diego Suárez, Fox Studios



Sergio Pizzolante, E! Networks; Carole Bardasano, Viacom; Vicky Zambrano, Boomerang; Federico Cuervo y Fernando Gastón, Viacom; Ángel Zambrano, Turner Latin America; Marisol Amaya, Viacom; Andrea Cuartas, Boomerang; y Francisco Morales, Turner

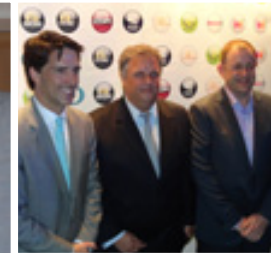
Universal Networks International: Ángel Gómez, programming executive director, Mehrad Noori, senior manager programming, and Steve Patscheck, EVP programming



Adquisiciones de Universal Networks International: Melisa Ramírez, Kristopher Lorenzo y Diana Puentes



Fernando Lagier, adquisiciones Disney Latin America; Gastón Cami, Anima Studios México



Mauricio Ramos, presidente de Liberty Global, Alejandro Harrison, CEO de Chellomedia Latin America y Niall Curran, presidente de Chellomedia



DirecTV: Rick Nerod, SVP de adquisición de programación, José Rocha, VP de desarrollo de contenido y producción, y Guillermo Barreto, director de programación de DirecTV Sports

CBC Radio-Canadá: André Biraud, head of drama and feature films, Marie Sylvie Lafebvre, head of acquisitions, and Louise Lantagne, general director, television



Adrián Suar, director de programación de El Trece, Argentina; Fernando Blanco, director de Pol-ka, Argentina



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

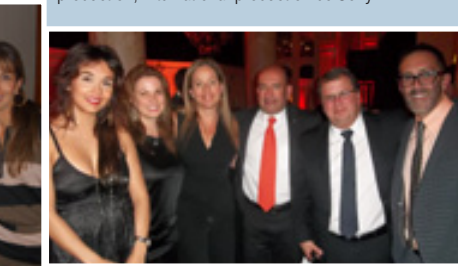
Rodrigo Fernández, gerente de programación, Pedro Lascrain, director de adquisiciones, Guillermo Bouchot, adquisiciones de enlatado, Tatiana Gallegos, gerente de programación, y Mario San Román, director general de TV Azteca, con Henri Ringel de Disney Media Distribution Latin America



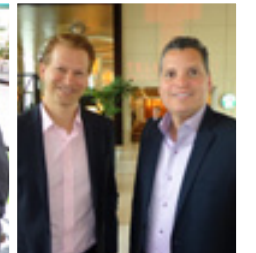
Olga Navarro, Juan Manuel Castañeda y Lorencita Santamaría, programación y adquisiciones de City TV Colombia, con Pamela Argandoña de TV Film Chile



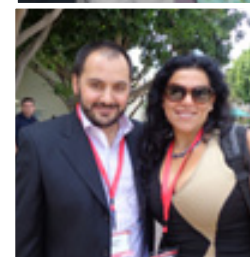
RCN Colombia: Sara Gutiérrez, VP Programación, Carolina Angarita, gerente general de E-NOVA, María Lucía Hernández, Ventas internacionales, Ricardo Cruz, director de adquisiciones, y Gabriel Reyes, presidente, con Jeff Lerner, SVP, scripted development & production, international production de Sony



Samuel Duque hijo, Fox Telecolombia; Carlos Martínez, Fox International Channels Latin America; Samuel Duque Rozo, Fox Telecolombia; Patricia Daujotas, Gabriela Gil y Fernanda Tochi, adquisiciones de Fox International Channels Latin America; y Ricardo Cruz, RCN (Colombia)



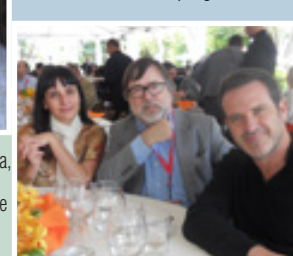
Chello Media Latin America: Marcello Coltro, EVP y Chief Marketing Officer, y Jorge Ballesta, director de programación de las señales de MGM



VTR Chile: Francisco Guijón, gerente de programación, y Ana María Núñez, subgerente de programación



Chilevisión: María de los Ángeles Ortiz, jefa de adquisiciones, Jaime de Aguirre Hoffa, presidente, y Pablo Morales, director de programación



Compradores de Perú a pleno: Cecilia Gómez de la Torre, gerente de programación y Susana Umberto, adquisiciones de Frecuencia Latina; Eric Jürgensen, gerente general y de programación y Luis Guillermo Camacho, adquisiciones América TV (extremo derecho) con Jesica Stescovich, Comarex



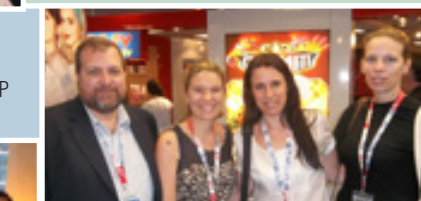
Sony-Crackle: José Rivera-Font, VP y gerente general, digital Networks Latin America & Brasil, y Eduardo Arias, director de programación



Ernesto Muñoz, director de adquisiciones, Moviecity; Ernesto Lombardi, gerente internacional, TVN Chile; Edgar Spielmann, CEO Moviecity; Enzo Yacometti, director de gestión TVN, Chile; y Richard Rohrbach, VP de Contenido



Eduardo Ruiz, presidente y gerente general de A+E Networks Latin America, con Carlos Martínez, presidente de Fox International Channels Latin America

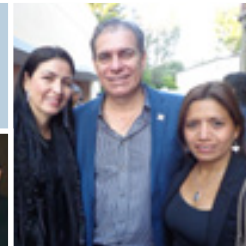
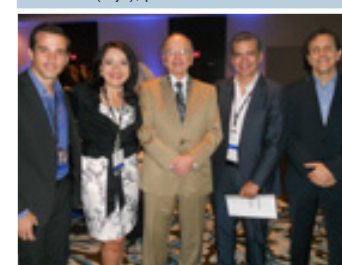


Turner Latin America: Marcelo Tamburri, VP y gerente general de TCM/TruTV, Bárbara Limoncelli, senior programming manager Infinito y TBSeveryfunny; Analia Pollero, gerente de adquisiciones, y Daniela Sterle, directora de programación TCM & TruTV



Cindy Kerr, Pablo Zuccarino, y Joy Ross, programación de Turner/Cartoon Network Latin America

Ecuavisa, Ecuador, a pleno: Andrés Manrique, marketing; Karina Medina, gerente de programación; Xavier Alvarado, titular; Ricardo Vázquez, gerente general; Xavier Alvarado (hijo), presidente



Grupo Albavision, adquisiciones: Analida López, Ignacio Barrera y Marcela González

Hortensia Quadreny (Latin America) Rachel Falleroni, ambas adquisiciones de Discovery Networks; María Badillo, compras en Viacom; y Claudia Changui, adquisiciones Discovery Latin America



Alberto Vogelmann, programming & operations de Discovery Latin America, con Doris Vogelmann, adquisiciones de V-Me, USA



TC Televisión, Ecuador: Blanca Ugarte, gerente de programación, Carlos Coello, gerente general, y Grecia Salguero, ejecutiva de programación





## DISNEY, AHORA MEGA ESTUDIO DE HOLLYWOOD

Como pudo comprobarse en el **Upfront** y los Screenings de Los Angeles en mayo pasado, **Disney Media Networks** se ha convertido en un "mega estudio" de Hollywood, tras sumar a su slate **Marvel**, **Lucas Films** (con toda la saga *Star Wars*) y la parte live action de **Dreamworks**. Todo esto más los siempre prolíferos catálogos de **ABC Family** y **ABC Studios**, generan una imagen de nueva potencia, muy fuerte, difícil de igualar por los otros estudios.

**Fernando Barbosa**, SVP sales para América Latina: 'Este es el mejor momento de **Disney**



Marvel Agents of SHIELD

en mis 15 años en la compañía.

Está muy consolidada, con todas sus áreas en plena sinergia, desde los parques a los sellos y las licencias. Y el haber sumado tantos sellos tan fuertes catapultan el *pipeline* de productos, tanto en films —habrá muchos estrenos directos, de **Marvel**, de **Lucas**, donde se viene la *Star Wars* 7 en 2015— como series, donde abunda lo fantástico que es lo que más se busca hoy en día. Como marca, estamos más potentes que nunca.

Dentro de la oferta actual en series, hay mucho para elegir, pero los buyers consultados por PRENSARIO destacan las tiras de **ABC**: *Marvel Agents of SHIELD*, primera experiencia de **Marvel** para TV, *Resurrection* y *Betrayal*, ambos thrillers, el primero sobre resurrecciones de niños muertos hace años que vuelven como



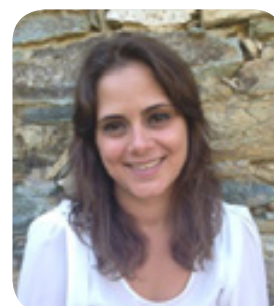
El equipo de Disney Media Networks Latin America, con Fernando Barbosa en el centro. El estudio se ha potenciado con Marvel, Lucas Films/Star Wars y Dreamworks

si nada a sus padres. Y la segunda sobre una pareja y cómo infidelidad y traición se llevan a la máxima potencia.

Otras series elogiadas han sido *Intelligence* (de acción) *Once Upon in Wonderland* (de fantasía, basada en el clásico infantil) y en comedias *Mixology*, sobre el arte de ganar parejas en un bar. Entre las series regionales, vale mencionar *Brothers & Sisters México* y *El Laberinto de Alicia*, Colombia.

BOOTH #17.30

## LUCCI: THREE NEW MOVIES

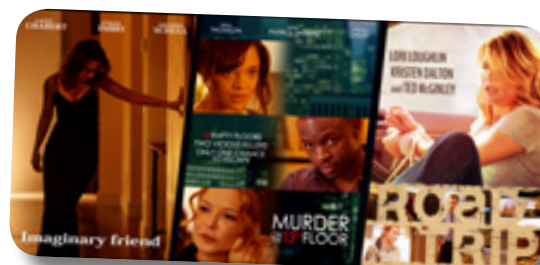


Carla Corbi, SVP International Sales

**Lucci Distribution** (USA) is the international sales company part of **Corbi Media Group**, specialized for over 25 years in the distribution of features and television content for the Spanish TV market. In 2009, **FishCorb Films** was created as the international production company for television and independent films, and as a natural move in 2012 **Lucci Distribution** was created for the international distribution.

**Carla Corbi**, SVP International Sales, explains: 'Our highlights for MIPCOM are *Imaginary Friend*, *Murder on the 13th Floor* and *Road Trip*. The three films were shot in the US, premiered in the US network **Lifetime**, and have been sold to different European countries like Spain, France, Italy or UK; as well as other territories like Middle East'.

For the future, she concludes: 'TV is very important for us and we believe it's the window with more capability of being exploded. We will continue looking for high quality projects to sell worldwide, as working together with **FishCorb** to distribute their independent films. We started with a niche market of TV-Movies but are planning to open up to more genres in the future'.



Three new movies at MIPCOM

## MANNAM MEDIA: MEET ASIA



Sebastian Choy, president

**Mannam Media** (USA) continues being a great option of Asian content, as the company distributed series and formats from China, Korea and other big producers from that continent. At MIPCOM, Sebastian Choy, president, highlights specially the entertainment documentary format *Changed* (70 episodes) that shows how people can be changed

in their corrupted behaviors to normal with help of professionals within a period.

Other top product is the drama series *Good Doctor* (20x'70) with the story of a young man, with Idiot Savant Syndrome who overcomes obstacles to become a pediatric surgeon. *Heartless City* (20x'70) is an action-packed and suspense series about drugs and *Reply 1997* (16x'70) is a 2012 South Korean series that centers on the lives of five friends in Busan.

Lastly, the distributor exhibits the series *Two Weeks* (20x'70) with a small-time gangster who has learned to survive with his fist and wits, and *The Master's Sun*, where a stingy and greedy CEO meets a gloomy girl who started seeing ghosts after an accident.



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## SOMOS: SPORTS, MOVIES AND SERIES



Luis Villanueva, CEO

Led by its CEO, **Luis Villanueva**, **Somos Distribution** (USA) attends MIPCOM with a rich programming offering including telenovelas, sports, movies and series, as well as its extensive catalogue.

Heading the slate is *11-11* (75x'45), the teen telenovela co-produced with **Nickelodeon** in Miami, followed by scripts and dubbed Turkish telenovelas like *Ezel*, *Kuzey Guney*, *Karadayi* and *The End*. There are also successful scripts from Latin

American writers as well as new productions coming in the pipeline.

**Villanueva**: 'Telenovela is so essential in markets today that we have concentrated efforts not only in the area of distribution, but also in production, where we can ensure a flow of new productions to be distributed to our clients in the near future.'

Somos is updating its sport programming catalogue with full contact sports: *Mixed Martial Arts*, *Boxing* and *Lucha Libre*, which have been received with 'great acceptance by the global audiences', explains **Villanueva**. It also offers shows organized by United Fighting Alliance and the CMLL in addition of boxing from **Cadenatres** (Mexico). **Francisco Villanueva**, VP and COO, adds: 'We have made movie packages of excellent quality at very competitive price levels that will enable our customers to fill timeslots in a time when the supply of major studio films is more complicated than ever'. Lastly, it highlights the action series *G.A.U.L.A* (30x '45), about the Colombian anti-kidnapping commandos; the series *Family Law* (30x '45) and *Mercedes Salazar* (30x '45); formats from **Eccho/Sparks Networks** and other products in the variety genre (celebrity and cooking shows). 'All them have great room for growth in markets beyond Latin America, where they will be aired soon', he concludes.



G.A.U.L.A

## GLOBAL AGENCY = GLOBAL DISTRIBUTION

**Global Agency** (Turkey) is not only one of the greatest exponents of the Turkish content distribution *boom*, but also a global distributor with titles from all over the world. The company attends MIPCOM with the firm objective to gain position in Latin America.

**Izzet Pinto**, CEO, highlights to **PRENSARIO**: 'Even when our base is the product of Turkey, nowadays we are a global distributor. We bought the known brand **Worldwide Entertainment** a year ago and have a variety of content sources. We bring five new projects: our joint catalogue has almost 50 pages. In the last year, we grew 120%', he adds.

The offer of the company is organized in three segments: films, series and formats. *Don't Say It Bring It* ('30) is an action-packed new urban game show where contestants are forbidden from answering questions with words. Instead, they are required to bring the object that best answers the quiz question in order to win.

*Street Jury* ('30) is a series about real people solving real but simple conflicts reflecting bigger issues by taking their case to the street; in *Same Old, Brand New You* ('60) 12 singers, popular in the 90's and early 2000's, competes against each other; *Magnificent Century* ('60) is the dramatic story of Sultan Suleiman the Magnificent, and his reign over the great Ottoman Empire; and *Grammies Hit The Road!* ('60) is a fast paced show proving age is no limitation on fun.

'We have a good balance between our three divisions. And soon we will launch a fourth division, with new genres and innovative business models that will allow us to position ourselves further into the worldwide market', concludes **Pinto**.



Izzet Pinto, CEO



Don't Say It Bring It

## AROMA TV: FOCO EN LATINOAMÉRICA

Con base en Munich, Alemania, **aromaTV** es la compañía fundada por **Barbara Vallant**, quien distribuye internacionalmente series, comedias, además de shows de concurso y cocina de productoras de Canadá, Alemania y otros países europeos.

Vallant explica: 'Tras mi paso por **Distraction Formats** hace unos años, quedé en contacto con muchos productores interesados en licenciar sus producciones en el mercado internacional. Entre otros, manejamos productos de **LP8 Media**, **Attraction Images** y **AETIOS Productions** de Canadá, y **First Entertainment** de Alemania, de quien distribuye el game show *Think*.

De la primera casa productora promueve la comedia *Les Parent* con más de 6 años al aire en **Radio Canadá** (el canal público en francés), que fue adaptada en Grecia, España, Israel y Polonia, donde tuvo un

gran éxito, y nuevamente en Turquía y Rusia. La lata se vendió en Francia, Italia y Alemania. *Les Chefs* es un show de cocina licenciado a **Channel One** Rusia, y *La Petite Seduction* es un reality con celebridades con 8 temporadas en **Radio Canadá** y opcionada en Francia y Alemania.

De **AETIOS Productions** ofrece un nuevo catálogo de series dramáticas, entre las que se destacan *Unité 9* (segunda temporada) hasta 50% de share en Radio Canadá, además de *30 Lives* (4 temporada) y la serie *Trauma* (4 temporada). De **First Entertainment** promueve *Nature's Best Inventions*, un show que mezcla ciencia y entretenimiento y que tiene siete años en el prime time del canal público alemán **ARD**; fue licenciado recientemente a República Checa.

'Hoy nuestro principal mercado es Europa Central y del Este, pero estamos enfocándonos a Latinoamérica, donde creemos que las comedias y dramáticas que distribuimos tienen mucho potencial', completa **Vallant**.



Barbara Vallant, presidente



El game show Think

### FORENSIC FACTOR

Una serie de la ciencia forense, con nuevos y espeluznantes misterios y entrevistas que presenta una fascinante combinación de aterradoras y apasionantes historias reales  
HD: 43 x 60'



### PURESCREENS MUSEUM

Transporta a los televidentes a los museos más importantes y las fotos más impresionantes. Convierte a tu televisor en una galería de arte.  
HD: Series variadas

### ROMANCE OF THE THREE KINGDOMS

El anime más emblemático de la China, basado en el libro del mismo nombre que ha sido calificado como el más leído de todo el país.  
HD: 52 x 30'



### AUTO MOTOR & SPORT

Los periodistas de AMS son los primeros en probar los carros nuevos y tienen acceso privilegiado a los laboratorios de diseño y centros de fabricación.  
HD: Series variadas

### A BITE OF CHINA

Con imágenes sofisticadas e impactantes de la comida china, empezamos a comprender las actitudes del pueblo a través de su gastronomía. ¡Eres lo que comes!  
HD: 7 x 60'



### JEAN-MICHEL COUSTEAU: OCEAN ADVENTURES

Coproducido con PBS y grabado con tecnología de punta, esta serie marca la pauta para los documentales marinos de la más alta calidad.  
HD: 11 x 60'

Castalia Communications cuenta con más de 20 años de experiencia en la distribución de los mejores contenidos internacionales.



Contacto de Ventas: Miguel Torres-Bohl, VP Ventas y Marketing  
miguel@castaliacom.com | Tel: (+51 1) 348-7800 | Cel: (+51) 99\*824-7487



## ARMOZA: ASIA & LATIN AMERICA



Zhao Jun, Head Controller at the Programming Department, JSBC, and Avi Armoza, CEO at Armoza Formats during sign the deal in China for *I Can Do That*

Armoza Formats (Israel) continues surprising the market with new deals in Asia and Latin America, the regions the distributor is putting special emphasis.

Avi Armoza, president, describes: 'We have been creating strong and strategic partnerships in those territories where there is a huge appetite for formats and where the flexibility that we can provide ensures great collaboration opportunities'. It has recently sealed a collaboration deal with JSBC China that will see them join forces and bring together their complementary resources in the field of content development, broadcasting and distribution. 'The first stage of this partnership lies in the JSBC investment behind the new prime time format *I Can Do That*, a celebrity prime time entertainment show that head up our offering at MIPCOM', adds Armoza.

'In Latin America, it can be mentioned the game show *Do Me a Favor* developed with **Telefe** Argentina. It gives two competitors each week the chance to see just how convincing they really are', he completes.

Other highlights in Cannes are *Gran Plan*, *Catch* and *Special Delivery*, and the big release is the highly anticipated drama series *Hostages*, launched recently on CBS (USA) and **Channel 10** (Israel). The catalogue includes the formats *Prove Me You Love Me*, the dating show *Guys in Disguise*, *Upgrade*—new licenses in China and Eastern Europe—, *Special Delivery*, licensed to **Canal 10** (Uruguay), *Connected*, which has reached more than 10 territories, and *Couch Diaries* premiered this summer on **HOT TV** (Israel).



Hostages, drama series

## GRAN LANZAMIENTO DE ONZA DISTRIBUTION

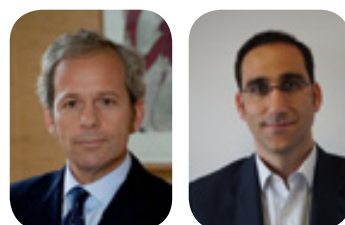
Onza Distribution nueva compañía distribuidora española se lanza este MIPCOM con un catálogo de más de 5.000 horas entre contenido lifestyle, factual, documentales, formatos de entretenimiento, ficción y telenovelas.

Filial de **Onza Partners**, fue fundada por **José María Irisarri**, **Ignacio Soto**, **Nicolás Bergareche** y **Gonzalo Sagardía**, quien explica: 'Hemos logrado una alianza con los principales canales y casas productoras de España y Portugal para representar sus productos. Tenemos amplia experiencia en el mercado español y entre nuestros principales objetivos están América Latina y el US Hispano de USA, si bien nuestro planteamiento es global y transmedia'.

El catálogo está conformado por contenido lifestyle que el ejecutivo espera que tenga 'muy buena recepción' en Latinoamérica; y hay documentales en HD y 3D para el resto del mundo: 'Entre otros, *Ingeniería Romana*, *Yasuní*, *Quiero ser Messi*, *Encierro* (3D) y *La vida en Llamas*, que pueden ser muy atractivos para Europa o Asia', agrega.

'Tenemos acuerdos para distribuir las novelas y miniseries de **TVI** (broadcaster líder de Portugal), documentales y contenido factual de **TVE** y contenidos de **Canal+**, junto al de **Bainet**, del cocinero **Karlos Arguiñano**, a quien distribuimos su contenido lifestyle con programas de cocina, jardinería, etc.', dice.

Y completa: 'También ofrecemos producto de **Veralia** (*Grand Prix*), **VideoMedia** (*El Pacto*), **Globus** (*Sincronizados*), y de **7 y Acción** con *El Hormiguero*, que se adaptó en Chile y Brasil y está pronto para Argentina, Colombia y México. Finalmente, nuestro producto estrella, *The Avatars*, serie infanto-juvenil (8-14) realizada por **Boomerang TV** y co-distribuida junto a **Boomerang Internacional**'.



José María Irisarri y Gonzalo Sagardía, socios



El formato de *El Hormiguero* se adaptó en Chile y Brasil, y le seguirán Argentina, Colombia y México

## DISTRIBUTION360: KIDS AND FAMILY



Kirsten Hurd, director, International Sales and Acquisitions

**Distribution360** (Canada) focuses on traditional media sales, while actively pursuing growth in the digital space. It further differentiates itself in the marketplace by offering value added brand integration and interactive content creation services. It is focused on kids, drama and

factual programming.

At MIPCOM, it highlights *Talent Hounds* (1x'60; 4x'30), a show that provides audiences an in-depth look at the evolution of dogs in the human world and their increasing humanization and *This is Scarlett and Isaiah* (52x'6; 13x'30), the story of two adorable and inquisitive six year olds with a goal to empower kids to fearlessly explore the world.

*Japanizi: Going, Gong, Gong!* (40x'30) is an adaptation of the popular series *I Survived a Japanese Game Show*, where audiences



Japanizi: Going, Gong, Gong!

experience the zany world of Japanese game show culture complete with conveyor belts, dizzy chairs, giant fans and Velcro walls.

Lastly, the kids product: *Splatalot* (52x'30), a hilarious medieval-themed physical game show geared to the tween audience, and *Bruno and the Banana Bunch* (26x'11; 50x'1), a preschool series teaches through games colours, numbers, shapes and sizes to the younger kids.

### TV Series



Lolita Cabaret  
Dramedy - 13 x 70'

A group of artists struggle to regain the glory days of an old cabaret

### TV Programs



Castle Trial  
Reality - Adventure - 12 x 90'

### TV Programs



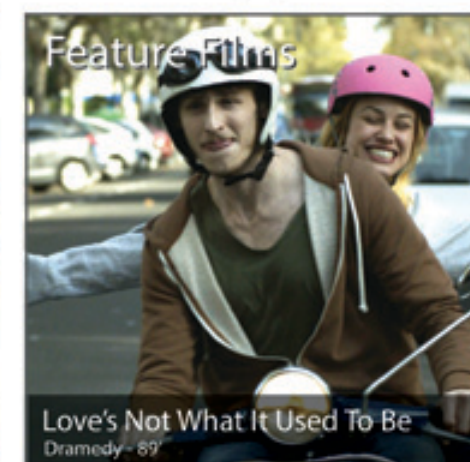
Let's Rock  
Talent Show - 8 x 50'

### Feature Films



I Am Dating You Not  
Comedy - 77'

### Feature Films



Love's Not What It Used To Be  
Dramedy - 89'

### Documentaries



Barefoot in the Kitchen  
Historical - 86'



## TELEFIM: CANADIAN CONTENT ON TOP



Carolle Brabant, executive director

Carolle Brabant, executive director, **Telefilm Canada**, continues: 'The major highlights of 2012-2013 were: the web series *Guidestones* wins a 2013 International Digital Emmy Award at MIPTV; it renewed the agreement with the **Canada Media Fund** (CMF) for a seventh year; we administered the programs for the CMF, which totaled \$372 million in fiscal 2012-2013'.

'We recommended the certification of 59 audiovisual treaty co-productions to the Minister of Canadian Heritage involving 14 countries (production budget of \$433 million).

Nine of these were founded through the *Production Program*. The film *Starbuck* was released in +2,000 screens in China and the subject of a Hollywood remake by **DreamWorks**, starring **Vince Vaughn**, and *War Witch* nominated for the "Best Foreign Language Film Oscar".

**Telefilm** is hosting several events in Cannes: *MIPJunior Snack and Screen* (Sunday, 12pm at Carlton); *Press Breakfast - Passing the Torch to Argentina* (Monday morning); *Co-production matchmaking event - Latin American countries* (Monday, 3pm Canada Pavillion); *Opening Ceremony* (Monday, 7.30pm, Carlton); *TV, Film's New Eldorado Conference* (Tuesday, 2pm, Esterel); *Networking Reception* (Tuesday, 5pm).

Completes **Brabant**: 'We will continue to promote the Canadian industry domestically and internationally. Our efforts on the international scene proved to be very positive, whether with long-time partners such as Europe or with markets in development such as Asia and Latin America. These emerging markets offer increasing opportunities for screen-based content from all over the world'.

TELEFILM  
CANADA

## CMF: 'WILLINGNESS TO WORK HAND IN HAND'

The **Canada Media Fund** (CMF) finances and promotes the production of Canadian content and apps for all platforms. 'We work closely with our Canadian and international partners to support all the work Canadian producers are doing and to provide opportunities to showcase Canadian talent at many industry events', explains **Valerie Creighton**, president and CEO.

'This year, we are also undertaking a

comprehensive cross-country consultation in

18 cities across all Canadian provinces and territories to meet with industry representatives. Is an important opportunity to connect and have meaningful discussions with our stakeholders, and will help us to continue to meet the needs of the industry and to shape CMF policy', she adds.

Last year, **CMF** contributed more than \$371 million triggering \$1.2 billion in production activity in Canada alone. 'As part of this contribution, we supported close to 500 productions in just one year. Recently, together with **Telefilm** and the **Canadian Media Production Association** (CMPA) it was announced a new brand named *Eye on Canada* to promote our audiovisual content, which include a social media campaign (#eyeoncanada)'.

'At MIPCOM, we are working to ensure that we continue to build relations with international partners and represent Canada as a thriving production market. We are planning to meet producers from various countries who want to know more about working with us. Is also an excellent opportunity to develop stronger relationships with Argentina, this year's Country of Honour, as well as all Latin American countries', adds **Creighton**.

And completes: 'Canada is an extraordinary country, from the support of the federal government through to investment agencies, provincial associations, and broadcasters. It's a country with many different and unique places rich with resources and talent, writers, directors and performers. But what makes Canada so unique is our willingness to work hand in hand with international partners'.



Valerie Creighton, president and CEO

Canada Media Fund  
Fonds des médias du Canada

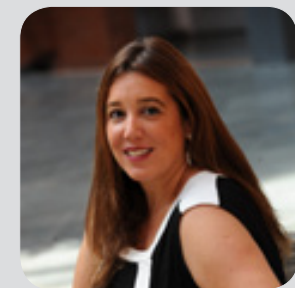
## CANAL 13 CHILE: MAMA MECHONA RELEASE

**Canal 13** (Chile) highlights at MIPCOM its brand-new entertainment shows, fictions, documentaries and kid series. **Marina del Canto Vergara**, VP International Sales, states: 'Our productions are becoming more and more popular, worldwide. *Opposite Worlds*' internationalization allowed us to jump in every way and now requires us to maintain high quality in all our products. This year, our highlight at Mipcom is *Mama Mechona*, a comedy about a woman in her 40s who returns to attend University, which triggers a series of very funny situations'.

'In entertainment, we have *Vertigo*, a live show with a strong humorous twist, that scored 34% share in the first chapter. Today it is well established:

4 stars that can be actors, singers, models and athletes are exposed to various questions and contests in stages, with the participation of the public, who vote'.

'*Recomiendo Chile* is a 40-episodes series showing the country, but in a more intimate and entertaining way; *11 íntimo* is a special in which anonymous people tells how the military coup of September 11, 1973 in Chile, changed their own private lives. On children's series, we have *Flipos* and *Perdidos en la Tierra*', completes.

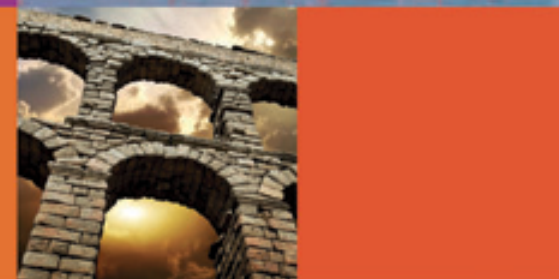


Marina del Canto Vergara,  
VP International Sales

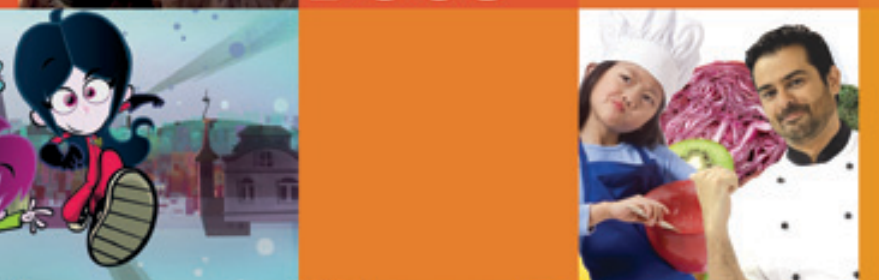
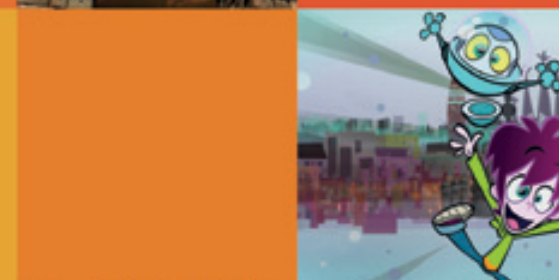
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## TELEFILMS: HACIA LA ACCIÓN Y EL TERROR



Tomás Darcyl, presidente de Telefils.

Entre ellos, sobresale sin dudas *The Mortal Instruments*, el film de acción/aventuras basado en la serie de libros best-seller mundial. Situado en la contemporánea ciudad de Nueva York, una ado-

Como sucede mercado a mercado, **Telefilms** (Argentina) sigue sorprendiendo a los compradores con más producto con más producto mayor para Latinoamérica. En MIPCOM, lanza cinco nuevos productos, incluyendo películas de acción,



*You're Next*, terror

lescente aparentemente normal descubre que es la descendiente de una línea de cazadores de sombras, un grupo secreto de jóvenes mitad guerreros y mitad ángeles encerrados en una antigua batalla para proteger nuestro mundo de los demonios.

El principal distribuidor independiente de Latinoamérica también destaca *You're Next*, un film que apunta reinventar el género de terror, poniendo un toque fresco al horror donde se invade una casa. La historia sigue a una familia de clase alta, los Davisons quienes, en un intento de juntar a toda la familia de nuevo, decide celebrar su aniversario de boda, invitando a sus cuatro hijos y sus parejas en su remota casa de fin de semana.

El catálogo de Tele-

*The Mortal Instruments*, acción/aventuras

film incluye *The Butler*, que cuenta la historia real de un mayordomo de la Casa Blanca que sirvió a ocho presidentes de los Estados Unidos durante más de tres décadas. La película tiene un reparto de figuras como **Robin Williams** y **John Cusack**.

Otros títulos para MIPCOM son *Paranoia*, un thriller protagonizado por **Harrison Ford** y **Gary Oldman** sobre un empleador que chantajea a uno de sus jóvenes empleados para que realice espionaje en una compañía rival; y *Ender's Game*, una aventura épica basado en la galar-donada novela best-seller de Orson Scott Card, sobre una raza alienígena que ataca la Tierra.



*The Butler*, drama

## WWE: NEW MEDIA, CO-PRODUCTIONS AND LIVE SHOWS



Emilio Revelo, senior manager, International Distribution, Latin America; Ed Wells, SVP and general manager, International Distribution; Christine Pinzon, account manager, Asia/Pacific, and David Añon, VP and general manager, Latin America

**WWE (USA)** continues growing in all business segments: on one side, it has bigger presence on international TV channels and, on the other, on the new media platforms (VOD & PPV) and social media. In total, it has presence in more than 150 countries and is available in 35 languages.

This situation is especially significant in Latin America, where the brand has grown 60% in social media. PRENSARIO consulted

**David Añon**, appointed as VP and general manager for the region by the end of 2012, who remarks: 'We are putting special emphasis in the region because there is an enormous potential of growth'.

The new media evolution is 'notorious', says the executive, and continues: 'We have a deal with **Take2** that is developing

our videogame and we have +130 million of unique visitors to [wwe.com](http://wwe.com), while **John Cena**, one of our stars, has over 14 million of fans in Facebook, beating Madonna, for example'.

Mexico is the main territory, where **WWE** has presence in Pay TV (MVS), free TV (**Televisa** and **TV Azteca**), and digital platforms. Also in Colombia, where **Telmex** owns the rights with 300,000 weekly fans, and Brazil, through the alliance with **Sporte**

**Interativo/Turner**, which allow the company to be in different platforms.

'Another important area is **WWE Studios**, which produces movies not only about the stars of the brand, but also big-budget productions', comments **Añon**, and completes: 'Based in Los Angeles, it produces 9 movies per year. Among the top ones, we can mention *The Call* (**Hale Berry**), *Scooby Do*, in co-production with **Turner**, and *Dead Man Down* (**Collin Ferrell**). And we continue looking for strategic partners'.

By the end of 2013, there will be tours in three Mexican cities (DF, Guadalajara and Monterrey) and the company will strengthen its relationship with giant new media players like **Sony/Crackle**, **Samsung** y **Xbox/Microsoft**. 'There is an evolution in the content consumption and we must be where our fans are', completes the executive.

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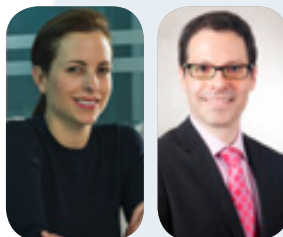
## VVI = DIVERSIFICATION

**Venevision International** (Venezuela/USA) brings to MIPCOM a new slate including the brand-new action-packed series *Lucia's Secrets* (75x'45 HD) that breaks away from the

classic telenovela. Is a co-production between **Venevision** and **Univision**, shot in Venezuela for the first time in full HD.

Currently in production, *Sweet Thing*

### CISNEROS GROUP: ADRIANA CISNEROS, NEW CEO



Adriana Cisneros, CEO at Cisneros Group, and Jonathan Blum, president at Cisneros Media

Formerly Vice Chairman and Director of Strategy, **Adriana Cisneros** was recently appointed as CEO of **Cisneros Group**, while **Jonathan Blum**, previously VP & general manager at **Venevision** (Venezuela), was named president of **Cisneros Media**, a newly formed corporate division encompassing all of the organization's affiliated media and entertainment companies, and reports

directly to **Cisneros**.

**Cisneros** states: 'The most challenging part of my job will be to continue making the company grow at the speed my father did. Its success is owed in part to his extraordinary ability to almost immediately forecast the result of a business deal, and in part also thanks to his 30-year partnership with **Steven Bandel**, a great CEO who will continue as a member of my team of advisors.'

**Blum** adds: 'We will find strengths in our diversity, enabling us to cover all aspects of the industry, from development, production and distribution.'

### GCMA EXPANDS

'GCMA has been expanding to accommodate to the Malaysia industry demands of the market in tandem with this growth. We provide the much needed intermediary assistances within the market to truly catapult the local creative content industry to international standards,' explains to PRENSARIO **Adam Ham**, CEO.

'Our strategy is a long-term three-fold process that has been built in line with the government's plan of "Vision 2020". The first phase is to strengthen

the name of Malaysia as a media and creative content destination for production and development; second phase is to grow "Creative Malaysia" as a brand throughout the world; and the final stage is to attract global companies to come to the region to produce and develop world-class content within an internationally recognised production ecosystem,' he adds.



Adam Ham, CEO of GCMA

### ALFRED HABER: ACTION-PACKED REALITIES



Pope John Paul II

**Alfred Haber Distribution** (USA) highlights *The Bible Group of Mini-Series* (13x'120), thirteen immersive Bible miniseries for Christmas or

Easter, including the stories of some of the most important characters and events of the occidental religion.

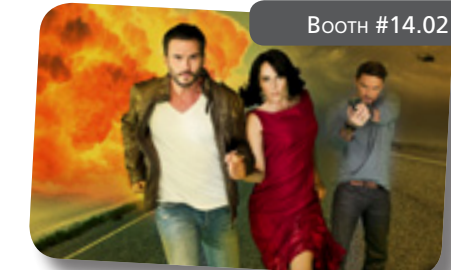
Other top reality series is *World's Most Amazing Videos* (65x'60), a powerful footage of dramatic events so startling, and awesome, so unbelievable that audience may think they

are watching a movie, but not. *Top Twenty Funniest* (16x'60) is one of the best comedy series on **truTV**, shows the best viral videos, home movies, surveillance clips, event footage and news bloopers, in a count down to the world's most hilarious video.



The Bible Group of Mini-Series

Regarding specials, the company recommends *Madonna: The MDNA Tour* ('120). In this special, shocking, controversial and brilliant superstar Madonna is back with the Material Girl's record-setting worldwide MDNA Tour. Lastly, it introduces a two episode special about John Paul II. Starring Academy Award winner Jon Voight, *Pope John Paul II* (2x'120) narrates the drama chronicles of the life of the last Pope from his youth in Poland through his historic 26-year-long papacy.



BOOTH #14.02

Lucia's Secrets

(120x'45) is the new telenovela starred by **Christian Meier** about two opposite families in which a middle-class girl will fall in love with a rich man. And *Miss Venezuela, All For The Crown* (15x'45 HD) is a reality series traveling through Venezuela in search of the Top 50 candidates for Miss Universe, one of the most important international beauty contest in the world.

**VVI** also exhibits the news magazine *Inside Football* (34x'30), the telenovelas *Love Gone Crazy* (120x'45) and *Rosario* (107x'45), the series *My Life in Sayulita* (17x'30), the documentary series *Animal Atlas* (208x'30), the comedy sketches from **Novovision Home Videos & Bloopers** (+200hs) and the variety show *Latin Angel Special* (52x'30) and the film *Cybergeddon* ('90), among many others.



World's Most Amazing Videos

The search for love can be more fun than finding it

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## RTVE: *ISABEL*, MAJOR PREMIERES



Rafael Bardem, deputy program sales director

**Radiotelevisión Española** (RTVE), the largest audiovisual group in Spain with eight national and international channels, radio stations and websites, offers thousands of hours of programming to the international market. Led by **Rodolfo Domínguez**, commercial director, **Rafael Bardem**, deputy program sales director, and by **Maria Jesus Perez**, deputy channel sales director, the company attends MIPCOM with several news.

**Bardem:** 'Our main product is the historical series *Isabel* (13x'70), of which we are launching

the second season (recently premiered in *La 1*). The series was received with high expectations, as its first season was the absolute leader on the Spanish prime time. The quality of the series, cast, script and locations make *Isabel* one of the most successful products of recent times'.

Other new products are the soap opera *Vintage-The Origins* (82x'50), which narrates the origins of families Cortazar and Reverte, and *Family Business* (13x'70) that join major successes from the catalogue, such as *Love in difficult time* (1466x'70), *Mom Detective* (19x'70), *Remember when...*, as well as the show that has had continuous, proven success over many years, *Knowing and Winning*.

'TVE places its trust in events of importance like that of MIPCOM as strategic platforms to strengthen the export of Spanish television



The second season of *Isabel* is one of the major premieres at MIPCOM

content, an increasingly valuable asset in the sector, as well as to search for international co-productions', concludes **Bardem**.

A top new was announced recently: the Spanish Group released **RTVE Red Button**, the new service for connected TV with HbbTV (DTT + Internet) that provides *RTVE a la Carta* (VOD platform with +90,000 hours of contents), news & sport programs and extra an interactive contents.

Booth# R36.07

Booth #H4.12

### RED ARROW: *THE ESCAPE ARTIST*



The Escape Artist

**Red Arrow International** (Germany) launches at MIPCOM the thriller miniseries *The Escape Artist* (2x'90; 3x'60'), about a defense lawyer who specializes in getting people out of tight legal corners. It also highlights the second season of the dramedy *Lilyhammer* (16x'45), the movie cycle *Johan Falk* (6x'90), the crime series *Falco* (6x'45), the comedy *Hellford* (7x'30), as well as the dramedy *Ananda* (16x'35), the special *Mata Mata* ('90) and the formats *The Taste* (ABC USA), *House Rules* and *Married at First Sight*.

### GLOBO: *BRAZIL AVENUE*

**Globo TV International** (Brazil) highlights at MIPCOM *Brazil Avenue* (160x'45), a modern telenovela in HD that has paralyzed the Brazilian audience. It also brings *The Brazilians - The Women* (14x'25), a series about Brazilian women and *Crazy About Them* (14x'30).

Lastly, the telenovelas *Sparkling Girls* (120x'45), *Gabriela* (55x'45), *The Life We Lead* (70x'45), *Dinosaurs & Robots* (125x'45) and *My Dear Handyman* (130x'45), co-produced with **Telemundo**; and the comedy series *Slaps & Kisses* (season 1: 37x'30, Season 2: 35x'30).



Brazil Avenue

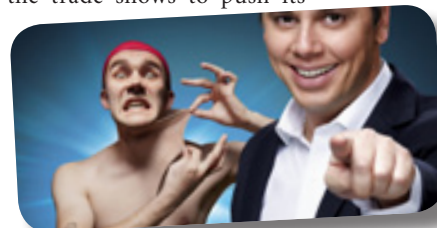
Booth #A0.01

Booth #A0.21

## TVN: ENTERTAINMENT FORMATS

Apart from the successful telenovelas, distributed as ready made or format worldwide by **Telemundo Internacional**, **Televisión Nacional** (Chile) is pushing internationally its catalogue of entertainment formats, which are not only very successful in the local market, but also in some territories of South America.

Since early 2013 the company is attending the trade shows to push its



Apuesto por ti

productions in key territories. **Ernesto Lombardi**, manager of international business, and **Alexis Piwonka**, sales and marketing, explains to PRENSARIO: 'We have long experience in realities, talent and game shows, which have generated top products of the Chilean industry'.

'Chilean reality shows have a lot to surprise international audiences... they are fresh, originals, with rhythm and can work really well in the most demanding TV markets', they remark. Is the case of *Apuesto por ti*, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina.

*Calle 7* is another big blockbuster from TVN with five years on air, which has a tremendous

success in TC (Ecuador) with 18.3% market share at 5pm with a impressive 360° development through social media. *Rojo - Fama Contrafama* returned with incredible numbers: is a tournament of 12 dancers and 12 singers that are being eliminated week-to-week up to the great finale. And *Peloton*, where common people received a hard military training and only the stronger survive.

On the fiction side, *Separados* (105x'60) is the new "teleseries" from TVN with the story of a man who, in his 40<sup>th</sup> birthday, decides to leave his wife and quit to his routine work.



Alexis Piwonka and Ernesto Lombardi



THE PRIME TIME FORMAT THAT WILL  
PUSH YOUR STARS  
TO THEIR LIMITS!



ARMOZA  
FORMATS

WITH





## LEDASFILMS: NUEVOS FILMS Y ANIMACIONES



Pedro Leda, Moira McNamara, Gabriela López y Fernando Paduczak durante el último LA Screenings

**Ledafilms** (Argentina) destaca en MIPCOM una selección de películas y series para televisión como *Z12 - Chinese Zodiac* ('120), un film de acción protagonizado por **Jackie Chan**, mundialmente reconocido actor del género. La película cuenta la historia de un hombre que busca alrededor del mundo un conjunto de artefactos místicos: las 12 cabezas de bronce de los animales del zodiaco chino.

El lineup incluye *Minuscule*, tanto en su formato de serie animada, como de película. *Minuscule - The Series* (6x'78), una serie animada mezcla entre un documental de **National Geographic** y un dibujo animado de Tex Avery. Se trata de una innovadora combinación de personajes y escenas sin diálogo. La serie toma un punto de vista a nivel del pasto en el campo para brindar al los espectadores un vistazo del día a día en la vida de los insectos, a través de una poética parodia.

*Minuscule The Movie: Valley of the Lost Ants* ('80) es la primera película realizada mezclando los entornos naturales con personajes animados, íntegramente rodada en 3D estereoscópico. En un pequeño y pacífico claro, los restos abandonados de una comida campestre precipitan una guerra entre dos tribus de hormigas. Una joven y audaz mariquita se encuentra atrapada en medio de la batalla y se hace amiga de una de

las hormigas negras, Mandíbula, y le ayuda a salvar el hormiguero del asalto de las terribles hormigas rojas, encabezados por el temeroso Butor.

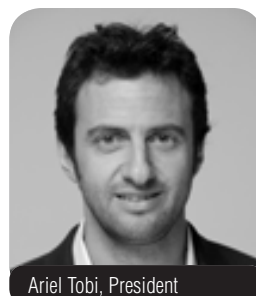
La compañía también destaca *Penthouse North*, un thriller de acción protagonizado por **Michael Keaton** y **Michelle Monaghan**. Narra la historia de una solitaria reportera gráfica que vive tranquilamente en un penthouse en New York hasta que un tranquilo pero sádico criminal en busca de una fortuna escondida aparece en su vida. Finalmente, *The Family (Malavita)*, una comedia con **Robert De Niro**, **Michelle Pfeiffer** y **Tommy Lee Jones**, que cuenta la vida de una familia de la mafia que está en el programa de protección de testigos es transferida a Normandía, Francia.



Chinese Zodiac

BOOTH #RSV.46

## SNAPT.V: TEEN MOVIES



Ariel Tobí, President

**Ariel Tobí**, president at **SnapTV** (Argentina), explains: 'Our production division develops original programming for the main pan-regional networks, such as **History Channel** and **NatGeo**, while our distribution area commercializes series, documentaries and movies to all broadcast and pay TV channels in the region, being one of the fastest growing distribution companies in recent times.'

The company has a partnership with **Marvista Entertainment**, one of the main TV movie producers and distributors in US. At the top of the offer for MIPCOM, **Snap TV** exhibits *Vampire Sisters* ('94) with the story of 12-year-old half-vampire sisters that move from Transylvania to Germany.

Other top product is *Golden Winter* ('90), a boy befriends a litter of homeless Golden Retrievers. Together, they help stop a bank robbery just in time for Christmas. Lastly, *The Legend of Sarila* ('80), a voyage of initiation in which three young Inuits go in search of a promised land, *Nicky Deuce* ('70) and *Dark Rising* (3x'90), the story about two different worlds: the Earth, as we know and the Dark Earth, a dimension created at the height of the Roman Empire to exile magic and usher in a new Age of Man.



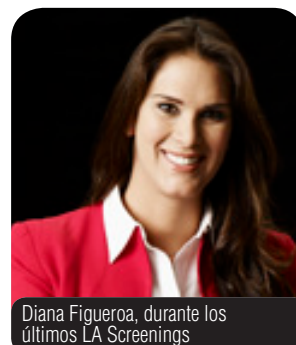
Vampire Sisters

## VISIONNAIRE, LIBRETOS ORIGINALES Y SERVICIOS TAILOR MADE

**Visionnaire Business**, la nueva empresa de **Diana Figueroa**, busca cubrir un espacio poco trabajado en América Latina: libretos originales y servicios creativos tailor-made, es decir a medida de lo que el cliente necesita. Tuvo por primera vez suite en los LA Screenings, le fue bien y ahora apunta con fuerza a seguir creciendo en Mipcom.

Señala **Figueroa**: 'Nos damos cuenta que estamos cubriendo un nicho de mercado porque en Los Ángeles nos vino a visitar gente diciendo que necesitaban cosas muy específicas y nuestro mensaje (a través del anuncio en **PRENSARIO**, por ejemplo) era el único que aplicaba directo a lo que ellos necesitaban. Hicimos videoconferencias en vivo con nuestros creativos, avanzamos en varios proyectos... sin duda vamos por el buen camino.'

La empresa ofrece libretos originales, programas, creative workshops, estudios de mercado. Crea, adquiere, representa y distribuye ideas y programas para generar aportes frescos e innovadores a sus clientes. 'Por ejemplo en Los Ángeles nos pidieron telenovelas para prime time, que tuvieran un fuerte espíritu de América Latina pero que no fuera puntual de un país, sino aplicable a todos. Así funcionamos...'



Diana Figueroa, durante los últimos LA Screenings



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## TELEFE: TELENOVELAS, SERIES AND COMEDIES



Claudio Ipolitti, international business director

At Mipcom, **Telefe International** (Argentina) brings six new products, highlighting *Allies* (40x'60), the brand new teen telenovela that sets the return to TV of renowned producer **Cris Morena**. It is the first 360° project of Telefe, which introduces an innovative multiplatform format.

Through the agreement signed with **Fox International Channels Latin America** to simultaneously emit this project from Mexico to Argentina through **FOX**, *Allies* became the first product that combines the Free TV, Pay TV and web (7 webisodes, daily). This revolutionary format was released on Wednesday May 26<sup>th</sup> on Telefe at 9pm prime time, registering an average share of 29,3%. The following day +500,000 users visited **Telefe.com/aliados** to watch the first webisode.

Then, *Neighbors At War* (150x'60), the new prime-time family comedy produced in HD by **Telefe**, **Underground** and **Endemol**, the same creative team that brought *Graduates*, the 2012 hit. It is aired by **Telefe** Tuesday through Friday registering an average share of 35%. Also, *Stories From The Heart* (30x'60), an episodic series starred by a renowned rotating cast of well-known actors who, in each episode will deal with different topics. It airs on **Telefe** on every Tuesday at 5pm with an excellent rating performance, registering an average 29% share.

The slate includes *Ramirez* (13x'60), a police drama series; and the telenovelas *Candy Love* (120x'60) and *Graduates* (180x'60), the award winning romantic comedy that became the most widely seen fiction program in Argentina in 2012.



Neighbors At War

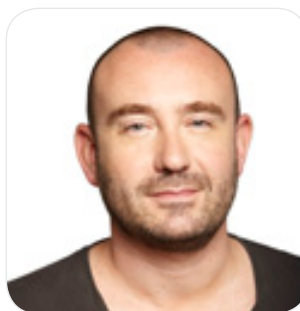
## CINEFLIX: NEW REALITY SERIES

**Cineflix** (Canada) highlights at MIPCOM five new series, including the reality series *All Aboard: East Coast Trains* (10x'60), which goes behind the scenes of one of the UK's biggest railways.

Then, *Secrets & Lies* (6x'60), a six part event miniseries from BAFTA and Emmy Award winning production company **Hoodlum**. It tells the story of a family man who is shattered when he is accused of murdering a four-year-old boy. The company also releases *1000 Days for the Planet* (28x'60), a wildlife and natural history documentary. It explores life from ocean depths to mountain peaks, upon a journey around our vast planet to discover extraordinary beauty of the world, helping to understand how living environments function, and ponder the great challenges we all face.

The slate includes *Trauma Investigators* (10x'60), a reality series that follows an elite team of specialists as they diagnose and treat patients at one of the UK's leading trauma centres. Every case presents a new mystery and cutting-edge 3D graphics give viewers a rare insider's perspective of what's at stake.

Another title is *Outback Coroner* (8x'60), a crime & investigation series that explores the accidental and mysterious deaths in the most remote regions of Australia. Viewers are taken inside the mind set and challenges confronting the coroner who investigates the forensic evidence, conduct autopsies, counsel the bereaved, while seeking answers to the unexplained deaths.



Christopher Gordon, Director of Sales, Latin America



All Aboard: East Coast Trains

BOOTH #R32.31

## IMAGINA: NEW NEW FICTION AND ENTERTAINMENT SHOWS

**Imagina International Sales** (Spain) launches new fiction and entertainment shows in Cannes. At the top of the slate is *Lolita Cabaret* (13x'70), **Globomedia's** new production for **Antena 3** that became the biggest new title of the season. It is a fiction series that tells the story of a group of artists struggling to reclaim the glory days of an old cabaret.

It also highlights *Celebrity Pole Dancing* (10x'52) an innovative talent show competition produced by **Tévé Media**

Group and distributed in conjunction with **Newen Distribution**, in which celebrities are trained in the complex art of Pole Dancing, a dance style that is all the rage and physically very demanding for participants.

*Let's Rock* (8x'52) is the new talent show produced by **Media 3.14** for **TVE** in which a famous Spanish singer directs a pop rock chorus composed of singers age 70 and up. The format is based on the show *Casal Rock*, a huge ratings success broadcast on **TV3** in 2009 and 2010. *Castle Trial* (10x'50) is an adventure competition format produced by **Hostoil** for the **ETB** network, in which participants take a tour to

< 124 >



Let's Rock, talent show

PRENSARIO INTERNATIONAL



Lolita Cabaret, series

the Basque Country's most important castles.

Lastly, the format *Weight Loss Challenge* (21x'150), a weekly reality show in which four teams of four overweight participants from different towns and cities show us that it is possible to change their lives. Other top titles from the distributor are the series *The Boat* and *The Boarding School*.

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Headquartered in London with additional offices in Los Angeles, Paris & Sydney, **Compact** is the consistently benchmarked and chosen solution by leading media rights holders around the world, such as **All3Media**, **BBC Worldwide**, **Carsey-Werner International**, **Lakeshore Entertainment Group**, **One Three Media/Mark Burnett Company**, **National Geographic**, **ITV Studios Global**, **Shed Media Group**, **Voltage Pictures**, **Miramax** and many more.

As producers & distributors work to exploit every financial opportunity in this increasingly complex & sophisticated rights market, audio-visual secondary rights – or more commonly referred to as 'retransmission rights' has become an important revenue source that can be the "shot in the arm" to extract full value for their catalogue. **Compact** has consistently remained the trusted partner to administer & collect this valuable income source.

"It's about driving clear measurable growth for our clients", **John O'Sullivan**, CEO, explains, "We're here to provide revenue assurance".

The revenue is indeed increasing. **Compact** is the largest independent collection agent in the world for these rights with their clients having received over \$400m to date.

**Reny Montesinos**, Executive Director-North America, adds: "In today's market, all revenue sources are welcome, and appointing **Compact** is a painless process that costs nothing. There are no upfront fees, we simply retain a percentage of what we collect, which means Nothing to Lose, Everything To Gain! You don't have to take our word...our clients testimonials speak for themselves."



**NIKKI TOUCHARD, HEAD OF RIGHTS**  
BBC WORLDWIDE

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# SMG: HOW TO BECOME AN OPTION IN THE HIGHLY COMPETITIVE CHINESE MARKET



Xin Qiu, president, SMG

According to CSM, in the first half of 2013, the networks under China Central Television (CCTV) accounted for 29% of the TV market share in China, while the provincial-level satellite networks obtained 32%, provincial terrestrial networks 21% and municipal and county level TV stations 10%. It is also known that CCTV market share has been rising year on year over the last three years. In that context, with the public predominance, how the other players can become an option for the audience? SHANGHAI MEDIA GROUP (SMG) can provide a good answer to that. PRENSARIO publishes this special report about one of the leading media conglomerates.

Shanghai Media Group (SMG) was first established in 2001 by merging Shanghai

TV Station, Shanghai Oriental TV Station, Shanghai Cable TV, Radio Shanghai and East Radio Station. It took the lead in China to separate production from broadcasting in 2009.

'As China's second largest media conglomerate, it registered revenue of 17.4 billion Yuan (USD 2.83 bln) in 2012. It is now operating 11 radio channels, 15 TV channels, 15 national pay TV channels, 10 newspapers & periodicals, and new media platforms such as IPTV, OTT TV, mobile TV and online video', explains Xin Qiu, president.

And continues: 'Our core business covers diversified fields such as content production, media networks, interactive communications, live entertainment, home shopping and investments in the culture and media industries. We have been striving to expand into the whole industry chain by developing trans-media and cross-region businesses. Our TV channels accounts for a 63.53% market share in Shanghai for prime time shows in 2012.'

## ENTERTAINMENT

Wenhong Yang, Senior EVP, SMG & director of Dragon TV, explains: 'Dragon TV is China's top news and program provider and distributor with a global vision. Debuting in October 2003, it covers more than 50 countries all over the world, reaching over 800 million audiences.'

In 2012, it was rated as China's media brand with the highest growth potential and for 2013

it offered programs like the music reality show *Chinese Idol*: its best rating performance was 2<sup>nd</sup> place among all shows broadcast at the same time slot nationwide, and it also ranked 2<sup>nd</sup> among all singing variety shows nationwide in terms of ratings.

*Asian Wave* is an original music reality show produced by Dragon TV. It is an ultra-large pan-Asia singing contest that was made

possible by the participation of more than 10 top media companies, talent agencies and performing arts companies. 'It got the wide attention of many overseas media companies, being exported to Malaysia and Singapore (StarHub)', adds Yang.

Other two big shows are the local versions of international formats: the food reality show *Master Chef (Shine)* and the transmedia show *The Cube (All3Media)*. 'It turned out more than 2 million people downloaded the APP launched by Dragon TV, the first time ever that a TV show was bundled with a mobile game in history', completes the executive.

## DRAMA, NEWS & VARIETY SHOWS

Regarding the content trends in the Chinese TV market, Tao Zhu, director of Programming Department at SMG, remarks: 'The most popular genres in China are dramas, accounted for 31.2% of TV viewing ratio in first half 2013; news and current affairs programs, accounted 15.3%; and variety show 11.7%.'

'The three types of shows have been the most popular since 2011 in terms of ratings and total broadcasting time and are widely regarded as safe investment for money. Provincial satellite TV stations rely more on a combination of TV dramas and variety shows while terrestrial channels emphasize more on TV dramas and news and current affair programs.'

Zhu continues: 'There is a fierce competition regarding TV series. The number of TV dramas produced climbs year on year and hits more



Wenhong Yang, Senior EVP, SMG & director of Dragon TV

than 390 in 2012 for the first time. This gives TV stations a wide variety of choices, creating fiercer competition. However, it proves most TV series qualities are just mediocre and therefore only generate flattish ratings.'

'In recent two years, only 1% of TV dramas, that is to say less than 10 TV dramas achieve a viewing rate more than 2% nationwide. About 70% of TV dramas had ratings of less than 0.5%. As a result, the discrepancy of ratings among provincial level satellite TV stations is narrowing.'

'Modern anecdotal legends, urban life, spy stories and military stories are the four most popular themes. Provincial TV stations tend to air more spy-themed dramas whereas city level TV stations air more ethical themed series. Overall, urban life and modern anecdotal legends are the two most popular themes on Chinese screens. TV stations usually acquire the exclusive broadcasting rights of popular dramas. *The Legend of Concubine Zhen Huan* co-invested by SMG Pictures was the hottest TV drama on Chinese screens in 2012. After the first round of airing, a great number of TV stations nationwide re-broadcast it.'

Dragon TV aired 11 TV dramas in the first half of 2013. 'Coinciding with its positioning as



Tao Zhu, director of Programming Department, SMG

an urban channel, 8 of the 11 dramas were urban-life-themed, the rest being costume drama and family-life-themed drama set in the 1930s etc. The top 3 rated dramas were all modern urban family life stories', remarks Zhu.

About news and current affairs programs, live coverage is common place: 'New media is often incorporated to offer viewers more interaction. CCTV and provincial terrestrial TV stations are the dominant players attracting news viewers. However, Dragon TV is robust in news coverage as well. It was the first in China to offer special live breaking news coverage of the Ya'an earthquake in Sichuan in April this year, beating CCTV by a few minutes.'

SMG's TV networks are embracing the new media platform. SMG's own news portal *kankannews.com* is teaming up with SMG's various channels to put programs online, with an interface friendly to young viewers. In addition, nearly all programs are offering audiences the chance of interaction through social media applications such as Wechat and microblogs.'

Lastly, regarding variety show, imported formats prevails. 'They are mostly aired between 7pm-11pm, contributing more than half of a day's viewing rate. These shows are mainly aired on CCTV and provincial satellite TV stations accounting for 62% of the viewership. In 2013, the most popular variety shows in China are singing competitions. There are 13 such shows this year, the overwhelming majority being formats imported from overseas, produced on a seasonal basis at high costs', highlights Zhu.

'China started to import program formats since the huge success of *China's Got Talent* (Dragon TV, 2010). In 2013, about 30 variety shows were



Mingcheng Tao, CEO, BesTV



*Asian Wave* is an original music reality show produced by Dragon TV: its an ultra-large pan-Asia singing contest that was made possible by the participation of more than 10 top media companies, talent agencies and performing arts companies

launched in China, only one being local original production, the rest all being imports or partial-import. The urgent task is to find out how to localize foreign formats and how to develop original programming. From last year, SMG has set original programming a top priority, every channel is required to develop original programming.'

## DIGITAL

China has world's largest new media market, highlighted by the country's growing Internet penetration and a vibrant range of new media devices. Since 2003, SMG started investment in mobile TV, Internet TV and online news services and acquired China's first license for IPTV operation in March 2005.

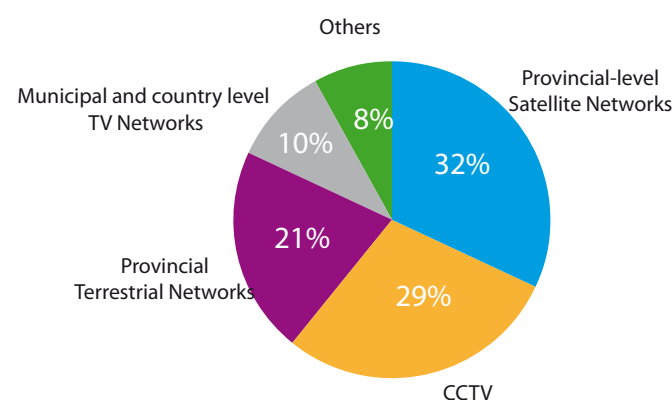
It restructured its new media businesses by the end of 2009 and merged its mobile TV unit and Internet TV arm into its IPTV business: BesTV, creating a business structure that provides services via multiple devices with one cloud platform. In July 2010, SMG obtained the content distribution service licenses for Internet TV and 3G mobile TV.

'Online video watching is common place as the rapid development of telecommunications, broadband and digital cable over the last two decades is reshaping viewing habits and behaviors', finalizes Mingcheng Tao, CEO at BesTV.



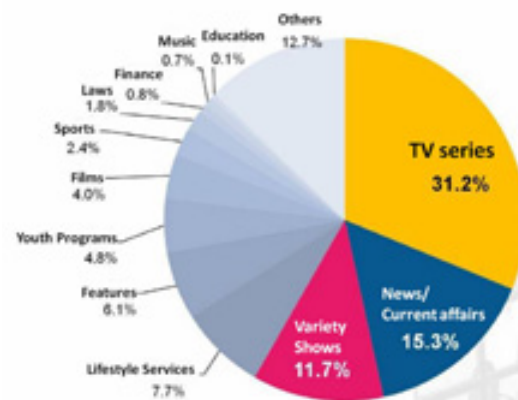
*Chinese Idol*: its best rating performance was 2<sup>nd</sup> place among all shows broadcast at the same time slot nationwide, and it also ranked 2<sup>nd</sup> among all singing variety shows nationwide in terms of ratings

## CHINA: TV MARKET SHARE, PER TYPE OF STATION (1H 2013)



Source: CSM

## CHINA: TV VIEWING RATIO (1H 2013)



Source: SMG



## TV Asahi, JAPAN: MULTI-CHANNELIZED AND HD



Naoto Ueda, Director, International Business Department, TV Asahi

TV Asahi, the leading Japanese commercial terrestrial broadcaster that celebrates its 55<sup>th</sup> anniversary this year, has achieved the #1 position in three categories of the 2012 fiscal annual audience ratings adding #1 in the golden-time slot to its top two finishes for the calendar year of 2012.

The triple crowns for the yearly averages published April 1st, 2013 are: 12.4% for golden-time (19:00 – 22:00), 12.7% for prime-time (19:00– 23:00), and 8.5% for prime-2 (23:00– 25:00). Contents contributed for such results are: major sports coverage including the FIFA World Cup Brazil Asian Qualifiers, as well as drama series like *AIBOU: Tokyo Detective Duo* (in its 11th season) and *Doctor X*, a new drama which burst into a mega-hit ranking #1 among all commercial broadcasters in



*London Hearts*, one of our most popular entertainment shows

Japan last season.

Fun-filled regular variety shows with abundant innovative formats such as *Stuck Till You're Done*, *Pressure Study* and *London Hearts*, as well as long running daily news shows represented by an extensive grand 2-hours evening afternoon news and information show *Super J Channel* and the flagship prime-time program *Hodo Station*.

‘With a powerful 55<sup>th</sup> Anniversary line-up, TV Asahi will diligently pursue our aim of creating attractive contents to become a TV station that is trusted and loved by more audience than ever’, explains to PRENSARIO **Naoto Ueda**, Director, International Business Department.

### THE MARKET

In recent years, the environment surrounding terrestrial TV broadcasting has been dramatically transformed. In broadcast media, terrestrial TV broadcasting was digitalized and broadcast satellite (BS) broadcasting and communications satellite (CS) broadcasting are becoming more multi-channelized and HD. Under those circumstances, TV Asahi has established the “General Strategy Department” in the “Programming and Entertainment Division” and implemented an integrated operation strategy for terrestrial, BS and CS broadcasting. We have also established a Cross-Media Center in the News Division, realizing multi-use of news content’, explains **Ueda**.

In CS broadcasting, the broadcaster proceeded with the development of a group-wide comprehensive programming framework by means such as inaugurating a group three-channel CS broadcasting operating structure

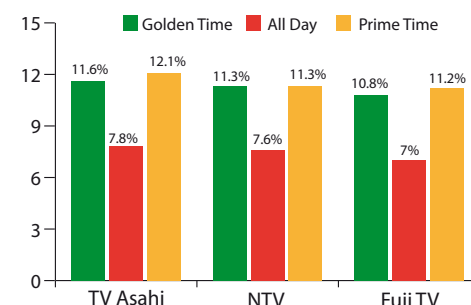


*AIBOU: Tokyo Detective Duo*, number one crime series

and making **CS One Ten, Ltd.** a wholly owned subsidiary. ‘We have also changed the names of our CS channels to **TV Asahi Channel 1** (for dramas, variety & animation) and **TV Asahi Channel 2** (news & sports) last April and emphasized the TV Asahi brand, which has led to a steady increase in the number of subscribers.’

‘**BS Asahi** (Asahi Satellite Broadcasting) will relocate its headquarters to Roppongi this autumn and integrate its master facilities with those of TV Asahi. Further, TV Asahi and BS Asahi reached a basic agreement on the transition to a group structure in which TV Asahi will become a certified broadcasting holding company, effective April 1, 2014’, completes **Ueda**.

### JAPAN: OVERALL AVERAGE RATING IN GOLDEN TIME, ALL DAY AND PRIME TIME (2Q 2013)



Source: Video Research

### JAPAN: TOP 10 MOST WATCHED PROGRAMS (Q2 2013)

Pos.	PROGRAM	TYPE	CHANNEL	DATE	SHARE
1	WORLD CUP ASIAN ELIMINATION TOURNAMENT (JAPAN VS. AUSTRALIA)	SPORTS	TV ASAHI	4-JUN	38.6%
2	GALILEO (FIRST EPISODE 2-HOUR SPECIAL)	DRAMA	FUJI TV	15-APR	22.6%
3	NEWS (INITIAL PART WAS THE LAST PART OF THE FOOTBALL MATCH IN THE FIRST SLOT)	NEWS	TV ASAHI	4-JUN	22.0%
4	MECHA MECHA IKETERU	ENTERTAINMENT	FUJI TV	20-APR	20.9%
5	KIRIN CHALLENGE CUP FOOTBALL (JAPAN VS. BULGARIA)	SPORTS	NTV	30-MAY	20.3%
6	AKB48; THE FIFTH POPULAR VOTE CONTEST	ENTERTAINMENT	FUJI TV	8-JUN	20.3%
7	SMAP x SMAP SPECIAL PROGRAM	ENTERTAINMENT	FUJI TV	8-APR	20%
8	SPECIALIST	DRAMA	TV ASAHI	18-MAY	19.4%
9	BIG DADDY	REALITY	TV ASAHI	21-APR	19.3%
10	WORLD CUP ASIAN ELIMINATION TOURNAMENT (IRAQ VS. JAPAN)	SPORT	TV ASAHI	11-JUN	19.2%

Source: Video Research

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# ABS-CBN: EXPANSION IN THE PHILIPPINES AND WORLDWIDE

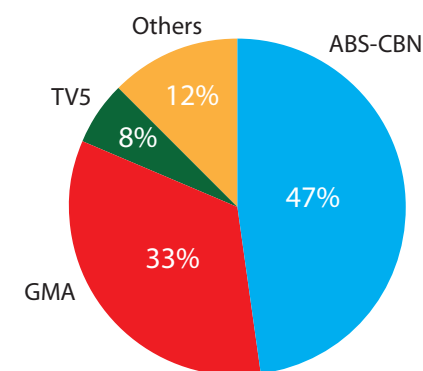


Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution

'ABS-CBN continues to dominate nationwide viewership in 2013, posting a total day 6am-12mn audience share of 42% as of July, compared to GMA's 34%, based on data from Kantar Media that cover urban and rural homes. This measurement company uses a nationwide panel size of 2,609 urban and rural homes that represent 100% of the total Philippine TV viewing population, while the other ratings data supplier AGB Nielsen reportedly has only 1,980 homes based solely in urban areas that represent only 57% of the Philippine TV viewing population.'

Evelyn "Leng" Raymundo, VP, Integrated Program Acquisitions and International Distribution, adds to: 'We also comfortably lead where it counts the most with 47% share during prime time evenings, when most Filipino audiences watch TV and advertisers are placing

## THE PHILIPPINES: MARKET SHAR, PER CHANNELS — PRIME TIME (JAN.-JUL 13)



Source: Kantar Media

PRENSARIO INTERNATIONAL

a large chunk of their investment.'

'Drama remains to be our core strength with contemporary stories, featuring young artists but targeting the whole family. These dramas command the highest viewership because they appeal to both young and old. Superhero drama *Juan de la Cruz* leads the country's top 15 programs with a national TV rating of 35.9%, followed by multi-awarded drama anthology *MMK* with 33.7%.'

'Newly premiered drama *Got To Believe* features the most popular love team in the Philippines today immediately rose up to the third spot of the monthly top 15 with 32.4%. On daytime, *Be Careful with my Heart* continues to dominate the noontime timeslot nationwide. Its unique and light mix of romance and comedy goes against the norms of usual Filipino dramas', she adds.

Regarding entertainment, ABS-CBN retains its 'strong viewership' during weekend with local version of *The Voice of the Philippines*, which not only reaps high viewership levels weekly but it is also consistent trending topic on Twitter. Raymundo stands: 'It is very important to offer a complete portfolio which is able to reach the widest audiences especially in a one-TV household like the Philippines.'

In the international market, the broadcaster is looking for programs with strong characters, engaging plot, and good looking cast are a must. 'We are also interested in *transmedia* programs, which give audiences a fuller experience are being considered', adds the executive.

## DTT & New Media

In May 2013, ABS-CBN announced its network-sharing partnership with **Globe Telecom**. 'It enables us to deliver content and offer traditional telecoms services on mobile devices. Our viewers watch shows, receive news and interact with our stars, anywhere/anytime through their tablets and mobile devices', she comments.

During a keynote held at the 7th Internet and Mobile Marketing Summit in August, ABS-CBN Chairman **Eugenio Gabby Lopez III** announced the company's plan to collaborate with content producers for new concepts that can be produced into new programs and content material for



Superhero drama *Juan de la Cruz* leads the country's top 15 programs with a national TV rating of 35.9%

Internet. 'We will be choosing five or more ideas which will be funded, produced, and put on an appropriate online platform. If the idea flies in the online space, we can look into migrating them or recreating them in the analog broadcast market', completes Raymundo.

## ABS-CBN INTERNATIONAL DISTRIBUTION

ABS-CBN International Distribution division, also headed by Raymundo, provides over 30,000 hours of content sold in over 50 territories worldwide. International broadcasters started buying format adaptations of our dramas, including Cambodian network CTN that bought *The Promise* (dubbed in 7 languages and watched in +20 countries) and premiered the local version last July'. At MIPCOM, the company is highlighting *If Only* (30x'45), posting 49% of share, the family drama *Her Mother's Daughter* (75x'45), which recorded 42.9% rating and 62.6% audience share, and *Against all Odds* (25x'55), which peaked with a 58% audience share.

Another phenomenal success of 2012 is the family drama *My Eternal*, which created a big buzz in international markets late last year; *Be careful with my heart* (HD) has been pre-sold to Asian and African networks. 'Recently, the love triangle *Without you* became its third property to be dubbed in French and will soon be seen in French-speaking countries', finalizes Raymundo.



If Only posts 49% of share in The Philippines, and headed ABS-CBN's catalogue at MIPCOM

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## FEATURES



### CRAZY KIND OF LOVE

• Virginia Madsen  
• Sam Trammell  
• Amanda Crew  
• Eva Longoria  
• Zach Gilford  
Romantic Drama, 90 Min, 2013



### FINDING MS. RIGHT

• Jennifer Love Hewitt • Ivan Sergei  
• Peter Stormare • Jamie-Lynn Sigler  
• Wendie Malick • Nicollette Sheridan  
• Rita Wilson • Jon Levitz  
• Tom Arnold • Joel David Moore  
Romantic Comedy, 90 Min, 2013



### DARK TOURIST

• Melanie Griffith  
• Michael Cudlitz  
• Pruitt Taylor Vince  
Thriller / Horror, 93 Min, 2013



### RUSHLIGHTS

• Beau Bridges  
• Josh Henderson  
• Aidan Quinn  
• Haley Webb  
Action / Thriller, 100 Min, 2013



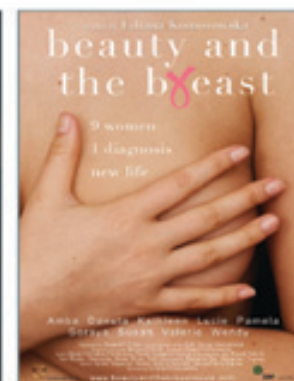
### 12 DOGS OF CHRISTMAS II: GREAT PUPPY RESCUE

• Sean Patrick Flanery  
• Danielle Chuchran  
• D.B. Sweeney  
Family, 103 Min, 2012

## DOCUMENTARIES



**FEMME: WOMEN HEALING THE WORLD**  
Current Affairs, 90 Min, 2013



**BEAUTY AND THE BREAST**  
Health / Lifestyle, 90 Min, 2013



**MADAGASCAR 3D**  
Nature, 60 min, 2013



**CHRONICLES OF WWI**  
History, 53 Min, 2013



**INSIDE THE 50 SHADES: REAL WOMEN CONFESS**  
Special Interest, 60 Min, 2013

## MUSIC



**JT: REFLECTIONS**  
Biography, 60 Min, 2013



**PINK: STAYING TRUE**  
Biography, 60 Min, 2013



**ONE DIRECTION: GOING OUR WAY**  
Biography, 60 Min, 2013



**IT'S SO EASY: AND OTHER LIES**  
Biography, 90 Min, 2014



**SUNSET STRIP**  
A tribute to the Legends of Rock n' Roll and Hollywood, 90 Min, 2013

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## SCTV, INDONESIA: 'Go LOCAL CONTENT'

In one of the most competitive markets of Southeastern Asia, **PT Surya Citra Televisi (SCTV)** is the second largest private television station in Indonesia with 15.9% of market share, according to AC Nielsen. It started to broadcast commercially in 1990 covering Surabaya area (East Java), and then began its first national broadcasting service in 1993. This step was later followed by relocating the headquarters to Jakarta.

**SCTV** itself is a subsidiary of **PT Surya Citra Media Tbk**, the publicly-listed company whose stock code "**SCMA**" is traded on Indonesia Stock Exchange and owns 99.99% of SCTV's share. PT Surya Citra Media Tbk was established in 2000 with its core business in multimedia, entertainment and communication of TV broadcasting services.

PRENSARIO interviews **Harsiwi Achmad**, director of Program Acquisition, who explains: 'Competition in the TV media industry is very dynamic. A #1 and #2 position fluctuates every day, and one of it is **SCTV**. Starting July 2013, **SCTV** is in first position, in term of TV share, according to AC Nielsen.'



Local drama series like *Si Cemong* and *3 Semprul Mengejar Surga* are on top



*Eat Bulaga Indonesia* is a top rated daily variety show

'Indonesian TV market is very competitive with 10 big existing free-to-air channels plus some new networks. To win the competition we have to be sharp and carefully formulate our programming strategy. We must elaborate the performance data thoroughly and from that we can predict and sense what the market wants'.

### PROGRAMMING

About programming, she says is balanced between entertainment and fiction. 'Top genres in Indonesia are the TV movies —3 times a day—, local drama series like *Si Cemong*, *3 Semprul Mengejar Surga*, the daily music variety show *Inbox*, the daily variety show *Eat Bulaga Indonesia* and sport content like *Barclays Premier League*, *UEFA Champions League* and *UEFA European League*, among others', explains **Achmad**.

'We are pioneers in making and plotting well the local TV movies. *Putih Abu-Abu* is a trend-setter for local drama series for teenagers (produced by **Sinetron**); *Para Pencari Tuhan* is a religious drama comedy series specially produced for Ramadhan month every year. This year it's already aired for seven years'.

'We also broadcast the Filipino format *Eat Bulaga Indonesia*, a variety show that's become our flagship program on the afternoon slot. It's broadcasted every day from Monday to Saturday. Our in-house production is strong with special music program and variety program', adds the executive.

### THE MARKET

'Programming trends? Go local content! Good content and creativity in producing programs is a key factor to attract the attention of the viewers. Then, we can win the competition. Definitely, audience is looking more local TV movies,



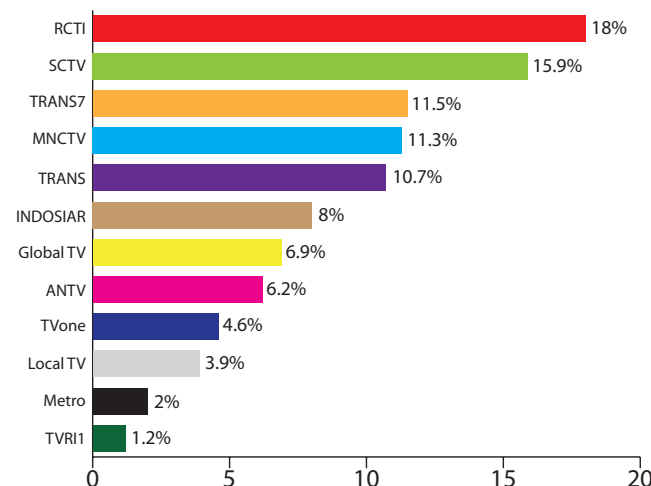
Harsiwi Achmad, director of Program Acquisition

own produced drama series, talent search (competition) format and massive variety show's, adds **Achmad**.

Regarding digital media, she comments: 'In Indonesia, traditional media still cannot be replaced by new media, as digital penetration is still very low compare to traditional television. However, the new media business development is promising but more for medium term period/plan. Audience is always demand for something new. Digital media is complementing free TV, as it can enrich media business'.

'We will launch new big format program very soon, *Top Chef Indonesia*; and we already closed a deal for three seasons of *Barclays Premier League* starting 2013/2014. Lastly, we will soon launch a new talent search program', she completes.

### INDONESIA MARKET SHARE, PER CHANNELS (TOTAL 5+, 1H13)



Source: Nielsen. Audience based on target audience 5+ in 10 big cities in Indonesia (Jakarta, Surabaya, Medan, Semarang, Bandung, Makassar, Yogyakarta, Palembang, Denpasar and Banjarmasin)

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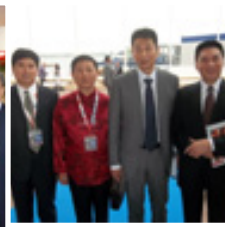
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Lou Ming, VP of CCTV (China), surrounded by the large delegation of the main public broadcaster of the giant Asian economy, which operates 22 networks



Jin Jue, controller, Shen Jijun, deputy controller, and Zhang Jingwei, deputy secretary of CCTV China, with Ma Runsheng, general manager of China International Television Corporation (CITVC)



Toho-Towa Co. Japan (digital platforms) with MGM Asia Pacific: Isuyoshi Momihara, multimedia business developer (TT) Deborah Todd, manager (MGM) Toshi Yamasaki, director (TT) Carolina Edwards, VP (MGM) and Akiko Yoshikawa, general manager of Broadmedia Studios Corporation



Japan at MIPJunior: Mami Yoyosaki and Yumi Shimizu, from TV Asahi international department, with Tomoko Jo, director general, content business, and Yukiko Kimishima, general manager, both international business from NTV



Fox International Channels: Francesco Denti, head of entertainment channels, MENA; Harry Teper, senior director and head of International content and creative services, Hong Kong; and Rohit Tharani, programming manager, head of Fox and Star Movies, The Philippines



Channel 7, the leading channel from Thailand, on acquisitions and programming: Nichamon Puavilai, Penduan Wattanachikanun, Palakorn Somsuwan and Krissada Trishnananda



Total Media from Thailand: Jirapom Kitprayanon, Wimonked Suwattunom, and Narintip Viriyabandikul, CEO; with Marteen Meijs, CEO Talpa Distribution



True Vision, Thailand: Attaphon Na Bangxang, Chief Program and Content Officer, and Nisa Sittasrivong, manager of Program Acquisitions



Hong Kong, China: Sissi Law, developer manager, Youku TV; Nancy Wang, ITV Studios; Maggie Xiang, acquisitions, Youku TV



Hong Kong: Ko Ping Yeung, director, and Lanny Albina Huang, president, Promo Group TV (regional distributor) with the broadcaster TVB: Ivy Nale, senior program officer, Nancy Lai, program division



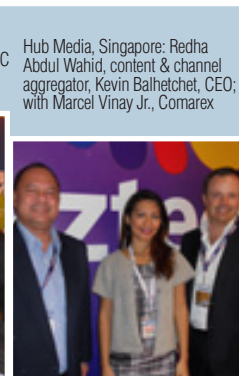
MediaCorp – oko (Singapore): Doris Tang, programming manager, and Vanessa Meng, senior programming executive



MediaCorp, Singapore: Chang Long Jong, deputy CEO; Victoria Cheng; Joy Olby-Tan, VP programming; Esther Wan, VP Marketing; and Lim Suat Jien, EVP



Hub Media, Singapore: Redha Abdul Wahid, content & channel aggregator, Kevin Balhetchet, CEO; with Marcel Vinay Jr., Comarex



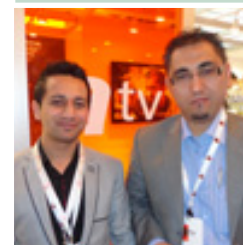
CJ E&M, Korea: Kim, Han, Park Ho Sik, Chief producer drama team2, and Kim, acquisitions; with Korea HD Broadcasting Corp.: Becky Baek, acquisitions manager; Abel Shin and Christine Baek



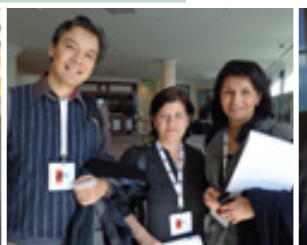
Ahn Taeg Ho, managing director of Future Strategy at MBC Korea



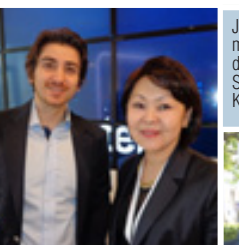
Cho Hyo Jin, producer, SBS & Running Man: non-scripted formats work well in South Korea



Broadcaster of Afghanistan: Abdul Raouf Oria, deputy channel manager, and Hayat Yaghubi, channel manager, of iTV



KTK from Kazakhstan: Talgat Dairbenko, advisor to the GM, Kocheva Yekaterina, marketing director, and Natalya Freiman, head of acquisitions



Amac Us, sales and acquisition specialist of leading Turkish Kanal D with Saule Zhirenchina, program director of Kazakhstan National Television



Asian buyers: Dave Lee; Gae Yong, Fox Channels Korea; Shin Bong Kang, Disney Korea; Sun Moon, Fox Asia; and Josh Ha, from Disney Korea



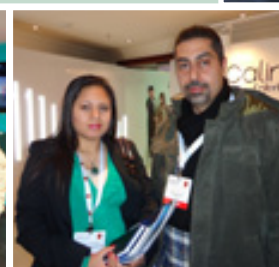
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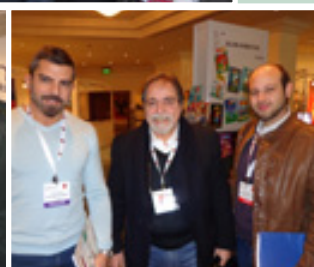
Multimedia Group operates 6 digital channels in Myanmar: Thein Thein, director, and Kyaw San, managing director



Jailesh Raggo, syndication manager, Zee Networks Africa; Agnès Pleinecasagne, marketing & sales, Eutelsat France; and SF Chuong Koon Shin, team leader, finance and marketing of Mauritius Broadcasting Corporation



Egyptian buyers: Sheren Magdy, general manager of the production company Stars, with Eslam Mosaad, senior acquisition executive from the Arab Radio and Television Network (ART)



Producers from Middle East: Tarek Ghattas, general manager of 6 Hala (Lebanon) with Sahwat Ghattas, managing director of Spot 2000, and Ahmed Fawzy, managing director MF Films, both from Egypt



Can Okan, president ITV Turkey, with Sara Rahbari, Nex1, Iran



David Fernando Audy, president director of Global TV, the top Indonesian broadcaster



B Channel, Indonesia: Lanny Rahardja, president director, Alexander Anato Prabowo, head of planning & scheduling



Indonesian buyers: Almira Ravi, SVP International sales, and Ragesh Jagtiani, international distributor/buyer from the distributor ScreenMedia (extremes), with Dini Putri, head of acquisitions of Indonesian leading channel RCTI



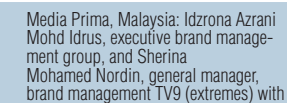
Kompas TV, Indonesia: Bimo Setiawan, managing director, and Julie Wibowo, program acquisition manager. The channel emits 40% of entertainment and 60% of news/acknowledgment content



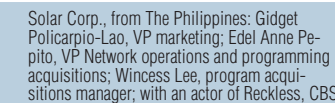
Indonesian buyers: Reno Junirman, from the production company PT Net Mediatama, Alex Bastian, planning & scheduling department head of Trans TV, and Haryani Suwirman, manager of international and sports acquisitions of SCTV



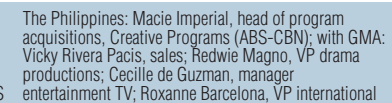
Peter Foo and Celine Lim, Juita Viden, and Jin Ng Jin Chong, Mirayi, all from Malaysia (extremes) with a new Cambodian TV channel: Eng Leang Hong and Eng Songliep, from Hang Meas Radio & HDTV Station



Media Prima, Malaysia: Idzrona Azrani Mohd Idrus, executive brand management group, and Sherina Mohamed Nordin, general manager, brand management TV9 (extremes) with Cheng Imm, managing director TV3



Solar Corp., from The Philippines: Gidget Policarpio-Lao, VP marketing; Edel Anne Pepito, VP Network operations and programming acquisitions; Wincee Lee, program acquisitions manager; with an actor of Reckless, CBS



The Philippines: Macie Imperial, head of program acquisitions, Creative Programs (ABS-CBN); with GMA: Vicky Rivera Pacis, sales; Redwie Magno, VP drama productions; Cecille de Guzman, manager entertainment TV; Roxanne Barcelona, VP international



Australia at the ITV cocktail: Hanna Barnes, head of programming and commissions at Foxtel, Alison Baker, senior acquisitions manager, Australian Broadcasting Corporation (ABC), Dan Edwards, sales executive of ITV, and Patricia Phillips, acquisitions at Foxtel



Australia: Paul Anderson, CFO, and Matt Mcarath, chief brand officer, both from Network Ten, with Stephen White, VP Asia Pacific, CBS



Australia: Paul Anderson, CFO, and Matt Mcarath, chief brand officer, both from Network Ten, with Stephen White, VP Asia Pacific, CBS



Australia: Paul Anderson, CFO, and Matt Mcarath, chief brand officer, both from Network Ten, with Stephen White, VP Asia Pacific, CBS



From buyers to content distributors: Nguyen Huu Nam and Ngo Quang Nam, acquisitions and sales department of Vietnamese Television (VTV) with Angela Nguyen and Tuan Long Nguyen, from the distributor NTH



Radio Television Brunei: Amiruddin Mohamad, channel manager RTB1 & RTB4 International, and Hajah Aisah Haji Jaafar, acquisitions manager



Joseph Hussini, operation manager, Bright I, Lebanon; Tony Kassouf, Cable Arab Network, Lebanon; Marwan Helalay, acquisitions, and Lyes Belarbi, director of production of programs, both at Television Algerienne, Algeria



Middle East producers: Amer Sharaf, producer/CEO, and Bahaa Rashid, COO of sama for Media Production (Syria) with Jamal Douba, general manager of Media Link International (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Fada A Media (Jordan)



The Power of Drama in Muslim Countries: Jamal Douba, general manager of Media Link International (Lebanon), Fadi Ismail, director of drama at MBC Group, Mehmet Demirkan, head of acquisitions Kanal 7 (Turkey), and Farid Ahmad, co-founder of Worldwide Right Corporation (Malaysia)



Abdelhai Hammoud, senior distribution at Al Jazeera Media Network (Qatar), Mohammad Yaghi, general manager of Middle East Media, and chairman of the Union of Jordanian Media Producers (Jordan), and Saleh El-Taweel, managing director of Doha City Media (Qatar)



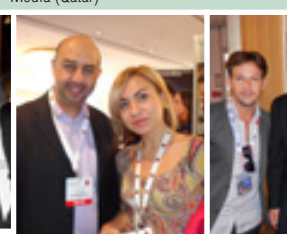
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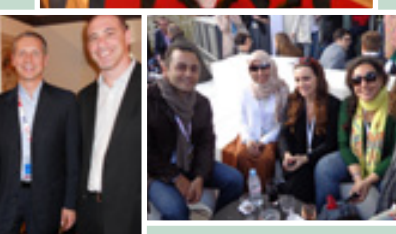
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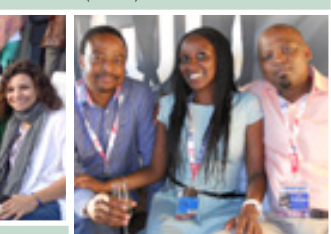
Viacom18, India: Govind Shahi, business head – UK & Europe, Bhavya Sharma, AVP Head of Shows, Rajesh Iyer, head of marketing, Debkumar Dasgupta, VP of Syndication & Affiliate Sales (APAC), Kavita Sharma, Associate Director – Content Syndication, and Arnab Das, director content strategy & research



Asim Khan, acquisitions of Al Jazeera Documentary Channel (Qatar) and Kateryna Udu, international client manager of MRM, organizers of Kiev Media Week (Ukraine)



Sebastian Tobelem, channel manager MBC2, MAX, Persia (UAE); Holger Hendel, Media-peers; Michael Brown, head of marketing worldwide, MGM Studios



Middle East: Sarkis Semaan, COO of the producer Sync, Ruqaya Abdulla, acquisitions at the broadcaster Abu Dhabi Media, May Nassur, COO of Sync, Shereen El Meligi, head of programming at Abu Dhabi Drama channel, and Dania Barghout, project manager of TV at Abu Dhabi Media





## FINAS: 'THE GROWTH POTENTIAL OF THIS INDUSTRY IS LIMITLESS IN THIS DIGITAL AGE'

FINAS welcome this MIPCOM 2013 his Excellency **Dato' Sri Ahmad Shabery Cheek**, who has been appointed Minister of Communications and Multimedia (formerly the Information Minister). 'The Government has recognized the importance of growing this sector to not only act as a major contributor to the economy but to become an industry that will define the lifestyle and thinking of the Malaysian people moving forward', he highlights to PRENSARIO.

'We are putting emphasis on the importance of IT and multimedia development within the nation, in line with the nation's Economic Transformation Programme (ETP) initiative to elevate the country into a high-income society and developed-nation by 2020. Last year, the local entertainment and media industry generated USD 3.9 billion in revenue (Pemandu, 2013)'.

'Under the Leadership of FINAS Chairman, **Datuk Haji Md Afendi Hamdan**, in association with **MCMC**, **MDeC**, **MATRADE**, **Tourism Malaysia** and **CCAM**, the Government is poised to grow stronger, striving to make an attractive environment through new incentives & funding, leading-edge studio facilities & technologies and strategic global promotions. The growth potential of this industry is virtually limitless in this digital age'.

There are over 50 Malaysian companies in Cannes and many news with them. **Pinewood Iskandar Studios** has recently opened its doors: located in the state of Johor, this facility by **Khazanah Nasional** boasts the latest state-of-the-art technology for film and TV production. It gathers 5 film sound stages with a total area of 100,000sq ft including Southeast Asia's largest interior water tanks, two 12,000sq ft HD-equipped TV studios, 35,000sq ft of production office space and many



Malaysian movie *Vikingdom: The Blood Eclipse* is set to be released in US in late October

more world-class features unique in the region.

About programming, 2013 has brought the latest production by **KRU Studios** *Vikingdom: The Blood Eclipse*, a big budget fantasy motion picture 100% done in Malaysia and set to be released on a global scale (it will be premier in US in late October).

**ASTRO**, Malaysia's largest pay TV provider, started to sell services to the industry. **Ideate Media** has been established to act as a production investor and developer to attract and produce major co-production and development contracts in Malaysia. Along with **ASTRO Overseas** and **Khazanah Nasional**, it aims at producing big-budget high-quality feature films, TV series and documentaries. The company has recently closed a deal with European documentary producer **Off the Fence** and is in talks with others.

The government funding has generated a number of award winning programs: *Bunohan*, *Ice Kacang*, *Puppy Love*, *See Food* and *Upin & Ipin*. 'The government is planning to invest more into the development side of the industry so that we are able to build a complete ecosystem to strengthen the foundations and infrastructure of the industry', says **Shabery Cheek**.

*Film in Malaysia* is a production incentive for local and foreign producers, who will be eligible for a 30% cash rebate on audited in-country expenditure, as long as they qualify the minimum spend criteria of USD 806,000 applicable to Malaysian film productions and USD 1.66 million in-country spend applicable to foreign productions; or USD 484,000 for post-production activity solely.

'Our objective to synergize with regional governmental & media players with a special focus on global IP development will be done through the formalization of international co-production deals



Located in Johor, Pinewood Iskandar Studios has recently opened its doors



Vishnu Athreya, executive director of Programming, Acquisitions and Development, Turner International Asia Pacific; Raja Rozaimie Raja Dalniah Shah, director general and Datuk Haji Md Afendi Hamdan, Chairman at FINAS; Edmund Chan, managing director, Animasia Studio; and Kamil Othman, VP MDeC

and partnerships with international distributors based within the region. We will target to do this by developing and co-hosting regional campaigns & events here in Malaysia such as the recently concluded 1<sup>st</sup> Asian Animation Summit 2012 and 4<sup>th</sup> Asia Side of the Doc 2013'.

'The international marketplace has largely been dominated with content from America and Europe but we have seen a general market trend coming from the emerging economies of South America, India, Middle East and the South East Asian region'.

As a show of strengthening Malaysian presence at MIPCOM, **FINAS** have secured strategic meetings with these key players:

for example, **Shabery Cheek** is expected to meet **Liliana Mazure**, president of **INCAA** from Argentina.



Dato' Sri Ahmad Shabery Cheek, Minister of Communications & Multimedia

# Not Just Content



**MANNAM**  
M E D I A

Contact: Sebastian Choy  
sebastian@mannammedia.com



## HOMEbase TV, A GROWING OFFER IN GHANA

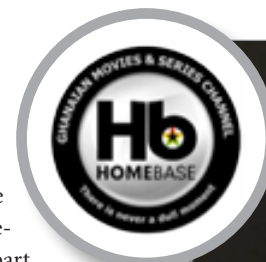
Homebase TV is a local movies and series channel on Ghana Broadcasting Corporation's DTT platform, which 'seeks to thrill viewers with handpicked locally produced movies and other showbiz entertainment package', explains to PRENSARIO Michael Adjei Gyang, Content Acquisitions and Marketing Director.

And he continues: 'Our programming caters for an entire household entertainment desires with a mix of movies, series, comedies, chat shows and live studio programs in English and our local languages. Homebase runs a 12-hour schedule loop bringing new programs after 24-hours and covers the Greater Accra, Eastern and Ashanti regions for 1<sup>st</sup> phase, while 2<sup>nd</sup> phase will cover the rest of the country'.

'Our innovative programming of strictly

locally produce or homemade programs is to satisfy the demands of our viewers set us apart as visionary in the entertainment TV broadcast medium. Building a unique brand image for ourselves means that we always rely on creativity as our benchmark to achieve exceptional results'.

Top shows of the channel includes *Miss Ghana*, *Home Sweet Home* (family Drama), as well as the own produced talk shows *Marriage matters* and *The A Show*. Adjei Gyang comments: 'We cover our own events and talk shows but partner with local and other producers for drama series and live events. We have gotten a local investor who is desirous to invest heavily in the channel and to support the creating of



Michael Adjei Gyang, Content Acquisitions and Marketing Director

two more networks (sports and telenovela)'.

And he completes: 'When all the channels are in place then we will migrate to the DTH and be seen in other countries. We are seriously looking for formats to produce locally in the international market: formats in the area of telenovelas, reality shows and game shows'.

## RELIANCE, INDIA: STRONG 2Q13



Tarun Katial, CEO

RELIANCE

Reliance Broadcast Network Limited announced its financial results for the quarter ended June 30, 2013. The Company reported strong performance, achieving operating break even, with consolidated total income of USD 9.64 million and consolidated EBITDA of USD 140,000.

Television business delivered strong performance clocking 37% Y-o-Y growth with revenues at USD 130,000. Company's flagship general entertainment channel **BIG Magic**, which emerged a leader in the Hindi heartland, has steadily expanded distribution across the Hindi speaking markets of India, benefiting from phase II of television digitization.

TRAI's mandate to regulate advertisement inventory to 10 minutes per clock hour will translate into more equitable distribution of advertisement inventory across channels, resulting in increased advertisement flow to both radio and emerging channels like **BIG Magic**, **BIG CBS** and **BIG RTL Thrill**.

Tarun Katial, CEO, said: 'We have delivered robust performance, breaking even at the operating level. Radio has delivered the highest ever Q1 performance fortifying its position as the leading national network and both key businesses of radio and television are primed to benefit from the impending government reforms'.

## RTL CBS ASIA ENTERTAINMENT NETWORK: NEW CEO

RTL CBS Asia Entertainment Network, the newly formed venture of RTL Group and CBS Studios International (CBS), appointed Jonas Engwall as its new CEO, announced Andreas Rudas, EVP Regional Operations and Business Development CEE and Asia, RTL Group, and Reed Manville, EVP, International Channels at CBSSI.

Engwall states: 'We launched RTL CBS Entertainment in September and RTL CBS Extreme will be ready by Spring 2014. Available in over 29 Asian territories in both English and local languages, they offer world-renowned content including exclusive first runs of *America's Got Talent*, *Fear Factor* and *The X Factor USA*; dramas *Under The Dome*, *Elementary* and *Beauty and the Beast* and daily shows *Entertainment Tonight* and *Late Show with David Letterman*'.



Jonas Engwall, new CEO



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# MBC GROUP: 'LOCALIZED CONTENTS IS THE STRATEGY'



Ali Jaber, Group TV Director, MBC

**MBC Group** is the first private free-to-air satellite broadcasting company in the Arab World which was launched in London in 1991 and later moved to its headquarters in Dubai in 2002. Over the past 22 years, it has grown to become a well-established media group. Based in United Arab Emirates (UAE), it includes 13 TV channels, two radio stations, as well as the specialized production unit O3 productions.

Furthermore, the Group includes the online platforms [www.mbc.net](http://www.mbc.net), [www.alarabiya.net](http://www.alarabiya.net),

[www.shahid.net](http://www.shahid.net) (the first free VOD and catch up portal in the Arab world) and [www.actionha.net](http://www.actionha.net), among others. As of July 2011, seven **MBC Group's** channels began to air in HD across the MENA Region: **MBC1 HD**, **MBC 2 HD**, **MBC 4 HD**, **MBC Action HD**, **MBC Drama HD**, **MBC Max HD** and **Al Arabiya HD News Channel**. In 2013, **MBC 3 HD** was added to this bouquet.

## TELEVISION

The flagship network is the general entertainment family channel **MBC1**, followed by **MBC2** and **MBC MAX** (24-hour movies), **MBC3** (children's entertainment), **MBC4** (entertainment for new Arab women), **MBC Action** (an indigenous adrenaline-packed channel with local and homegrown productions), **Al Arabiya** (the 24-hour Arabic language news channel), **Al Arabiya Al Hadath** (an extension of Al Arabiya News Channel); **Wanasah** (24-hour Arabic music channel); **MBC DRAMA** (24/7 Arabic Drama); **MBC MASR** (general family entrainment channel geared towards the Egyptian family); and **MBC + Drama** (paid channel on OSN).

**Ali Jaber**, Group TV Director, **MBC Group**, describes to PRENSARIO: 'We have 22 years of experience in broadcasting satellite networks



Omar last season top historic series

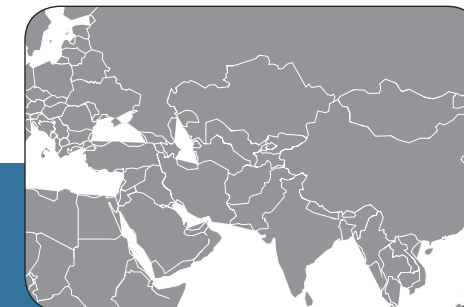
reaching 120 million people all across the Arab World. All in all, our network has 48% of audience market share and the lions share in advertising market'.

The executive says that the main trend on television is localized content. 'After the Arab Spring (2011-2012) this trend has expanded all over the region and now the audience wants to watch local production, which works really well in our flagship network. *Glocalized* content is what we are doing: the best from global formats in a localized production manner'.

'Television consumption has shifted and that's why we offer a thematic channel for each target audience. The Arab viewers are like anywhere else: they love emotional stories, risky productions and we are doing a big effort to bring them in. 65% of Arab population is under 30 years old, which means that we have a very young audience to target. Regarding genres, they love drama, comedy and fast-paced & dynamic entertainment shows'.

## DRAMA

'Our content strategy went from programming ready-made products from USA (Western/ American series and movies) to broadcasting localized programs, including fiction series (own stories or foreign formats) and big entertainment shows. Nevertheless, **MBC Group** and specific channels still air western series and movies due to our strong aquisition strategy and large output deals with major Hollywood studios, such as **NBCUniversal**, **Sony**, **Warner** and **Paramount**, among others, whose contents are being emitted in the groups' movie channels specifically **MBC2** and **MBC MAX**.



Regarding own drama series, the group has produced big historical series like *Omar* (2012) and now is in production for a major series to be released in Q2 2014. 'We have been working on it for two years and now we are implementing state-of-the-art technologies. We are very happy with the results', highlights **Jaber**.

**MBC Group** inaugurated **O3 Drama Production Studios** for premium content production earlier this year, in alignment with **Dubai Studio City** and **Stargate Worldwide** (pioneer in virtual production and visual effects) represented by the new venture in **Dubai Stargate Middle East** in partnership with **MBC Group**. 'This venture enhances Dubai's position on the global map for premium content creation, culminating into the production of the most prominent global formats in their local versions, in addition to local productions of international standards', comments **Jaber**.

'Furthermore, this step contributes to the development of the media infrastructure in the MENA region and will be responsible for boosting the human capital specialized in this field, and thus further developing the content production industry in the region', adds the executive.

## ENTERTAINMENT

**MBC Group** is strongly focusing on entertainment, by closing format deals with the biggest international providers. 'We have broadcast local versions of *Got Talent* and *Idol* (**FremantleMedia**) and *The Voice* (**Talpa/Sony**). We are also betting on comedy series and stand up shows'.

### MBC GROUP: TOTAL MEDIA VIEWS ON SHAHID (2010-JUNE 2013)

YEAR	SHAHID.NET	SHAHID APP	SHAHID TOTAL
2010	39,318,099	0	39,318,099
2011	79,657,724	0	79,657,724
2012	181,789,182	46,251,993	228,041,175
2013	80,078,712	75,052,346	155,131,302

NOTE: SHAHID APP WAS LAUNCHED IN JULY 2012

Source: MBC Group

'Our entertainment shows look really well: the transfer of know-how & expertise triggers down to our own team during those format productions, which has become a positive reflection onto our other local productions too. We need to continue learning and keep collaborating with worldwide companies to train our authors, writers, director, producers, etc.', highlights **Jaber**.

## FOREIGN

The Group is also working closely with companies from Turkey, South Korea and Latin American. It has adapted some Latin American telenovelas such as *Ruby* from **Televisa**, *Men Wanted* from **TV Azteca** and *Montecristo* from **Telefe**, among others.

'We are the only Middle Eastern company "acquiring" foreign help and we are doing really well. Currently, we are working with **RCN** in Colombia on the series *El Ultimo Matrimonio Feliz* and with **Telefe** on *The Chairwoman* series. We are learning from them on how to better narrate drama productions, and yet in the most cost-effective way, bringing our audience the best content'.

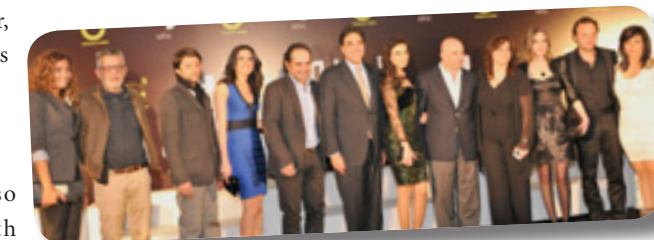
'From Korea, we have some series dubbed on **MBC4** and **MBC Action** and we are looking for scripted formats to adapt their stories on our screens. And with Turkey we are planning co-productions, as we were the first to bring the Turkish drama phenomena to the region', he stands.

## DIGITAL

'**Shahid.net** is the first free VOD and catch up portal in the Arab world that is providing Premium VOD services and has grown approximately by 200% in past two years.



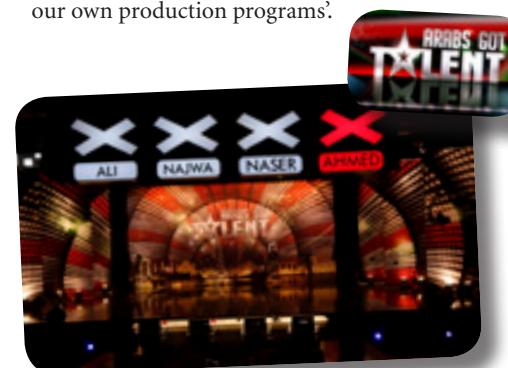
Arab Idol is one of the top entertainment (talent spotting) formats from MBC Group



Actors & actresses from *Ruby*, the local version of the telenovela from Televisa that was adapted by MBC Group for MBC4

**MBC** today boasts around 3.6 million users watching content. The average visitor duration on the web site is around 28 minutes. During Ramadan, 38 million videos were watched on **Shahid.net**; and we see a complementary relationship between TV and online', explains **Jaber**.

And he completes: 'However, the digital market in Middle East is still immature due to the broadband infrastructure. That's why we believe that satellite broadcasting will remain as the dominant media source in the next 10 years. And we'll continue working with international companies, as well as increasing the number of our own production programs'.



Season 3 of *Arabs Got Talent*, in which Ali Jaber has been one of the judges, started airing on **MBC4** and **MBC MASR** simultaneously as of Saturday 14th of September



*Zamanki*, from Turkey, and *Hilmi Al Shabab*, from South Korea, are two of the top-rated foreign series on **MBC4**





**ANGRY WORDS** IS A NEW INTERACTIVE ENTERTAINMENT FORMAT FROM SPANISH COMPANY LA COMPETENCIA THAT WAS OPTIONED IN FRANCE AND A PILOT WILL BE PRODUCED IN THE NEAR FUTURE. DISTRIBUTES: TELEvisa INTERNACIONAL, MEXICO



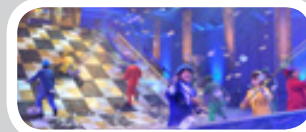
**PSYCHIC TIA** (9x'30) IS A NEW PARANORMAL SERIES, WHICH FOLLOWS AN OVER-THE-TOP PSYCHIC/MEDIUM WHO GIVES HER CLIENTS GUIDANCE AND ANSWERS FROM BEYOND. DISTRIBUTES: A+E NETWORKS, MEXICO



**BREATHLESS** (6x'60) IS A BRAND-NEW DRAMA SERIES ABOUT SECRETS, LIES AND SEX SMOULDER BENEATH THE GLAMOROUS AND STYLISH WORLD OF THE EARLY 1960. DISTRIBUTES: ITV STUDIOS, UK



**THE WHITE QUEEN** (10x'60) IS A PERIOD SERIES THAT HAPPENS IN ENGLAND IN THE XV CENTURY, WHERE TWO SIDES OF THE SAME FAMILY HAVE BEEN AT WAR FOR NINE YEARS TO TAKE THE THROWN OF THE KINGDOM. DISTRIBUTES: STARZ WORLDWIDE DISTRIBUTION, USA



**GRAB IT!** ('60) IS A BRAND-NEW STUDIO-BASED PHYSICAL GAME SHOW FORMAT WHERE IT LITERALLY RAINS MONEY. DISTRIBUTES: ZODIAK RIGHTS, UK



**KANAL D** IS ONE OF THE TOP TURKISH EXPORTERS WITH TITLES LIKE THE DRAMA SERIES THAT OCCURS IN THE **1967 TIME GOES BY...** (+100x'95), WHICH GATHERED MORE THAN 74% OF MARKET SHARE WHEN IT WAS ON AIR. DISTRIBUTES: KANAL D, TURKEY



**SENIOR YEAR** (70x'60) IS A THRILLER TELENODELA PRODUCED BY MTV NETWORKS LATIN AMERICA THAT NARRATES THE LOVE STORY BETWEEN A YOUNG GIRL AND TWO BOYS THAT WILL FIGHT FOR HER LOVE. DISTRIBUTES: COMAREX, MEXICO



**NAKED FAMILY** (13x'60) SHOWS A VERY PARTICULAR FAMILY COMPOSED BY A FATHER AND A MOTHER THAT BELONGED TO THE PORN INDUSTRY (AN ACTRESS AND A DIRECTOR) AND NOW FACE THE REALITY OF THEIR MISERABLE MARRIAGE. DISTRIBUTES: ARTEAR INTERNATIONAL, ARGENTINA



THE TEEN SERIES **GalIs** (60x'30) SHOWS HOW MYSTERIOUS DONATION SENDS THREE LUCKY FOSTER HOME KIDS TO JOIN AN ELITE SUMMER CAMP IN A FARAWAY FOREST. DISTRIBUTES: DORI MEDIA DISTRIBUTION, SWITZERLAND



**SPECIAL DELIVERY** SEES AN EXCITING AND CRAZY NEW GAME SHOW THAT STARTS BY SIMPLY ORDERING A PIZZA AND RESULTS IN A TV SHOW THAT IS DELIVERED STRAIGHT TO YOUR DOOR! DISTRIBUTION: ARMOZA FORMATS, ISRAEL.



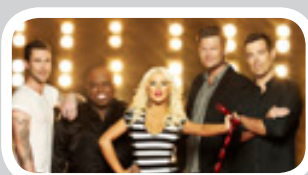
**KING DAVID** (30x'60) IS ONE OF THE MOST SUCCESSFUL EPIC MINISERIES PRODUCED IN BRAZIL IN HD AND WITH A HIGH BUDGET. AND IT HAS BEEN A SUCCESS IN THE US HISPANIC, TOO, THROUGH MUNDOFOX INCREASING IN 300% THE TIME SLOT. DISTRIBUTES: RECORD TV NETWORK, BRAZIL



THE POWERFUL DRAMA SERIES **PRISONERS OF WAR** WAS ADAPTED AS **HOMELAND** IN FOX, US, AND ALREADY SOLD IN RUSSIA AND TURKEY, AMONG OTHER TERRITORIES. DISTRIBUTES: KESHET INTERNATIONAL, ISRAEL



**ROSARIO** (120x'45) IS A TOP PROPOSAL FROM VENEVISION INTERNATIONAL: A YOUNG AND BRILLIANT LAW STUDENT AND A PROMINENT VETERAN ATTORNEY FALL DEEPLY IN LOVE AND START PLANNING A FUTURE TOGETHER. DISTRIBUTES: VENEVISION INTERNATIONAL, USA



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**THE DANCE FLOOR** IS REVOLUTIONARY DANCE TALENT COMPETITION FORMAT ORIGINALLY DEVELOPED BY CARACOL TV, WHERE 16 EXPERIENCED COLOMBIAN SINGERS LED 16 DANCE GROUPS. IS A MEGA PRODUCTION WITH MORE THAN 200 PEOPLE WORKING ON THE STAGE. DISTRIBUTION: CARACOL TV, COLOMBIA



**WAKE UP** IS A 26-EPIISODES TEEN SERIES PRODUCED BY ONCELOOPS (ARGENTINA), FINANCED BY COCA COLA AND THAT WILL BE PREMIERED ON E! ENTERTAINMENT TELEVISION IN LATIN AMERICA IN NOVEMBER. DISTRIBUTES: SMILEHOOD MEDIA, ARGENTINA



**AROUND THE NEXT BEND** (12x'30) FOLLOWS TWO YOUNG ADVENTURERS AS THEY TRAVEL HALFWAY AROUND THE WORLD TO EMBARK ON A 2,500 KM RAFTING EXPEDITION DOWN THE MYSTIC GANGES RIVER IN INDIA. DISTRIBUTES: CINEFLIX RIGHTS, CANADA



**POLICE OPERATION** IS A DOCUMENTARY SERIES ABOUT THE POLICE FORCES IN SAO PAULO, BRAZIL, THAT HAS REACHED 35% OF MARKET SHARE IN NATGEO BRAZIL. DISTRIBUTES: MEDIALAND, BRAZIL



**FOYLE'S WAR** (3x'120 + 22x120) IS A DRAMA SERIES THAT HAPPENS IN THE POST-WAR ERA, WHERE A MAN MUST GATHER INTELLIGENCE TO PROTECT THE NATION. DISTRIBUTES: ALL3MEDIA INTERNATIONAL, UK



**REMEMBER** WHEN IT IS A LEGEND OF THE SPANISH TV ABOUT A TYPICAL FAMILY WHO GO THROUGH THE MAIN POLITICAL, ECONOMIC AND CULTURAL EVENTS OF THE COUNTRY. DISTRIBUTES: RTVE, SPAIN



  
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## RECORD: THE NAME OF BIBLICAL SERIES



Delmar Andrade, director of International Sales

**Record TV Network** (Brazil) has found a real niche of business with biblical series, having developed titles like *Esther, the queen* (10x'60), *King David*, *Samson and Delilah* (18x'60) and the most recent one, *Joseph of Egypt* (38x'60), a high-end series shot in Egypt and the Atacama Desert in Chile that cost USD 36 million. It had a tremendous reception at MIPTV and LA Screenings and now the company is pushing it for the rest of the world.

Other top titles are the brand-new telenovela *The Penny Lady* ('45), the story of an uneducated and abandoned woman that plays the role of mother and father, working double to guarantee a dignified future for her children, and *Tricky Business* (163x'45).

**Delmar Andrade**, director of international sales, explains: 'Our 2013 hit series is *King David* (30x'60), premiered on **MundoFox** in the US Hispanic with a tremendous success: the slot where it was broadcast (8pm)



grew 300% in audience with our production. We are really happy and it opens doors for other titles in the future.'

The catalogue includes the telenovelas *Jackpot!* (234x'45), the story of a group of friends who become millionaires in the New Year's Eve; in *Masks* (125x'45), a wife of a rich landowner from Mato Grosso do Sul is kidnapped along with her son while returning from a therapeutic cruise to cure her postpartum depression.



Joseph of Egypt, biblical series

## PAY ATTENTION TO NEW FILMS

**New Films International** president, **Nesim Hason** continues promoting the Bulgarian series *Undercover* during MIPCOM. It was sold to **AXN** for South East Asia and **Dori Media** for Israel, totaling over 70 countries, including Germany, France, Russia, Benelux and China. We will be acting as executive producers on the upcoming season 4, where the show escalates to dramatic new heights when the ruthless Turkish mafia enters the story. Formats of *Undercover* are being adapted internationally and we are currently in early discussions with studio partners to potentially develop a U.S.

PRENSARIO INTERNATIONAL

version of the show', says **Hason**.

**NFI** is working with veteran regional sales executive, **Maryann Pasante** and **Lionsgate** to distribute a variety of Turkish telenovelas (*Musica Del Corazon*, *Flor Del Amor*, etc.) dubbed in Spanish and Portuguese in Central and South America. Its also working on the comedy *American Beach House*, with **Renegade's Lorenzo Lamas**, the sci-fi/disaster movie *Resilient*, the horror thriller movie *Living Dark: The Story of Ted the Caver* and Indie drama *Ashley*.

**NFI** moves forward with **Antena 1** (Romania)

## CARACOL: SERIES AND ENTERTAINMENT FORMATS

Heading **Caracol TV International** (Colombia) slate at MIPCPM is *Football Dreams*, a series about the lives of four of the most historical and emblematic Colombian National Football Team's players: **Carlos Valderrama**, **Freddy Rincon**, **Rene Higuita** and **Faustino Asprilla**.

*The Voice of Freedom* is the story of **Helena Vargas**, a woman eager to become emancipated during an extremely chauvinist time. There are two co-productions: *The Lord of the Skies* —with **Telemundo**—, that follows Aurelio Casillas' journey in his efforts to become the leading drug dealer in Mexico in the '90s; and *The Mother in Law* —with **Sony**—, a joyful comedy where a woman will have to find a way to reshape her life after an unfortunate experience in USA.

On entertainment formats, *The Dance Floor* is a dance talent competition where 16 dance groups led by 16 experienced Colombian singers will make the audience dance to well known choreographies. It is a mega production with more than 200 people working on the stage where more than 180 original shows will be presented for audiences to enjoy.

*Sounds Like a Million* is a one-hour game show in which the contestants may win juicy prizes according to their musical abilities: singing, dancing, identifying a tune and playing instruments; and *The challenge*, a reality in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money.



Lisette Osorio, VP International



Football Dreams



Nesim Hason, president

for the action series *Scorpion Hunt*, and is developing an co-production for *The Foreigner*. 'With a pilot script and bible already completed for this antihero-driven noir crime series, we are arranging US and European broadcasting partners for a 2014', he completes.



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## FREMANTLEMEDIA: IDOL Y GOT TALENT CON SABOR LATINO



Jack Alfandary, SVP, Latin America & US Hispanic

**FremantleMedia Latin America (USA)** destaca en MIPCOM la tercera temporada de la serie *Project Runway Latin America* que se estrenó el 2 de septiembre de 2013, donde catorce diseñadores tienen la oportunidad de convertirse en el mejor diseñador de modas latino.

Por otro lado, el formato *X Factor* que ha visto su éxito masivo en los Estados Unidos y el resto del mundo; también se emite en su versión en español como *El Factor X* donde los televidentes hispanos en los Estados Unidos

puedan elegir a su joven superestrella o grupo de la música latina.

‘Sin lugar a dudas la producción del año sigue siendo el formato musical *Idol* emitido en **Wapa TV** en Puerto Rico: su tercera temporada se emite desde el 29 de julio y es líder en todos los segmentos de audiencia’, explica **Jack Alfandary**, SVP, Latin America & US Hispano.

En Brasil, otros dos grandes formatos que se emitieron en el primer semestre de este año, como *Got Talent* y *Idol Kids* que demostraron su éxito a nivel global y regional. ‘*Idol* ha tenido un desempeño espectacular en Brasil y en Latinoamérica se ha producido en Argentina, Chile, Perú, Ecuador, y Colombia’, añade **Alfandary**.

También en Brasil se ha emitido *Idol Kids*, que estrenó en la primera mitad de 2013 y un ‘suceso’, según el ejecutivo, quien completa: ‘Por último, se suma la versión en español *El Rival Más Débil*, basado en el formato game show *The Weakest Link*, que ha alcanzando los más altos niveles de sintonía’



Idol Puerto Rico

## 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 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 Martín Fierro, the main award of Argentine TV.



The Brave Ones, classic telenovela

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



Luciana Egurrola, Senior Sales Executive

## POLAR STAR: FILMS DE ACCIÓN Y MINISERIES



Diego Kargauer, ventas y adquisiciones

Con más de 20 años en el mercado, **PolarStar** (Argentina) destaca en MIPCOM su catálogo de más de 500 films y 300 horas de series y miniseries. Entre sus principales productos están series de acción de alto presupuesto, además de películas ganadoras como *The Hurt Locker*, *Crash*, *Juno*, *Slumdog*

*Millionaire*, entre otras.

Explica **Diego Kargauer**, ventas y adquisiciones: ‘Entre las series, presentamos especialmente *True Justice* con **Steven Seagal** y *Rescue 3*, una nueva producción de 20 episodios con **Dolph Lundgren** y realizada por los productores de *Baywatch*’.

La distribuidora también hace especial hincapié en el producto bíblico como las miniseries *Barabbas* (2x90' feature film) protagonizada por **Billy Zane**, y las clásicas *Ben-Hur* y *Moby Dick*, ambas licenciadas en Pay TV, Free TV (Perú, Ecuador, México, Colombia, Venezuela y Brasil) y VOD en todo Latinoamérica.



True Justice con Steven Seagal

Otro género donde es fuerte Polar Star es en películas familiares. ‘Estamos apostando fuertemente al negocio new media con acuerdos cerrados en ambos segmentos: Pay TV (VOD) o los principales players de SVOD en Sur y Centroamérica. Trabajamos regularmente con **Netflix**, **Telefonica On Demand** y **DLA**’, completa **Kargauer**.



## eONE: DRAMATIC EVENT MINISERIES



Valerie Cabrera, EVP, eOne Television International

**Entertainment One** (Canada) is having a strong MIPCOM this October with great brand new productions added to the big television series catalogue the company is managing worldwide.

Heading the slate is *Klondike*, available in two formats: 3 episodes of 120 or 6 episodes of 60. Is an event miniseries of epic proportion inspired by the true stories of those who hunted for wealth and battled for survival in the brutal Yukon Territory, co-produced by **Discovery**, **eOne**, and **Nomadic Pictures** in association with **Scott Free Television**.

The other big highlight is the drama series *Bitten* (13x'60), produced for **Space & Syfy** that premieres in 2014. Desperate to escape both a world she never wanted to be part of and the man who turned her into a werewolf, a woman abandons her Pack and takes refuge in a new city, starting over with a hot new romance and a successful photography career.

*Welcome to Sweden* (10x'30) is a comedy series produced for **TV4** (Sweden), where an accountant is ready to start a new life with his smart and sexy Swedish girlfriend Emma, but moving from New York City to Sweden isn't as easy as he thought.

Season 3 of *Hell on Wheels* (30x'60) is another key title from **eOne**: is **AMC's** highest rated series that continues the story of a former Confederate soldier's journey to better himself through the construction of the first transcontinental railroad.

Lastly, the company highlights season 4 of the mystery series *Haven* (52x'60, **Showcase**, **Syfy**) that explores the secrets buried in the past of this charming seaside town and how these mysteries impact the world.



Klondike, event miniseries

## APPLICASTER: NEW NEWSROOM



Jonathan Laor, CEO

On Wednesday, October 9 at MIPCOM, **Jonathan Laor**, **Applicaster's** CEO, hosts a news themed breakfast, and reviews some of the ways the *New Newsroom* can accommodate the involved viewer, and increase participation.

'What broadcasters and news channels stand to gain is a seamless user - newsroom flow of information retrieval and presentation, as well as new revenues from subscription packages and sponsored activities', he explains.

PRENSARIO INTERNATIONAL

One of the ways in which viewer input is retrieved and utilized in the new news room can be achieved through the integration of **Applicaster's** user input based features with the **Vizrt SocialTV** solution. 'It enables broadcasters to automate and complete the cross platform connection between second screen applications and TV', remarks **Laor**.

Mobile application users may answer any quiz/poll/trivia game and participate in a variety of games and activities, while the real-time results of all users are rendered on-air using *Viz Engine*. As soon as users interact with their companion *apps*, broadcasters are able to

harvest any inputs from their second screen applications and simultaneously trigger and visualize the results on-air.

He completes: **New Newsroom platform** 'This integrated solution offers an experience, which increases viewer attention to the TV and the second screen simultaneously. Enriching TV content and shows with user feedback in real time, creates a new type of content and increases viewer engagement and involvement'.



## DORI MEDIA, NEW REALITIES AND FICTIONS

**Dori Media Group** (Switzerland) brings at Mipcom a selection of its best fiction series and formats. The company highlights *Enigma* (150x'30 or 75x'60), a daily drama about a comic strip artist and his mental deterioration.

*The Village* is the brand-new reality TV format in which five nuclear families are taken from their comfortable, modern lives and brought to an uninhabited area in order to build a new settlement and a new community. It also released *New York 2* (100x'30), a special blend of strong daily drama's cliff-hangers, combined with the depth, action and wit of a weekly drama.

*Little Mom* (13x'30) is a prime time 13 episodes feminine comedy that reveals the harsh truth of life after having kids, while *Galis 2* (116x'30) is the second season of the teen series; *Malabi Express* (13x'30) is a wild road trip comedy that takes place in Brazil and tells of three friends who fly to an exotic island with no money in their pockets; and *En Terapia 2* is the second season of the internationally known drama series produced in Argentina with **TV Publica**, based on the Israeli format *BeTipul*.

About formats, the distributor highlights *Family Restart* is a docu reality show that gives families who have become estrange a chance to reconnect, and *Can You Face It?* is a lighthearted factual entertainment format, where one person gets a chance to hear for the first time what people really think of them. *The Caravan*, a factual reality series where every week one family comprised of parents and their adult children, embark on a life changing journey. After years of living apart, families will re-unite for a week, and travel together on a caravan in a 24/7 documented Euro trip.



Nadav Palti, CEO



Family Restart



Enigma

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## KESHET: GROUND-BREAKING STORIES

'As we continue to build our brand in Latin America, we have been very focused on scripted program partnerships. We are seeing incredible interest from broadcasters in our high-concept dramas like *Prisoners of War*, the original Israeli series on which the Emmy-winning drama *Homeland* is based. The Latin American reality can adapt this content (thrilling espionage and terror storyline, as well as emotional family storyline) into amazing local stories.'

**Kelly Wright**, sales director at **Keshet International**, continues: 'There is a huge appetite for gritty, complicated dramas, and quirky comedies, which very much suits our programming targets. We are selling TBS hit prank game show, based on an original **Keshet** format, *Deal With It* (local version in Brazil). UK dating reality show, *Girlfri3nds*, in its 2<sup>nd</sup> season on **ITV2**, is another fun show for women 18-49.'

'Latin America continues to grow and produce ground-breaking original ideas, as well as high-quality format adaptations. We are focused on Chile, Brazil and Colombia, but also in Central America, where there is the exciting potential to produce first-class pan-regional content', she says.

At MIPCOM, the company launches the new ground-breaking talent show *Rising Star*. 'If broadcasters have been complaining about the lack of audience interest in fading talent series, we have created a glittering solution. It's extremely



Kelly Wright, sales director

**Mediapro Distribution** (Romania) launches at Mipcom a selection of its new prime-time long running TV series in HD. *Golden Hearts* (160x'60) is a romantic drama series set in 1991, during the beginning of the Balkan war. It tells the story of a radio station amateur, who soon becomes the only link of the city of Dubrovnik with the world.

The company also highlights *Lost Angels* (70x'60), a romantic family series about people who try to fulfill their dreams and live their life without regret in the hope of a better future with their family. Although it is based on a day-to-day reality, is a classic love story that narrates the life of a girl who returns home after working for 4 years abroad, only to find that her son, whom she left in the care of her sister, cannot remember her.



Golden Hearts

that follows the story of Paula, a poor single mother who works as a seamstress in a small manufacture in her native village. Her son Palko was heavily injured during a motocross race, he was hit by a car which ran off the track and broke through the barriers.

Other top titles from the Romanian distributor are the hit romantic series from Slovakia, *Taste Of Love* (109x'60) and the newest sensation in terms of R&E formats, *Restaurant Wants A Boss*, as well new seasons of company's most wanted programs *Lara's Choice* (Croatia - second season) and *A Bet With Life* (Romania - third and fourth season).



Claudia Stavrositu, Head of International sales



Rising Star, new talent show

## CONSTRUIR TV: SOCIAL TRANSFORMATION

With two years on air, **Construir TV** has become a quality TV alternative with workers as protagonists. **Ralph Haiek**, general manager highlights: 'We create a thematic channel that revalues the work culture and shows the social transformation that occurs through daily contribution of workers and industry in general.'

The network, which offers more than 1,200 micro-programs and 35 half-hour series, has grown distribution both local and international; it has also produced many series with "social conscience". The programs are designed for traditional grids, but can be adapted to non-linear formats: it's divided into *micro-programs* and *docu-series* about 4 axes: industry, workers, social and educational training aspect.

**Construir TV** has a reach of 2.5 million households in Argentina, with 70% of own programming, 20% from agreements with local educational TV companies and from Latin America and 10% of acquisitions from USA

and Europe. 'Our house production allows us to deliver content to all media possible. We are in OTT with **DLA** and **Clarovideo** and we are going to be launched in 28 countries on all online platforms with our series *Obra en Juego*', he adds.

At MIPCOM, where the company is participating for the third time, **Construir TV** releases four new series (13x'26): *Soluciones Urbanas*, about the problems of the big cities and the possible solutions; *Trabajo de Campo*, which can be adapted in the international market; *Trabajos que hacen un mundo mejor*, about people that works in ONGs; and *A prueba de ciencia*, about how the new product are test. Through **Inter Medya** (Turkey), these content can also be available in Eastern Europe, China and the Balkans.



Ralph Haiek, general manager at Construir TV



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## PROEXPORT COLOMBIA: HEAVY ATTENDANCE



Maria Claudia Lacouture,  
president, Proexport

'In addition to location and cultural similarities with North America and Europe, Colombia's digital content industry offers a superb combination of creativity, sound technical quality, and cost-effectiveness. That is why we have 22 companies attending MIPCOM in a 134-ft. booth.'

**Maria Claudia Lacouture**, president, **Proexport Colombia**, continues: 'Our presence follows the Colombian government strategy to showcase this sector on the international stage. We have supported this industry since 2009, and in January 2012 the sector was included in Colombia's Ministry of Technologies and Communications' (Mintic) strategy, *Vive Digital*. 'We are creating business opportunities and allowing the companies to learn first-hand about industry trends', she remarks.

**Mintic** and **Proexport** have closed a deal in 2012 for which Colombia participated in 22 international events: 150 companies received support from the office, and 85 buyers were invited to learn about the sector's products and services and ultimately create new business opportunities. 'In 2013 a total of 80 Colombian companies have participated in 6 international trade shows, and 72 foreign buyers from 13 markets have visited the country', adds **Lacouture**.

According to a report by Euromonitor 2012, Colombia is the third economy in Latin America with the largest number of business and engineering graduates. 'According to data from IDC, over the past 5 years the IT market has shown a growth of over 26% while average exports increased 10.1%, according to the WTO. Colombia has multiple development hubs for the sector: cities like Bogota, Medellin, Cali, Barranquilla, and Manizales offer different options in the areas of digital animation, video games, mobile apps, and film', she completes.

## CASTALIA AGREGA VALOR

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

En MIPCOM, destaca las series *Garage Goldy Tasters*, sobre automovilismo, además de documentales de ciencia y tecnología como *Ultimate Survival: Everest*, *Alien Mysteries* y *Balance TV*, de la mano de **EPI**, brazo productor de **Discovery Canadá**. Desde China, los documentales *The legend of Nezha*, *Yoga y China's Mega Projects*. El ejecu-

## ABPITV: FROM AND TOWARDS BRAZIL

**Brazilian TV Producers** (BTVP), the program to promote the independent audiovisual content resulting from a partnership between the **Brazilian Association of Independent TV Producers** (ABPITV) and the Brazilian Trade and Investment Promotion Agency, participates for tenth time with 37 companies at MIPCOM. There will be a strong attendance of children and animation producers at *MIPJunior*, too.

**Marco Altberg**, president of the ABPITV, highlights: 'MIPCOM is the ideal place for the Brazilian producers to have contact with new market trends and make business for coproduction, funding and distribution. BTVP articulates strategic activities in countries such as Germany, Spain and Portugal. There are 8-9 new companies in Cannes that have never attend the show'.

**Rachel do Valle**, executive director, adds: 'We have a clear goal in Cannes that is to establish ourselves as a bridge between Brazilian producers with those of Latin America, to show the mechanisms of production in Brazil and to promote the *Rio Content Market* next February in Rio de Janeiro'. It is considered the most important trade show in Latin America with over 2,000 participants

'This MIPCOM we bring one with the biggest delegation eve, with more professionals and producers. We have planned many activities with Argentina, Catalonia and the UK, a country with which we have a relationship for over three years', she comments.



Marco Altberg, president, and Rachel do Valle, executive director ABPITV



articulates strategic activities in countries such as Germany, Spain and Portugal. There are 8-9 new companies in Cannes that have never attend the show'.



Miguel Torres Bohl, VP

tivo destaca los programas de cocina *Chef set*, *dulces secretos* y *Recuerdo de cocina* y la novela *Taste of Love*, una historia de amor al estilo Romeo y Julieta.

También cinco series de **Museum HD** (del canal francés **PurescreensHD**): *Within the Frame* ('20), que revela los secretos de célebres obras maestras hechas por grandes pintores famosos; *An hour with* (4x'60), con las mejores obras de un pintor célebre de la época; *Masters & Composers* (4x'60), un mágico encuentro entre pintor y compositor de una misma época, nunca antes creada; *Exhibition: Impossible* (4x'60), que crea una exposición temática de arte que no podría existir en el mundo físico; y *PhotoBooth*: (4x'60), donde varios fotógrafos invitan a descubrir sus imágenes instantáneas de momentos que enmarcan nuestras vidas.

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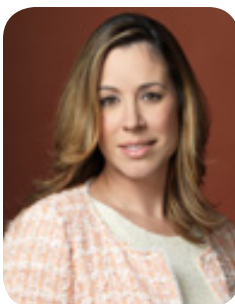
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Taste of Love



## TELEMUNDO: CO-PRODUCTIONS



Karina Etchison, VP Sales, EMEA

**Telemundo Internacional** (USA) offers at MIPCOM its brand-new telenovelas, as well as the top Chilean formats of **TVN**. Heading the slate is *The Lord of the Skies* (74x'60), co-produced with **Caracol TV** (Colombia).

**Karina Etchison**, VP Sales EMEA, remarks: 'Part of the business philosophy of this division is to identify new development ideas to create original content and generate innovative businesses for the different television platforms. *Broken Angel* (120x'60)

arrives at Cannes with the boldness of its characters and the mysteries of its entangled story of revenge and love.'

Other top telenovela are *Labour of Love* (120x'60), a love story between a wealthy woman and a simple laborer based on a Chilean format from **TVN**, and *My Dear Handyman* (120x'60) is a co-production with **Globo**. Both series make their international debut at MIPCOM after premiering on **Telemundo** in USA this summer, following the successful run of *The Return*.

**Telemundo** completes its offer with Chilean series *Better off Single* (100x'60), from **TVN**, and the weekly news analysis show *Effect Naim* ('30) that addresses the main issues in the world today, including interviews with important opinion leaders and a keen knowledge of global trends.

Lastly, on entertainment formats, the distributor highlights the innovative and interactive game show *Letris* from Spanish company **Reset TV**. It is a contest show that combines the intensity and strategy of word games with the excitement and speed of puzzle games



Broken Angel

## BAND: DOCUMENTARIES AND REALITIES



Elisa Ayub, Director of International Contents

**Elisa Ayub**, director of International Contents at **Band Contents Distribution** (Brazil), explains: 'At MIPCOM, our focus is to strengthen even more our relationship with existing customers as well as to attract new partnerships with the most various platforms present on fairs: free TV, pay TV, VOD, and others. We want to establish **Band** as a major reference on international content distribution.'

Heading the slate is *Natália* (23x'15), a series

that follows the journey of a religious girl and daughter of a rigid priest that has her life changed when she is spotted by an important model agency. On entertainment, she highlights the comedy *Panic* (46x'120) and the animation *The Amazing Professor Ambrosius' Mansion* (54x'5).

Also, **Band** introduces the special *Rio Negro* ('86), a documentary that leads the spectator through the Amazon's river sights, reporting the stories of the people who live along the river, revealing their lives, the adventures and imaginary of those Brazilians.

Regarding reality series, **Ayub** recommends *Brazil: the challenges of a Brazil you don't know* (13 x '26), a series that shows colors, festivals,

## MIRAMAX: STRONGER THAN EVER

**Miramax** (USA), a leading worldwide film and television studio, delivers at MIPCOM its acclaimed library of more than 700 motion pictures and new television content. **Joe Patrick**, EVP highlights: 'We are excited to be collaborating with iconic filmmakers on our first TV projects, such as *From Dusk Till Dawn* from Robert Rodriguez at Cannes. All of our titles have performed really well in Latin America. Our library contains so many films that are beloved around the world.'

According to **Patrick**, there is an 'increase' in multiplatform distribution and consumption in Latin America and globally. He states: 'Consumers are eager for more opportunities to watch the content they love when, where, and how they want to, and platforms are developing and expanding to meet that demand.'

**Miramax** licenses its titles globally through strategic partnerships with **Lionsgate**, **Netflix**, **Facebook**, **Hulu** and **StudioCanal**, among others. Collectively, this incredible library has received over 280 Academy Award nominations and 68 Oscars, including four Best Picture Awards. 'High quality content is always in demand and we remain focused on making our content available to a global audience through diverse platforms', he says.

Some of the best-kept secret jewels in the **Miramax** film library are *Like Water for Chocolate*, *City of God*, and *Cop Land*. 'Those films are some of the movies that people perhaps don't immediately think of, but the company has so many jewels in the library that it's very difficult to choose some of them to highlight', completes **Patrick**.



Joe Patrick, SVP, North & South America



City of God

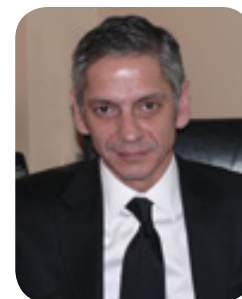


Brazil the Challenges of a Brazil you don't know

regional challenges and unique histories from the most remote corners of the country, *The Team* (26x'45), *Police Operation* (28x'26 1st season/13x'45 2nd to 5th season) and *Homicide Division* (13x'26).

Lastly are the series *Way Beyond Fear* (4x'30) and the comedy *Let's Laugh* (7x'15), an humorous series that shows how a comedy can be fun without being appellative or exaggerated.

## ITV: FROM TURKEY WITH LOVE



Can Okan, president & CEO

'In the course of our first ten years, our basic market structure remained more or less the same. But as global developments picked up speed and gained on depth, we found ourselves operating both in-bound and outbound. In 2001, we cover Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States'.

**Can Okan**, president & CEO, describes the company's momentum and adds: 'The nature of the content we provide also radically changed: telenovelas "Made in Turkey", TV series, and to

a lesser extent, Turkish feature films, started to draw broad interest from all markets as well as the Middle East and North Africa.'

'We are now aiming to gain foothold in Asia, Western Europe, as well as Americas and, especially, in South America. In 2013 we celebrate the 21st anniversary, and we bring to Cannes new product like the high-end series *Black Rose*, the story of two brothers in war for their father inheritance and the leadership of the family'.

Another highlight at MIPCOM is *20 Minutes*, produced by **Ay Yapim**, which narrates the story of a family who lost everything they achieved after years of work in just 20 minutes.

Based on the novel Fatig-Harbiye, the series *In Between* represents life and love with all its contradictions and conflicts. The drama narrates the story of a young girl from the suburbs



20 Minutes

who is stuck between a conventional and a modern life will. Lastly, the company highlights series *The Family* and *Prisoners of Love*. 'We are looking for co-production opportunities and interacting with companies from France and Spain, for example. We would like to see projects with Latin America, where we see potential on scripted formats', concludes **Okan**.

## SONY: THE BLACKLIST

**Sony Pictures Television** (USA) launches at MIPCOM the brand-new drama series *The Blacklist* (13x'60) that has just premiered on **NBC**, about a wanted criminal that mysteriously turns himself into prison and offers to give up everyone he has ever worked with.

Hollywood studio's slate includes the dramas *Rake* (13x'60), the medical show *The Night Shift* (8x'60), the comedy *Bad Teacher* (13x'30), and two dramas produced in Latin America: *Metastasis* (62x'60) — *Breaking Bad* adaptation — and *El Mariachi* (70x'60), based on the film of the same name.

## ARTE: HD DOCS

**ARTE Sales** (France) highlights in Cannes the documentaries *Bardot, the misunderstood* ('52), about Brigitte Bardot life and *Ellis Island, a history of the American dream* ('52), about the emigration to NY. Lastly, the documentary series *Wind Quests* (6x'52), about the winds of the entire world, *Budding Stars* (7x'26), about the most famous dance school in the world, and the children series *Geolino* (10x'13), aimed at boys and girls aged 8 to 14 years.

## MEDIALAND: 18 NEW SERIES

The independent producer **Medialand** (Brazil) arrives to MIPCOM with 18 brand-new series, including factual, game shows, fiction, documentaries and cook shows, among others productions.

**Beto Ribeiro**, director at **Medialand**, says: 'We develop several productions with **Record**, **Globo**, **Turner**, **HBO**, **BBC**, **National Geogra-**

**phic**, **Discovery**, **Viacom** and **A+E** with strong repercussions in local market and international expansion. We have businesses in Latin America, Korea, UAE, Portugal, Spain, Ukraine, Finland, among others. We assist regularly to MIPCOM, looking to expand our international action map'.

Heading the slate are the series *Brasil: Os Desafios de Um País que Você não Conhece* (26x'26), a co production with **Turner/TruTV**, and the reality *Os Hermanos Perdidos no Brasil* (12x'26), which will be release at **BBC HD** in October.

'There are many new police series, like *Operação Policial* (200x'45), airing at **NatGeo**, *Socorro Imediato* (15x'47), *Investigação Criminal* (20x'47) and *DH - Divisão de Homicídios* (8x'45)', he comments. Other top series is *Os C&D* (13x'30), a series that shows a family of fiction living real life.



Os C&D making of



Muito Além do Medo

**Medialand** introduces two comedies produced for **TBS/Turner**: *Os Amargos* (13x'41) and *Eu Odeio Meu Chefe* (26x'15). Co-produced with **Discovery Home & Health**, *Especiais Médicos* ('42 + 8x'22) address various diseases, always focusing on new technologies arriving to help in healing treatments. Lastly, it presents the series *Guia Prático da Plástica* (10x'15), *Construindo um Brasil melhor* (10x'3), *Muito Além do Medo* (4x'30), *Em Off* (10x'5), *Força de Elite* (4x'45) and *Casting* (4x'30).



## EUROPE: TOP IMPORTED DRAMA TITLES GAIN AS OTHERS FADE

With 100 titles, 21 territories and 119 broadcasters profiled, “Top 100 Imported Drama Titles in Europe” report from **Essential Television Statistics** (ETS), **Madigan Cluff** and **Digital TV Research** determined that Europe’s three most valuable imported drama series in 2012 were *NCIS*, *CSI* and *CSI Miami*, all of them from **CBS**.

The value is calculated from advertising revenues received when screening these programs – and/or a proportion of funding to public broadcasters. *NCIS* led the pack by generating USD 205 million. The three *CSI* franchises appear in the top 10. Only one of the top 10 titles (*Sturm der Liebe*, **Global Screen**)

originated from outside the US.

**Michael Cluff**, co-author of the report, explained: ‘Although the revenues delivered by imported drama (covering 1,677 titles) fell significantly in 2012 compared to 2011, the revenues of the top 20 titles rose by 7.5% to USD 2,152 million. With overall revenues to free-to-air channels falling, this suggests that the major dramas have pulled their weight, driving advertising and other revenue to prime slots on the major channels.’

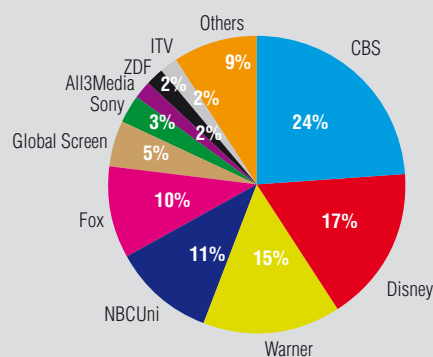
**Jonathan Bailey**, co-author of the report, added: ‘Only 23% of hours screened for the



*NCIS*, the most valuable drama series in Europe by USD 205 million

top 100 titles appeared in primetime in 2012 (17,076 hours from 75,349 in total), although these titles contributed 63% of the total value which is up from a 59% share in 2008’.

### TOP 100 IMPORTED DRAMA SERIES VALUE CREATED BY DISTRIBUTOR (2012)



Source: Essential Television Statistics, Madigan Cluff, Digital TV Research

### BREAKING BAD ENTERS THE GUINNESS BOOK OF WORLD RECORDS

AMC’s hit *Breaking Bad* entered in Guinness Book of World Records as the “Highest-Rated TV Series”, after receiving the best qualification in the specializes magazine *MetaCritic*. com. The fifth and last season starred by Bryan Cranston and Aaron Paul, finished on September 29 and obtained 22 over 22 positive qualifications, the most impressive in the series history.



*Breaking Bad*

### CBS: *UNDER THE DOME*, A LOCAL AND INTERNATIONAL SUCCESS

*Under the Dome* was not only the most-watched series in the US this summer, but also scored impressive ratings around the world. The first season finale was broadcast on September 16 on **CBS Television Network**, and it has already been renewed for a second season for broadcast in summer 2014.

In the US, the serialized drama from **Steven Spielberg’s Amblin Television**, based on **Stephen King’s** bestselling novel of the same name, has averaged 14.85 million viewers, 3.9/11 in adults 18-49 and 5.2/13 in adults 25-54, according to **Nielsen**. It ranked as the most-watched show of the summer across broadcast and cable, and is also the #1 broadcast series in adults 25-54 and adults 18-49. **Nielsen** estimated that 53.4 million viewers watched all or part of *Under the Dome* this summer.

The series, licensed in over 200 territories by **CBS Studios International** (CBSSI), it also showed great numbers internationally.

In Australia, was the highest-rated US drama this year on **Network Ten** across key demos (OZTAM); on Canada’s **Global** it has been the #1 series



*Under the Dome*

of the country (CAD/ITVR); in Spain, it had the best international series premiere in **Antena 3** channel history and the best international series debut on Spanish free TV in 3 years.

In UK it has been the #1 series on **Channel 5** (CAD/ITVR); in Germany’s **ProSieben** delivered the channel’s most successful premiere in its time period since 2000; in Austria it was the most-watched U.S. series debut on **ORF eins** since 2007 (CEETV); in New Zealand, **Prime** ranked as the channel’s fourth-highest-rated program of the year; and in Italy it has ranked third among all series on Rai2 since its debut (CAD/ITVR).





# Girl Power!



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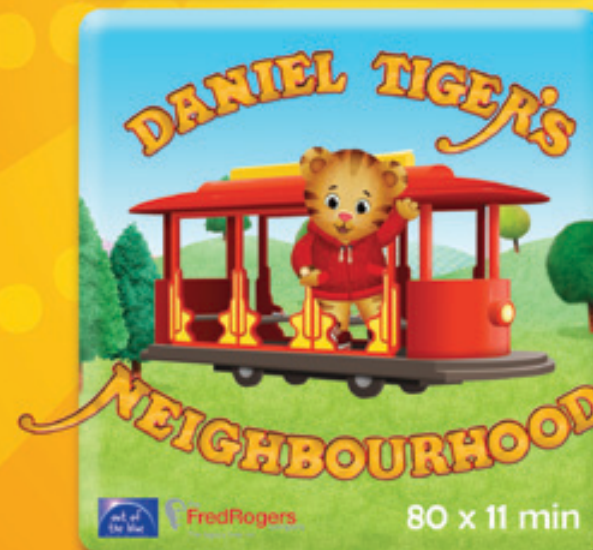
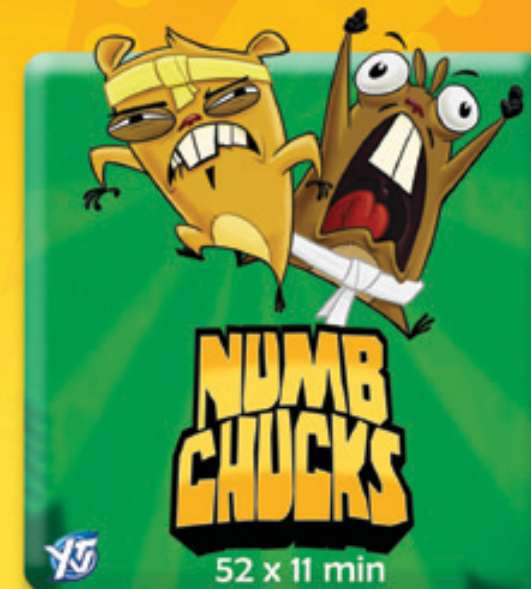
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# Kids & Teens

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MIPCOM & MIPJunior 2013 - SPECIAL ISSUE



## OUR KIDS & TEENS ARE GROWING

For the second time at MipJunior and Mipcom, and for the fourth time all in all, we provide this special supplement focused on kids & teens programming. We are pleased because this special issue is growing market by market, both in advertisers, buyer interviews and high-end market information.

The kids & teens segment is not just one among others. During the recent years, it has taken a strategic role within the content industry, as it is the best one to develop the 360° concept that market needs to make good revenues come. And considering the new multiple-screen era and the digital platforms, it is a pillar for content companies to make them be present everywhere.

Through this special issue, we provide interviews to content buyers and producers of broadcasters, kids & teens pay TV channels, digital platforms and toy companies. And we also include a special report telling the latest trends about these segments... which are they?

Everybody wants to handle own content, to manage better windows, margins and segments. So, a new kids & teen market is rising, with a lot of more fresh content owners and a crossed commercial chain, with business deals in many directions. We expect you find this issue interesting.


*Nicolás Smirnoff/Director*




### MIPJUNIOR 2013: MAIN SCHEDULED EVENTS

EVENT	DATE & TIME	PLACE
NEW CONTENT DEAL-MAKING: GET THE MOST OF YOUR VOD RIGHTS	SATURDAY 5, 10.10AM	CONFERENCE ROOM
SCHEDULE WATCH: WHAT DO BUYERS WANT?	SATURDAY 5, 11AM	CONFERENCE ROOM
MIPJUNIOR NETWORKING LUNCH (WITH TURNER BROADCASTING)	SATURDAY 5, 1PM	MAJESTIC HOTEL
DISCOVER THE BEST OF ARGENTINE CONTENT FOR KIDS (INCAA)	SATURDAY 5, 5PM	CONFERENCE ROOM
MIPJUNIOR OPENING PARTY (INCAA)	SATURDAY 5, 7PM	CARLTON BEACH
IP WITHOUT BORDERS: THINK OUTSIDE THE BOX	SUNDAY 6, 9AM	CONFERENCE ROOM
DISCOVER A NEW CROP OF INNOVATIVE CHILDREN'S CONTENT (TELEFILM & CMF)	SUNDAY 6, 12PM	CONFERENCE ROOM
EDUTAINMENT TODAY: DISRUPTING EDUCATION FOR GENERATION C	SUNDAY 6, 3.15PM	CONFERENCE ROOM




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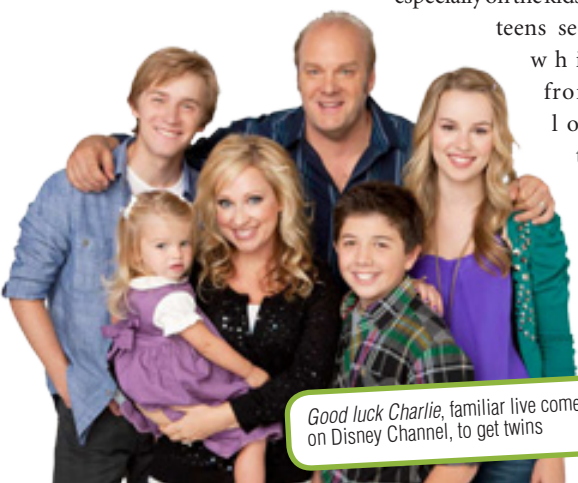


# WHERE IS THE KIDS & TEENS BUSINESS GOING?

Content business is changing fast. It is evolving from one screen to the multiple-screen era, where broadcasters drive groups of free, pay TV channels, digital platforms. And with new options as Video on Demand, catch up, Internet, **YouTube**, etc., the concept of 'TV channels' is mutating to 'Franchise management', as **Pier Luigi Gazzolo**, SVP contents of **Viacom (MTV & Nick)** had already told PRENSARIO two years ago. The content players need strong brands to skip from one platform to another, from TV to live shows. And to take good decisions each to perform well.

If this happens in all kinds of contents, it does especially on the kids and

teens sector, which from a long time

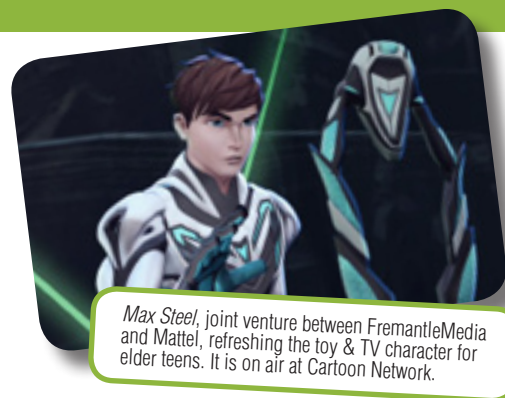


Good luck Charlie, familiar live comedy on Disney Channel, to get twins

is pushed by the industry due to its 360° power. *Second Screen*, licensing, merchandising, etc. In many markets, television only pays the costs of big projects, so with ancillary businesses the producers make the revenues. It is so simple like this – TV content industry must devote itself on extra developments.

How do the broadcasters and top pay TV channels make the difference in this new stage living with the new digital platforms? Everybody agrees that content will continue being the king. **Carlos Biern**, president of Spanish animation entity **DIBOOS** (Spain is the third largest animation market in Europe), explains: 'There is an increasing use of video, applications and games, thanks to new digital devices worldwide. The whole market is in the hands of the content creator and his long-term branding work with the best distribution.'

So in the kids & teens segment, we have not only the TV producers, but also the online titans, toy, advertising, licensing, merchandising companies, looking for own original content to handle. They know that with fresh own products, they post themselves in the market, they drive the ecosystem with much better margins and they decide what and when happens. **Biern** adds: 'In a free world in terms of Internet content, most of the work



Max Steel, joint venture between FremantleMedia and Mattel, refreshing the toy & TV character for elder teens. It is on air at Cartoon Network.

is in finding great partners and international brands. The power of **Google**, **Apple**, **Amazon** and the major IPTV operators is the new animation engine.'

And he completes: 'The territoriality of media rights and also licensing will begin to disappear soon, and the link between the audience and the creators through digital media marketing will be vital. The possibilities of animation content are one of the greatest strengths of IPTV environment because our tools are now always digital and interactive, and especially because the audience and is already native in this area.'

If **Hasbro**, **Mattel** and the other toy manufacturers want to have a successful product, they prefer to make alliances with the producers to participate in the production process of new projects from the beginning, to

have revenues every step of the commercial chain, better margins in their core products and also to optimize times to market, as to have the toys ready just in the moment a hit arises.

Is it possible a kids & teens market where all the players of the commercial chain handle their own products? It is difficult to imagine with the current business structures, where there are just certain big brands managing large groups of producers and below them, there are many levels of licensing players, the most of them with commodity businesses. But undoubtedly, the content market goes to 'Franchise Management', and there to drive your own destiny is essential.

Perhaps, it may be a multiple-lineal ecosystem, where there are much more product owners—large, medium and small ones—and they deal each other generating two way (win win) relationships, where both sides get what they don't have. The global players receive 360°



GI Joe Renegades, original TV series of Hasbro based on its toy lines. The company has made a joint venture with Discovery creating a new TV channel

es nativa en ese segmento.'

Si **Hasbro**, **Mattel** y las otras jugueteras quieren tener un producto exitoso, buscan aliarse con las productoras para participar desde el principio del proceso en nuevos proyectos, para contar con ganancias en cada medio de aprovechamiento, mejores márgenes en sus productos core, y también optimizar los tiempos de mercado, como tener los juguetes listos en el momento en que surge la demanda.

¿Es posible un mercado kids & teens donde cada player de la cadena comercial tenga sus productos propios? Es difícil imaginarlo con los conceptos actuales, donde hay pocas marcas fuertes que tienen cautivos a grupos de productores y a ellos les siguen varias capas de licenciarios, donde las intermediarias a las finas son commodities. Pero sin dudas el mercado de contenidos tiende hacia el



Nickelodeon is including all live series in its evening - night prime time, as *Full House* (picture) and event adult series as *Friends*

capillary approach to the markets, and the local ones take global exposure.

The live shows are a good example of the new times, where the players in charge go away from the commodities and generate value. The live shows are not easy to do—you need local structure, talents, last mile dedication—but they are a great source of fresh ancillary businesses. That's why in the past just very specific global players drive them from time to time, and now many local actors are appearing with very good proposals and permanent developments. They use live shows as a good strategy to post them locally and globally.

The 'Franchise Management' is much more than driving the different media one after the other. It obliges the holder to keep the brand warm on time, to develop new products, characters, to replace the first ones, to develop new sources of business, to reach new kinds of audiences. Today for instance, one of the top advantages of the teen products is how they take the kids audiences, especially on the female



Bondiband, fresh TV series created in Latin America by Ledafilms and Exim, strong local player in licensing, now producing contents

side. The kids are maturing faster than in the past, and the teen brands can take them earlier.

So, winds of changes are coming, times with brand-new opportunities for the kids & teens sectors. We must pay attention and go forward, above all.

*Nicolas Smirnoff*

## ¿A DÓNDE VA EL NEGOCIO DE CONTENIDOS KIDS & TEENS?

El mercado de contenidos está cambiando rápido. Pasa de la tradicional monopantalla a la era multipantalla, donde los broadcasters manejan grupos de canales abiertos, de cable y plataformas digitales. Y con los servicios de Video On demand, catch up, Internet, **YouTube**, etc., se pasa de la noción de canales de TV a 'manejo de franquicias', como le decía a PRENSARIO hace ya dos **Pier Luigi Gazzolo**, SVP contents de **Viacom (MTV & Nick)**. Hay que tener marcas fuertes para que se aprovechen en todo tipo de plataformas y medios, desde la TV a los shows en vivo. Y administrarlas para que lo hagan bien.

Si esto pasa en todo tipo de contenidos, más en los de niños y adolescentes, que hace tiempo vienen siendo muy bien considerados por el mercado por ser los que más permiten el aprovechamiento 360: second screen, licensing, merchandising, etc.

En muchos mercados se dice que la televisión sólo paga los costos de producción de un proyecto de envergadura, mientras con lo anexo se obtiene la ganancia. Así de simple, hay que dedicarse a pleno a lo adicional.

¿Que están haciendo los canales abiertos y los más conocidos canales de cable para prevalecer en esta nueva era de gran competencia con los nuevos medios? Todos coinciden en que el contenido seguirá mandando. **Carlos Biern**, presidente de la entidad **DIBOOS**, explica: 'Hay un crecimiento en el uso de video, apps y juegos gracias a los nuevos aparatos. Todo el mercado está en manos de los creadores de contenidos y su trabajo a largo plazo para crear marcas que tengan la mejor distribución.'

Entonces en el segmento kids & teens, hoy tenemos no sólo a las productoras de TV, sino

también a los titanes online, las jugueteras, agencias de publicidad, agentes de licensing/merchandising, buscando disponer de contenido propio original que le permita posicionarse, manejar el ecosistema con márgenes y dictando las reglas de juego. **Biern**: 'En un mundo libre en terminos de contenido en Internet, el principal trabajo es encontrar grandes partners y marcas internacional. El poder de **Google**, **Apple**, **Amazon** y los operadores majors de IPTV es el nuevo motor de la animación.'

Y completa con un concepto: 'La territorialidad de los derechos y las licencias comenzará a desaparecer pronto, y la conexión entre la audiencia y el creador será vital. Las posibilidades del contenido animado es una de las grandes fortalezas de TV IP porque nuestras herramientas son digitales e interactivas, y especialmente por que la audiencia

'manejo de franquicias', y en ello ser propietario del propio destino es clave.

Tal vez puede darse un ecosistema multilateral, donde haya muchos más propietarios de productos—grandes, medianos y pequeños—y negocien entre sí armando relaciones doble vía donde ambas partes reciban lo que no tienen. Los globales llegada a capilar 360 en los mercados locales y los players locales acuerdos de exposición global, y así...

Los shows en vivo son una muestra de los nuevos tiempos, donde los players que los hacen se escapan de los commodities y generan valor. No cualquiera los puede hacer—se necesita estructura, talentos, dedicación de última milla, etc.—pero son una oportunidad para disparar vetas de negocio extras. Por eso antes sólo había players muy puntuales haciéndolos, y hoy en las

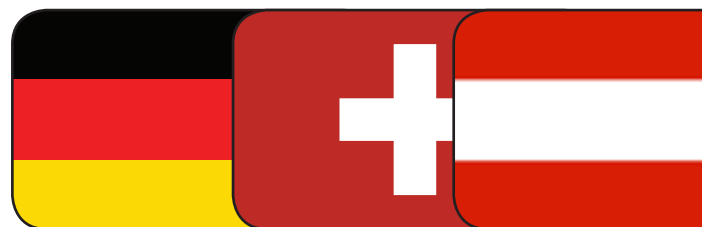
distintas regiones del planeta se van sumando especialistas locales que los usan como herramienta estratégica para posicionarse.

El 'manejo de franquicias' va mucho más allá de gerenciar los distintos medios. Significa mantener una marca caliente en el tiempo, generar nuevos productos que renueven los anteriores, desarrollar nuevas vetas no imaginadas, extender la marca a nuevas audiencias que no eran core, etc. Hoy por ejemplo una de las ventajas del producto teen es que está tomando a las niñas chicas también, de 5 años por caso, por cómo están quemando etapas más rápido los niños hoy.

Así que bueno, se vienen vientos con muchos cambios, tiempos de nuevas oportunidades para el segmento kids & teens. A estar muy atentos y avanzar, primero que nada.

*Nicolás Smirnoff*





## DISNEY GERMANY: NEW FREE TV CHANNEL IN JANUARY 2014



Lars Wagner, general manager Disney Channels Germany

Disney Germany announced last April that in January 2014 a new **Disney Channel** will air on German free TV. For the first time in the country, millions of kids and their families will have 24-hours-a-day, free-of-charge access to the world of **Disney**. The company will continue to operate **Disney Cinemagic**, **Disney Junior** and **Disney XD** through PayTV.

The free-to-air channel will broadcast on the same frequency as today's station, **DAS VIERTE**. **Disney** purchased the channel in December 2012 following all supervisory authorities' approvals. **DASVIERTE** will continue to broadcast largely unchanged until the launch of Disney Channel in 2014 at which point the name will be dropped.

Developed as a family station, it will primarily draw on **The Walt Disney Company's** top-quality, well-known animated and live action TV shows and selected movies and it will reach all the members of a family in the course of each day: focusing on children during the day and the rest of the family during primetime with focus on women.

The new channel is to be run by **Lars Wagner**, general manager **Disney Channels Germany**, who explains to PRENSARIO: 'A free-to-air Disney Channel will really increase the range of high-quality family television programming available to viewers across the country. As a gateway to all things Disney, more families across the country will be able to engage with Disney's broad range of entertainment experiences than ever before'.

**Disney Channel's** programming for kids and families reflects Disney's core values and themes (storytelling, humor and "special, fun entertainment with heart"). As the launch nears, the company will announce specifics on the programming line-up to be carried on the channel that will include select live action programming from other third parties along with local TV productions.

The new network, like the existing channel, will be advertising supported. 'On channels with advertising, we work closely with all of its advertisers to ensure campaigns are age appropriate and meet or exceed all local regulatory guidelines', adds **Wagner**.

### PRIME TIME SERIES

*Cedar Cove* is the new series with **Andie**



*Switched at Birth* is the new prime time series from ABC Family



*The Muppet Show* is the legendary comedy from Jim Henson that returns to free TV

**MacDowell**, which premiered in July at **Hallmark Channel US** with 3.8 million viewers, while *Switched at Birth* is a production from **ABC Family** in USA and *The Muppet Show* is the legendary comedy from **Jim Henson** that returns after a long absence on Free TV.

**Ralf Gerhardt**, executive programming director & deputy general manager, **Disney Channel GSA**, adds: 'The new programming slate of our free TV channel is taking shape. Both series, *Cedar Cove* and *Switched at Birth* are good examples of our new and wide program concept: to reach an adult/female target in our prime time'.



*Cedar Cove*, new series from Hallmark to be premier on Disney Channel Germany

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## GULLI, FRANCE: THE ULTIMATE TV REFERENCE FOR CHILDREN



Caroline Cochaux, Head of programming, Kids & Family Channels Lagardère Active

Launched in 2015 in partnership with **Lagardère Active** and **France Télévisions**, **Gulli** is the only kids' channel available in French free DTT platform with an average share of 1.5%. **Caroline Cochaux**, Head of programming, Kids & Family Channels **Lagardère Active**, explains to PRENSARIO: 'We say our target is 4 to 14, but as Gulli is the only one that can provide programs for children, we reach viewers younger than that, too'.

She continues: 'Any kid can watch our programs at any time without watching something inappropriate. There are other channels that may air kids' programs, but they don't have this ability to reach such a broad target. **Gulli** is well known among all the children in France —when asked what is the French free TV channel for children, 95% will say **Gulli** immediately. Six millions viewers watch Gulli each day: is the #1 TV station on children 4-10 in the day time and 54 % audience share on children 4-10 years old in after school'.

### PROGRAMMING

'We broadcast all kinds of programs: main kind is animation (60

hours per week including 35 hours French animation) but also live action series, movies, TV movies, documentary, entertainment shows, and TV games. **Gérald-Brice Viret**, **Gulli** CEO and I, wish to comfort **Gulli** as the ultimate TV reference for children. As for, we are looking for major brands'.

'We have some programming blocks. The first is the preschool block called it *GulliDoo*. It talks to children from 3 to 7. It's on early in the day, at the right time for young children to watch TV. The second block we have is *Code Aventure*, a special destination for boys 8 to 12, but we don't exclude girls. It has the big brands: *Power Rangers Megaforce*, *Beyblade Shogun Steel*, *Transformers Prime*, *The Legends of Chima*, *Max Steel*'.

'We started an event last year, called *Girl Power*, and it worked so well that we decided that for this season we would offer to our little girls a block with some special programs for them. Inside it you can find some *Barbie* programs, *Atomic Betty*, *Monster High*, *Littlest Pet Shop* and the French co-production *Rosie*', remarks the executive.

'We have decided this year to put back some animation at lunchtime. This is a major move on our channel. At lunchtime we used to have some programs for the whole family, so that the parents could watch TV with their children. We have decided that the children are watching TV on their own'.

'Another block is called *Gulligood* and we say it's the best of. It's a mix of animation and live action. We have *Pokemon* exclusivity free TV on all 18 seasons for **Gulli**, which is incredible. *Inazuma Eleven*, which works very well. We have launched *PAC-MAN*, *Monster Buster Club*, which is a French series by **Marathon**, and we've got *Victorious*, *iCarly* and *Which is Witch?*'.

'The further you go in the evening, the older our audience becomes. From 6:30 p.m. to 8:30 p.m. there's games, there's live action such as *The Parent*, a Canadian programs, all those programs especially for teens and family', comments **Cochaux**.

Regarding original production, the execu-



Gulli co-produced *Xiaolin Chronicles* with Genao

tive says that the channel is 'open' and comments: 'We want producers to give us some proposals. We want brands that have been famous already from books, movies, comics, anything. We want the producers to go for it. Any big brands, we'll be here to listen'.

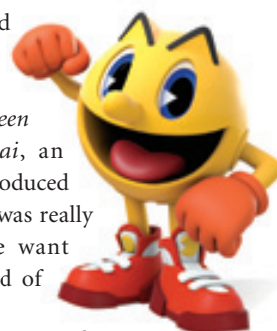
*Xiaolin Chronicles* for example is really big. 'The fact that we co-produce *Xiaolin Chronicles* with **Genao** is important for us. The series could "look likes" **Gulli** and suit to the children and families. Our team was very involved in the production and in the stories and in the editorial. If we work week after week on a program, we love it even more', she says.

This year there are more hosts on the channel. 'Benjamin Castaldi who is a very famous host from **TF1**, will join us and he will host an incredible game that happens to be set in Tahiti. It's a family quest'.

### DIGITAL

**Gulli** is also a referent brand for children and families through new media too. 'The website **Gulli.fr** is #1; more than 8 million videos are watched monthly on *Gulli Replay*; more than 1 million downloads for the free app **Gulli**. We launched a tablet for children and the whole family, then a mobile phone with complete parental control for a total security'.

**Cochaux** completes: 'Children are digital natives, and it's very important for us to be with them also on new media and to develop our brand and properties on them. We launched this year a *second screen* app about *Redakai*, an animated series coproduced with **Marathon**. It was really successful and we want to develop this kind of operation'.



PAC-MAN

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Benjamin Castaldi is a new host at Gulli and presents a game from Tahiti



## CLANTV, ESPAÑA: 'EL CONSUMO CAMBIA Y ROMPE ESTÁNDARES'

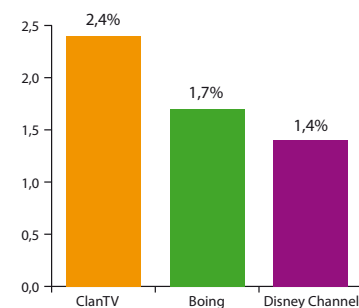


Yago Fandiño, Responsable de Programas Infantiles, RTVE/Clan TV

ClanTV es la plataforma infantil de **Radio-televisión Español** (RTVE) más exitosa de España con un liderazgo absoluto en el segmento infantil. Entre enero y agosto de 2013, tiene un 2.4% de market share, lo que lo posiciona primero en el target +4, por delante de **Boing** (joint venture **Mediaset-Turner**) con 1.7% y **Disney Channel** con 1.4%, pero además es el tercer canal temático más visto de España.

**Yago Fandiño**, responsable de Programas Infantiles y a cargo de los desarrollos interactivos de RTVE y ClanTV, destaca a **PRENSARIO**: 'No solamente somos el broadcaster infantil más importante de España, sino también un referente en el mercado digital: tenemos la web para niños más visitada de España con 2.5 millones de usuarios por mes (98% desde España, 2% internacional), y una clara estrategia de desarrollos de aplicaciones para Smart

**ESPAÑA: MARKET SHARE EN LOS PRINCIPALES CANALES INFANTILES +4 (ENERO-AGOSTO 2013).**



Fuente: Sofres

TV, móvil y TV híbrida (HbbTV).

En cuanto a la competencia, dice: 'Es un mercado complejo para las majors por que, a diferencia de nosotros que sólo tenemos una preocupación (la audiencia), ellos manejan más intereses (consumer products, etc.). Además, **ClanTV** apunta a un target multifacético: desde preescolares hasta infantiles de hasta 12 años, por lo que los desafíos como programador son más grandes'.

Si bien actualmente el porcentaje de producción enlatada es mayor, el canal apuesta a incrementar las horas de contenido propio y coproducciones. Explica **Fandiño**: 'Tenemos el clásico *Los Lunis*, además de *Desafío Champions Sendokai*, una serie de acción en 3D de mucha calidad y con un poderoso guión de aventuras espaciales producida junto a **Kotoc** de Barcelona, y distribuida internacionalmente por **Nottingham Forest**. Hay también tres producciones propias y dos proyectos de coproducción en marcha'.

Entre los principales productos enlatados están *Peppa Pig*, una serie de **eOne Entertainment** que tiene 10 millones de videos vistos por mes. 'En medios interactivos —sobre todo aplicaciones móviles— ha tenido resultados más rápidos que en televisión.

'Asimismo, lanzamos la campaña *Let's Clan* para fomentar que los niños vean contenido en idioma original y fomentar el uso del dual. Desde otoño tendremos un bloque de 30 minutos solo en inglés con *Peter & Jack*, *Pocoyo*, entre otras propiedades'.

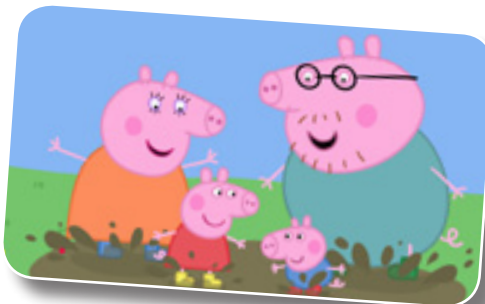
### NEGOCIOS ANCILIARES

Según el ejecutivo es 'clave' considerarlos desde el inicio del proyecto. 'Nos enfrentamos a un cambio de paradigma en el consumo de medios. Y eso rompe estándares establecidos. Para los niños no ha diferenciación de plataformas: sino multiplicidad de pantallas que utilizan de acuerdo al tiempo y tipo de contenido que buscan. Como broadcasters debemos disponibilizar esos contenidos en la mayor cantidad de vehículos'.

Y continúa: 'Para el adulto la tecnología es una barrera, pero para un niño todo lo que lo



*Desafío Champions Sendokai*, serie de acción 3D coproducida con Kotoc de España



*Peppa Pig* es una serie de eOne que ha sido un éxito más rápidamente en medios interactivos que en televisión, con 10 millones de videos por mes

rodea es nuevo y no tiene prejuicios a la hora de aprender: hay en ellos naturalidad en el proceso de aprehensión de nuevas formas de ver contenido. Entonces, las estrategias de desarrollo de contenido multiplataforma desde el comienzo del proyecto marcan la diferencia. Sin embargo, no todas las propiedades requieren todos los desarrollos. Sino los que correspondan a ese tipo de programa'.

En relación a la TV híbrida, comenta: 'Se ha pasado de un zapping vertical (de canal a canal) a un zapping horizontal (contenidos dentro del mismo canal). Un niño viendo su serie favorita en el Smart TV puede consumir al mismo tiempo contenido secundario, videojuegos e interactuar con televidentes, etc. sin ir a otro canal, lo que nos asegura que sigue ligado a **ClanTV**. Hoy los canales han perdido el monopolio de la audiencia/señal. El único monopolio es el valor de la marca y los valores que defiende'.

Finalmente, el ejecutivo destaca que entre los próximos, **ClanTV** lanzará en partnership con **Cefa** la segunda tableta **Clan** para niños tras el éxito alcanzado las pasadas navidades. 'Los juego para mobile son una gran tendencia, y hacia allí vamos. Para eso debemos estar atento a las tendencias, escuchar mucho a la audiencia y ser humildes en los proyectos que emprendemos, sobre todo en un contexto de crisis y falta de recursos', completa.



**3D CGI HD ANIMATION**  
**52 x 26' Episodes**

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## TOON GOGGLES: MULTILANGUAGE INITIATIVE



Brendan Pollitz, Creative Director



'Toon Goggles started as a simple idea of utilizing the Internet to bring professionally produced children's content through mobile devices without being hampered by the constraints of broadcast/cable television. Today we have grown into a mass media tool to reach both kids and parents, attracting significant platform adoption and promotion from the top consumer electronics companies throughout the world.'

Brendan Pollitz, Creative Director describes to PRENSARIO the moment of the leading kids SVOD platform, and he adds: 'Over the last decade, the USA has seen the rise of the Spanish-speaking consumer. Now the #1 network in USA is **Univision**. We feel that countries like Spain, Costa Rica, Argentina, Brazil, Chile, Mexico, and even Colombia are recognizing the American market as the premier ground to establish lasting brands that evoke emotions of childhood nostalgia and cement global recognition.'

'Our next phase for rights holders is our *Multilanguage Initiative*. We want to have the American cousins come home from grandma's house overseas and share their new favorite programs with all their friends in the USA by utilizing **Toon Goggles** as the engagement and sharing tool.'

'*Generation Z* (born after 2000) has no knowledge of the world without cell phones and the Internet. As they grow into the new consumer class it will be affected by technology more than any previous generation. Digital media is evolving towards a state of higher convenience and accessibility, as well as dramatically lower cost. Smart devices (TV, watches, refrigerators, laundry machines) are all converging on a connected home and connected life. New generations will expect On-Demand everything.'

'**Toon Goggles** has seen how parents prefer an ad-supported opt out subscription model over everything else. It's one of the fundamental reasons why **Hulu/Hulu+** works and the major media conglomerates can't seem

to find a better alternative. There is a strong demand for Chinese and Spanish language content throughout North America, and we are working tirelessly on these trends.'

The company is doing gaming, classroom environments, dynamic advertising, intelligent decision algorithms and 3D printing. Pollitz completes: 'We are on track to be the first and finest On-Demand brand for children designed to meet their needs in a 24/7 world that demands their attention more than ever before.'



*Football Stories* (BRB) and *Puppy in my pocket* (Mondo TV) are two of the biggest shows available on Toon Goggles

## JAKKS PACIFIC: ICONIC ENTERTAINMENT PROPERTIES



Stephen Berman, CEO at JAKKS Pacific

JAKKS Pacific is a leading designer and marketer of toys and consumer products with a wide range of products that feature popular brands and children's toy licenses from trademarks including **Nickelodeon**, **Warner Bros.**, **Ultimate Fighting Championship**, **Hello Kitty**, **Graco** and **Cabbage Patch Kids**.

Its diverse portfolio includes action figures, electronics, dolls, dress-up, role-play, kids furniture, vehicles, plush, and many more sold under various proprietary brands.

Stephen Berman, CEO, explains to PRENSARIO: 'Companies like **Mattel**, **Hasbro** and **Lego** are some of our competitors. What make us different is a value-driven and strategic pricing for our diverse toy portfolio of licensed and proprietary brands in addition to our wider product offerings. Top properties we manage include *Disney Fairies* and *Disney Princess* and *Smurfs* apart from *The Man of Steel*.'

'We have developed strong product lines inspired by iconic entertainment properties. *El Chavo* is one of the latest additions as we realized there was an opportunity to introduce a Spanish-language property that has an enormous fan base. The product line just hit store shelves and we are excited to see how fans embrace it', he adds.

Continues Berman: 'Our growth strategy is unique and built upon a concentrated effort to spread earnings across all four quarters. We have expanded and "counter-seasonalized" our product lines, adding new retail outlets and leveraging our product development and merchandising expertise on products with staying power.'

For the future, the executive describes: 'Together with **NantWorks** we formed *DreamPlay Toys*, a joint venture company to develop, market and sell toys and related consumer products incorporating their proprietary iD image recognition technology. We are working to accelerate our innovations process to develop our DreamPlay toys offerings for 2014 and beyond in an effort to keep up with today's evolving play patterns, which meshes traditional play with digital play.'

'Kids will be able to bring their toys to life from the physical world to the digital world starting this Fall with *DreamPlay Little Mermaid* products. This will give kids the best of both worlds, the toys they love and the smart devices and gaming that they increasingly spend more time on, combined into one seamless experience.'



*El Chavo* is the most recent Spanish-property added to JAKKS portfolio



# SEÑALES KIDS EN PAY TV: PRODUCCIÓN ORIGINAL, LA CLAVE DEL ÉXITO



2013 ha significado la consolidación de una tendencia que viene potenciándose desde hace más de cinco años: los principales canales de TV paga del segmento kids líderes de audiencia en Latinoamérica reforzaron durante el año su apuesta a la producción original, no sólo en formato de serie o telenovela juvenil, sino también live action.

Esta apuesta les permite, por un lado, generar identidad en la pantalla y atraer mayor audiencia con historias “latinas” y, por otro, al controlar 100% los derechos, poder explotar toda la línea de negocios anciliares. Desde comienzo de año, PRENSARIO ha entrevistado a los referentes de **Disney Channel**, **Nickelodeon**, **Cartoon Network** y **Discovery Kids**, quienes destacan esta tendencia entre sus planes y objetivos de programación.

## DISNEY Y VIOLETTA

**Jorge Edelstein**, director de Desarrollo de Contenidos de **Disney Channels Latin America**, destaca *Violetta*, cuyas dos temporadas (80x45) han sido verdadero éxito de audiencia en Latinoamérica y suceso en los negocios derivados (música, teatro, shows en vivo, merchandising, etc.). Es una serie juvenil coproducida por **Pol-ka** en Argentina y donde también participó **Disney Channels EMEA**. También es un fenómeno de audiencia en Europa.

‘Si bien la producción está basada en Argentina, el racional que utilizamos para construir

nuestro contenido no es argentino; y está dado por la impronta personal que la marca **Disney** y sus valores intrínsecos aportan al proyecto’, comentó **Edelstein** y añadió: ‘Su éxito ha consolidado un esquema de desarrollo de contenido basado en la colaboración entre naciones y la búsqueda de ventajas comparativas para construir conceptos globales que puedan viajar traspasando fronteras’.

En cuanto a la audiencia, **Edelstein** señaló: ‘Me resulta difícil definir a una persona o audiencia para *Violetta*, pero sí puedo decir que nuestros contenidos están pensados para abarcar los intereses de un público amplio y la clave para lograrlo es transmitir empatía y sentimientos a través de nuestras historias y protagonistas. Cuanto más puras, universales y genuinas sean estas historias y emociones, mayor será el grado de empatía con el televidente’.

## CN Y LA CQ

Siguiendo la clara tendencia hacia el *live action* en la región, **Cartoon Network** dio un



*La CQ* fue la primera sitcom live action de Cartoon Network, en co-producción con Televisa que resultó en un éxito en Latinoamérica y México. La serie le dio un twist e incorporó el humor como elemento central de su narrativa

paso clave en 2012: se asoció a **Televisa** para producir *La CQ*, una sitcom con capítulos autoconclusivos de 30 minutos que estrenó en 2012 **Cartoon Network** y en 2013 se emitió en **Canal 5** del gigante mexicano.

A diferencia de lo que hicieron sus competidores (más volcados a la telenovela juvenil), el canal le dio un *twist*: ‘Junto a **Televisa** comprendimos que debíamos ir por el lado

## VIOLETTA: SUCESO GLOBAL

*Violetta* ha sido el producto juvenil más exitoso de 2013 con un elenco internacional que incluye actores de Argentina, México, Brasil, España e Italia. Fue visto por 22 millones de personas en Europa en el último cuarto (Abril-Junio) y está en primer puesto en *twins* en los cinco mercados reportados entre canales de niños. En junio, fue #1 en **Disney** Italia, Polonia y Rumania, mientras que en España 3 de 5 niñas *twins* la miraron entre abril y junio (Q3 FY13 Official TV Measurement Panels EMEA).

En julio se estrenó en UK y en agosto en Sudáfrica. Y continua en emisión en EMEA con lanzamientos el 16 de septiembre, en los países nórdicos el 14 de octubre y en Alemania en la primavera/verano de 2014.

*Violetta L'evento* fue el prelanzamiento en 380 cines de Italia de la segunda temporada y significó la séptima mejor apertura de fin de semana del año del box office italiano, representando ingresos por €5 millones y asimilándose a otros sucesos de Disney como *Cars*, *Toy Story 3* y *Las Crónicas de Narnia*. *Violetta Live In Concert* llega a EMEA tras su éxito en América Latina. Se lanza en España el 29 de noviembre



*Violetta* tuvo dos temporadas en Disney Channel, y también se emitió en TV abierta en Latino América. No sólo fue un éxito en la región, sino también en el mundo; y no sólo en TV sino también en los negocios anciliares

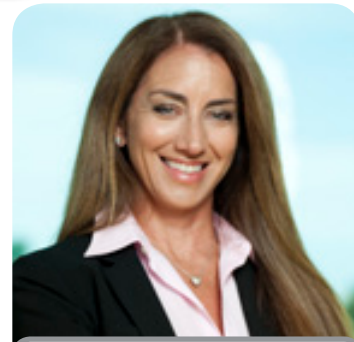
y luego llega a Italia en 2014. El micrositio en Italia recibe un promedio de 10.000 post por día cuando un nuevo episodio se emite. En Francia, Italia y España, *Violetta* genera más búsquedas en YouTube que Katy Perry and Lady Gaga. Se han vendido 300.000 álbumes en EMEA, mientras que los soundtracks *Violetta* y *Cantar es lo que soy* recibieron doble platino y status platino respectivamente en España, y *Hoy somos más* se mantuvo #1 por tres semanas en Italia. Además, en Polonia, el soundtrack *Violetta* llegó a disco de oro. El cuarto álbum se lanza las próximas pascuas en Italia, Polonia y España.



Jorge Edelstein, director de Desarrollo de Contenidos, Disney Channels Latin America



Pablo Zuccarino, VP & Channel Manager Cartoon Network & Tooncast Latin America



Ángela Recio Sondón, VP de Programación, Discovery Kids



Tatiana Rodríguez, SVP Programming & Creative Strategy, Nickelodeon

de la comedia y no nos equivocamos: obtuvo excelentes números de audiencia en toda la región, y fue un fenómeno especialmente en México. Encontramos un modo de hablarle tanto a los niños como a las niñas, un target que a veces no está tan relacionado con nuestra marca’, explicó **Pablo Zuccarino**, VP & Channel Manager **Cartoon Network** & **Tooncast** Latin America

‘En total se encargaron 100 episodios y nuestro objetivo es seguir estrenando nuevos episodios hasta el primer cuarto de 2014. El talento de la serie es 100% mexicano, pero la ejecución se hizo en Venezuela junto a **RCTV**. En 2013, CN cumplió 20 años en la región y *La CQ* potenció su posicionamiento en audiencia.

## DISCOVERY KIDS

‘**Discovery Kids** tiene un rendimiento excepcional en Latinoamérica’, aseveró **Ángela Recio Sondón**, VP de programación de la señal infantil, que entre 2012 y 2013 mostró un crecimiento del 14% en su base de suscriptores. ‘En Brasil, específicamente, continúa siendo el canal de TV Paga número 1’, añade.

Si bien la señal no se aboca a la producción de seriales juveniles o live action —ya que alcanza un target preescolar— la gran apuesta del año fue el lanzamiento de la serie animada original *Doki* (26x30), que estuvo apoyado por una intensa campaña web que incluyó juego, trivia, etc.. ‘Ha contribuido a elevar el perfil de la marca **Discovery Kids** al aparecer junto a sus amigos en los segmentos promocionales, intersticiales, en los portales de Internet y diferentes plataformas al *on* y *off air* en toda la región’, explicó.

## NICK Y 11-11

Sin dudas **Nickelodeon** es de los canales pioneros en cuanto a las series juveniles, habiendo dado el puntapié inicial con *Skimo* (2006), a la que le siguieron, *Isa TKM* e *Isa TKM+* (con **Sony** y **Teleset**), *Grachi* (tres temporadas, 205 episodios), *Miss XV* (con **Televisa** en 2012).

Y la más reciente es *11-11 En mi cuadra nada cuadra*, coproducida con **Somos Productions** en Miami, que contó con 80 capítulos y terminó su emisión a mediados del mes pasado. En total son siete producciones originales con distintos partners, todas ellas muy exitosas en Latinoamérica.



Desde *Skimo* en 2006, Nick fue un pionero en la producción original de series juveniles: *11-11* en mi cuadra nada cuadra es la séptima de ese tipo, esta vez con **Somos Productions** de Miami. Terminó su emisión en septiembre y fue un éxito regional

## ALIADOS: FREE TV + PAY TV + WEB

*Aliados*, coproducción de **Telefe** y **Cris Morena Group** (CMG) no sólo marcó el regreso a la TV de la talentosa autora, escritora y productora **Cris Morena**, sino que también revolucionó el modelo de explotación de una propiedad infanto-juvenil.

Es un unitario con emisión en prime time en TV abierta en Argentina a través de **Telefe**, en 18 países de la región a través de **FOX**, y con emisión de *webisodios* de 7 minutos durante toda la semana entre episodio y episodio en TV abierta. Es la primera propiedad en América Latina que se emite al mismo tiempo en TV abierta, TV de pago e Internet, al mismo tiempo que se lanzó su CD, una obra de teatro y otras opciones de negocios anciliares.

El estreno de *Aliados* posicionó a **FOX** como la señal #1 de TV paga a nivel panregional

(2.09 puntos de rating), y también en Argentina (5.56 puntos), Colombia (1.74 puntos) y Perú (0.98 puntos), y como líder en entretenimiento en TV Paga en Guatemala (0.79), según cifras de Ibope Media.

**Gonzalo Fiure**, Chief Content Officer **FOX International Channels Latin America**, dijo: ‘La originalidad de la serie fue muy bien recibida en toda la región y los fans del canal confirmaron una vez más que esperan ver en FOX producciones y temáticas no convencionales y *Aliados* es una prueba más de ello’.



Gonzalo Fiure Vicepresidente Senior de Estrategia de Contenido Fox Latin American Channels

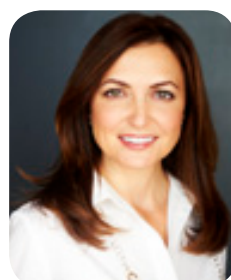
## AMÉRICA LATINA: TOP 10 CANALES (JULIO 2013)

Pos.	Canal	Rat.
1	Disney Channel	1,12
2	Cartoon Network	0,87
3	Discovery Kids	0,85
4	Fox	0,78
5	Disney XD	0,66
6	TNT	0,58
7	Nickelodeon	0,54
8	TL Novelas	0,48
9	Space	0,47
10	Disney Jr	0,45

Fuente: IBOPE Media



## 9 STORY, AWARD-WINNING ANIMATIONS FOR YOUNG AUDIENCES



Natalie Osborne, Managing Director, 9 Story Entertainment

Wibbly Pig, Harriet the Spy: Blog Wars, Wild Kratts and Almost Naked Animals, in addition to exciting new series such as Numb Chucks, Camp Lakebottom, Cache Craze, Daniel Tiger's Neighbourhood and Peg+Cat.

Natalie Osborne, managing director,

**9StoryEntertainment** (Canada) is one of the industry's leading creators, producers and distributors of award-winning animated and live-action content for young audiences around the world. Its distribution arm, **9Story Enterprises** represents a growing catalogue which includes several brands such as *Arthur*,

states: 'With one of North America's largest animation studios based in Toronto, we have over 200 creative and production staff, and have produced over 800 half hours of quality children's and family programming, seen on some of the most respected children's channels around the world across multiple platforms.'

'We recently acquired **CCI Kids**, the family content division of **CCI Entertainment**, increasing our portfolio to over 1,500 half hours of content with popular shows such as *Guess How Much I Love You*, *Joe & Jack*, *Artzooka!* and *Extreme Babysitting*. In addition to the CCI library deal, we also acquire individual third party titles for international distribution, which we do strategically on a show-by-show basis. We tend to look for titles that fit the 9 Story brand, both with respect to quality and entertainment value. Our approach to acquisitions is to find shows that feel like we could have produced



*Extreme Babysitting* is one of the most popular shows from 9 Story catalogue

them ourselves, and that complements our own offering.'

'We are very excited about this Mipcom for several reasons; it is the first time we are showcasing our combined catalogue of titles from our recent acquisition of the **CCI Kids** and family library. In terms of new content, we are bringing demos for two new shows currently in development, such as *Sonny & Sky*, a preschool series, and *The 3 Amigonauts*, a 6-11 comedy.'

And she completes: 'In addition, we will be showcasing our newly acquired shows, the CG animated and live action preschool series *Monkey See Monkey Do* as well as the hit animated comedy from Brazil, *Haunted Tales* (currently a working title). We also have new episodes of *Peg + Cat*, *Teenage Fairytale Dropouts* and *Finding Stuff Out* and will be screening our very first episode of *Numb Chucks*'.

BOOTH #R33.18

### IMIRA: LARVA, MÁS FANS

La serie de dibujos animados *Larva* (104x'2 primera temporada y 52x'4 segunda) de la productora coreana Tuba Entertainment que **Imira Entertainment** (España) representa internacionalmente en Europa y América Latina, se licenció en varios territorios.

**Cartoon Network** Latinoamérica ha adquirido las dos temporadas, mientras que **Canal +** en Francia transmitirá ahora la temporada 2. El público de Escandinavia podrá ver la segunda temporada a través del acuerdo con **Toon TV** y **Noga** ha tomado ambas temporadas para Israel. La primera temporada había sido adquirida por **ABC** en Australia, **NRK Super** en Noruega, **SVT** en Suecia, **Canal Plus** en Francia y **Disney Channel** en Taiwan, Hong Kong, Japón y Macao, entre otros.

### DHX ACQUIRES RAGDOLL

**DHX Media** acquired **Ragdoll Worldwide** from **BBC Worldwide** and a group including the founder of Ragdoll, **Anne Wood** for USD 27.9 million in cash, announced **Michael Donovan**, CEO of DHX Media.

The company obtains 12 series, including popular UK series *The Adventures of Abney & Teal*, BAFTA-winning *Dipdap and Brum*, in addition to 365 episodes of *Teletubbies* (aired in 120 countries) 52 episodes of *Teletubbies Everywhere* and 100 episodes of *In the Night Garden*.

BOOTH #17.01

## MONDO TV: EXPANDS ITS INTERNATIONAL PRESENCE



Matteo Corradi, CEO

**Mondo TV** (Italy) keeps expanding its international presence. **Matteo Corradi**, CEO, states: 'Besides being a very difficult because of the economic crisis, **Mondo TV** is still standing in a positive way. We strengthen our international sales presence by finalizing soon many third parties catalogues deals, representing their contents in countries like Middle East, Turkey, Africa and Russia/CIS, where we have a strong sales and relationship presence.'

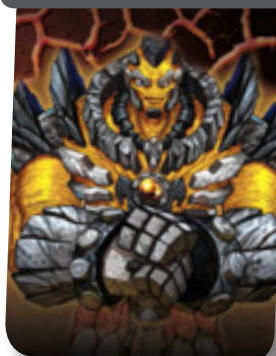
'We are not targeting or focusing on one special territory or country in particular; the world is our playground... Partnership on producing this is another topic. We are reinforcing

these days as we have in the pipeline early stage development couple of unique ideas we would like to expertise following to the trend these days, the trend of how our children are watching TV these days.'

'The digital rights market is growing so very fast that we all imagined or expected and we are making big moves and deals across on our huge immense library which is available in more than 20 languages and can fit and speak with millions and millions of children their own language, from China to Canada and the US, passing through France, Middle East and Russia.'

At Mipcom, the company is highlighting *Gormiti* (52x'26), a 3D CGI animation based on the pocket-size collectable toys by **Giochi Preziosi**; *Cat Leo* (26x'13) and *Treasure Island*

(26x'26), a 3D CGI animation. The lineup also includes: action adventure *Saladin* (26x'26 3D CGI); *The Drakers* (26x'26 Full HD), based on Racing Championships; *Dinofroz* (26x'26), based on the pocket-size collectable toys; *Beast Keeper* (26x'23 HD); *Partidei* (26x'26 Full HD); *Puppy in My Pocket* (52x'13 Full HD); *Playtime Buddies* (26x'13 Full HD); the two seasons of *Angel's Friends* (52x'13); *Virus Attack* (52x'13 Full HD); and *Monsters and Pirates* (26x'13).



Gormiti

BOOTH #22.02

26 x 30'

26 x 15'

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## HASBRO, NEW DEALS IN LATIN AMERICA



Sheetal Merchant,  
Sales Manager for  
Latin America

**Hasbro Studios** (USA) keeps strengthening its partnerships with the pay TV networks and free-to-air broadcasters in Latin America. **Sheetal Merchant**, Sales Manager for Latin America, states: 'Since **Hasbro Studios** was established in 2009, we have built a strong relationship with all of the pan regional kids' broadcasters in Latin America. We have successfully licensed our key franchise brands and we are now in a privileged position to work with some of the biggest broadcasters across the region, including **Discovery Kids**, **Cartoon Network**, **Nickelodeon** and **Disney XD**'.

'We are continuing to strengthen our partnerships with the pay TV networks while also fostering new alliances with the free-to-air broadcasters in Chile, Peru, Mexico

and Brazil, where we already have a working relationship with some of the leading networks'.

'At Mipcom, we highlights *Littlest Pet Shop*, an animated comedy-adventure centering on the life of fun-loving 11-year-old Blythe and the pets that she cares for, and *My Little Pony*, set in the magical land of Equestria, a kingdom populated only by colorful ponies. Also, *Transformers Prime Beast Hunters - Predacons Rising*, the 90-minute movie epilogue to the final season, that wraps up the series that chronicled the epic battle between the decepticons and the autobots'.

'At **Hasbro** we have more than 1,500 brands in our portfolio from which we mine ideas, a privilege very few companies—even the big studios—can claim. These toy, game and programming brands all hold nostalgic places in the hearts of viewers, who grew up with many of them. As we strive to re-imagine them for

a new generation, we always keep in mind that parents introducing this new content to their children for the first time will have extraordinarily high expectations'.

'To succeed, it is critical to have superior product, to make great television regardless of the popularity of the brand. The rest will follow if it is supported by a genuine creative effort, and by that I mean great storytelling, great characters and great visuals', completes the executive.



Littlest Pet Shop

## VIACOM, PREMIUM HD PRE-SCHOOL AND TEEN SERIES

**Viacom International Media Networks** (VIMN) comprised of many of the world's most popular multimedia entertainment brands, including **MTV**, **Nickelodeon**, **Comedy Central**, **BET**, non-premium **Paramount Pictures** branded channels, **VH1**, **VIVA**, **MTVHD**, **The Music Factory** (TMF), **COLORS**, **GameOne** and **Tr3s: MTV, Música y Mas**, a channel for US Hispanic audiences.

VIMN's International Programme Sales (IPS) attends Mipcom, where **Adeline Delgado**, VP International Sales, highlights specially five new products available in HD. Among them, stands out pre-school series produced by **Spin Master Entertainment** *PAW Patrol* (26x'30): is the new CG, action-adventure series starring a pack of six heroic puppies who are led by a tech-savvy 10-year-old boy.

Also, the live-action TV series *Sam & Cat* (40x'30), the double spinoff series following in the footsteps of smash hit, live action properties *iCarly* and *Victorious*; and the entertainment format *Generation Cryo* (6x'60) that explores the issues faced by a new generation of kids coming of age conceived via anonymous sperm donors.

VIMN launches the format *Girl Code* (22x'30) described as a strong and smart female comedy series that features various female comics. Lastly, the brand new sketch comedy series *Inside Amy Schumer* (20x'30), **Comedy Central**'s latest addition to its raft of laugh-out-loud hits, created, written and starring rising star in the international comedy circuit **Amy Schumer**.



Adeline Delgado, VP  
International Sales



PAW Patrol

## ANIMASIA, NEW HD DIGITAL CARTOONS FOR TV



Edmund Chan,  
managing director

**Animasia Studio** (Malaysia) launches at its brand new HD cartoons for TV. **Edmund Chan**, managing director, says: 'Being one of the leading Flash based studio in Asia, we are aiming to introduce more of our latest contents such as *Chuck Chicken*, *Harry & Bunny* and *Turturbo*, which will be captivating for the broadcast and new media markets'.

'These shows featuring stunning character designs and strong storylines are targeted to reach kids 7-11 years old. Besides creating

original contents, we are also a trusted work-for-hire studio assisting international producers to complete their projects within the stipulated timeframe in a cost effective manner. We are always exploring co-production and co-financing opportunities'.

*Chuck Chicken* (52x'11) is produced by **Agogo Entertainment Ltd** (HK) and **Neptuno Films SL** (Spain) and it tells the story of The Golden Egg Securities; *Harry & Bunny Show* (78x'7) follows the adventures two typical older/younger brothers with a love/hate relationship; and *Turturbo* (78x'7) shows the fastest turtle in the world is on its race track again.

The slate includes *ABC Monsters* (26x'22), produced by **Agogo Entertainment Ltd** (HK)

for pre schoolers from 4 to 6 years old; *Balla Bowl* (2x'70), co-produced with **Cartoon Network Asia**; *Bola Kampung Xtreme* (13x'22), about a football club which strives to be good while competing with other street soccer teams; and *Bola Kampung Extra* (6x'3), all the new 3D stereoscopic football comedy fillers. Other titles are *Supa Strikas* (39x'22) and *Fairytales of the Orient* (26x'22).



Chuck Chicken, new HD series

# Our stories speak your language.

## Según Roxi



A woman in a mission to emerge unharmed from the lovely / devastating experience of motherhood.

### Según Roxi / According to Roxi

According to Roxi is a comedy about a politically incorrect mother on a mission to emerge unharmed from the lovely-devastating experience of motherhood. She used to be a strong and brave woman, but since she became a mother she has turned into a vulnerable, complicated and insecure human being.

**Producer:**  
La Maldita

**Format:**  
webisodes first season  
8 x 10 minutes and  
TV format 26 x 22  
minutes

**Genre:**  
Sitcom



Mipcom Smilehood Booth #6.30 and Argentine pavillion #06.27  
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## MARVEL + LUCAS FILMS + DREAMWORKS = DISNEY



Fernando Barbosa, SVP

Disney Media Networks Latin America (USA) se ha convertido en un “mega estudio” de Hollywood, tras añadir los productos de Marvel, Lucas Films (la saga *Star Wars*) y la parte live action de DreamWorks que, sumado a los catálogos de ABC Family y ABC Studios, potencian una nueva imagen del estudio difícil de igualar.

**Fernando Barbosa**, SVP: ‘Este es el mejor momento de Disney en mis 15 años en la compañía. Está muy consolidada, con todas sus áreas en plena sinergia, desde los parques a los sellos y las licencias. Y el haber sumado tantos sellos tan fuertes catapultan el pipeline de productos, tanto en films —se viene *Star Wars 7* en 2015— como series, donde abunda lo fantástico que es lo que más se busca hoy en día. Como marca, estamos más potentes que nunca’.

Dentro de la oferta actual en series, se destacan las tiras de ABC: *Marvel Agents of SHIELD*, que estrenó en Sony Latin America, *Resurrection* y *Betrayal*, ambos thrillers, el primero sobre resurrecciones de niños muertos hace años que vuelven como si nada a sus padres. Y la segunda sobre una pareja y cómo infidelidad y traición se llevan a la máxima potencia.



Marvel Agents of SHIELD

Otras series del distribuidor son *Intelligence* (de acción) *Once Upon in Wonderland* (de fantasía, basada en el clásico infantil) y en comedias *Mixology*, sobre el arte de ganar parejas en un bar. Entre las series regionales, vale mencionar *Brothers & Sisters México* y *El Laberinto de Alicia*, Colombia.

## MARVISTA: THE BEST PRODUCT

MarVista Entertainment (USA), one of the leading independent producers and distributors, celebrates at MIPCOM its 10<sup>th</sup> anniversary with the launch of Saban Brands’ *Power Rangers Super Megaforce*, the newest season of *Power Rangers* that will debut on Nickelodeon in the US in 2014.

**Fernando Szew**, CEO of MarVista, highlights to PENSARIO: ‘As *Power Rangers* celebrates its 20<sup>th</sup> anniversary, it is more apparent than ever that the show has a strong connection to fans of all ages and backgrounds and we are looking forward to unveiling the new season at MIPJunior. We became a distributor of relevance for buyers, now we have the option frequent reference to series and movies’.

MarVista is also close to finalizing a number of broadcast deals for Saban Brands’ new animated adventure series *Digimon Fusion*, and the new preschool series, *Julius Jr.*, from the iconic Paul Frank brand. In the production arena, the company continues to build its original production slate, forging significant co-production alliances with major entertainment companies, including the Disney Channel for *16 Wishes* and *Radio Rebel*, and Nickelodeon with family features *Nicky Deuce*.

‘We continue to be active in TV movie productions, debuting eleven new movies at the market, a number of which were produced by MarVista’ comments Szew. Three of the movies had their world premiers on Lifetime USA during August and September: *Escape from Polygamy*, *Dead Real*, and *Murder in Suburbia*.

In addition, MarVista is debuting 3 dramas that have had or will have their world premiere on the Hallmark Channel: *The Way Back Home*, *A Family Reunion*, and *Christmas with Tucker*. Lastly are *Heart of the Country*, to be released in USA this fall on DVD by 20th Century Fox, and the thriller *Final Recourse*.



Fernando Szew, CEO



Power Rangers Super Megaforce

## PORTOCABO: THE AVATARS DISEMBARKS AT MIPCOM



Alfonso Blanco, general manager

*The Avatars* is an international co-production between Portocabo (executive producer) and Boomerang TV from Spain, and Fly Distribuzione and Brave Films from Italy, with worldwide distribution by Boomerang TV and Onza Distribution. It is produced

in Spain, shot in English with a US cast and it is targeted for kids from 8-14. It has already been sold to Disney and Rai in Italy, as well as in Spain (channel not confirmed yet).

**Alfonso Blanco**, general manager, comments: ‘Portocabo was created 4 years ago with a main objective: to produce content for the

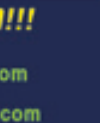
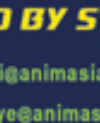
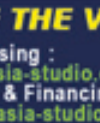
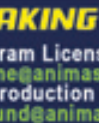
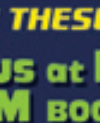
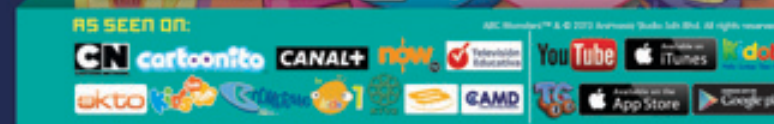
international markets. We hope to expand the series worldwide at MIPCOM, for we believe in the potential of this kind of productions’.

*The Avatars* is a “Disney Style” musical sitcom tells the story of three 15 year old friends brought together by their love for music and a common dream: become rock stars. Despite being rejected by all the record labels they contact because of their youth, they don’t give up and decide to create a virtual band. Thanks to the Internet, their popularity hits the roof pretty quick and they sign a music contract with an important label. In order to stay in business they must not reveal their real identities, and are driven to live a double life, remain anonymous at high-school and popular web rock star in private and on the internet.

‘We have already produced the music CD with composer Xavi Font and we are confident in achieving important revenues through the ancillary business once the series is broadcast’, adds Blanco. At MIPCOM, the company and distributors present the series to European and Latin America clients, and are especially confident that this will be the first step towards reaching Asian and US markets.



The Avatars



GET HOOKED ON THESE ANIMATIONS NOW!! TAKING THE WORLD BY STORM!!!  
Screen us at MIP JR & MIPCOM Booth 11.18  
Program Licensing : joanne@animasia-studio.com / terri@animasia-studio.com  
Co-Production & Financing: edmund@animasia-studio.com / raye@animasia-studio.com



BOOTH #LR4.02

## ZODIAK KIDS, NEW PRE-SCHOOL ANIMATED SERIES

**Zodiak Kids** is launching at Mipcom brand new series. **Cecile Cau**, VP of Sales, states: 'We have been very successful at working closely with **Discovery Kids**, **Cartoon Network** and **Nickelodeon** in Latin America. We are also present on Free TV in Brazil, Mexico and Ecuador and I am having on-going discussions with other Free TV partners.'

'In Spain, **TVE** just bought *Tickety Toc* and will air *Redakai* since September. Moreover, we just closed multi-title deals with **TV3 Catalunya** and **Canal Panda**. Additionally, we have initiated various SVOD conversations and will be looking to explore this further in the next 6 to 12 months.'

'At Mipcom, we launch *Zack & Quack* (52x'11), a 3D pre-school animation produced by **The Foundation** in partnership with creators **QOD Limited** and South Korean animation studio **High 1 Entertainment**, as well as *Extreme Football* and *Mister Maker Around The World*.'

'We continue to push in all markets and I predominantly focus on Latin America and Scandinavia. Entertaining preschool shows that make you laugh but also offer a well-researched curriculum is also a pre-requisite from a large number of children's broadcasters and shows such as *Tickety Toc*, *Zack & Quack* and *Mister Maker Around The World* can definitely cater for these needs.'

'Next year, we will launch *Get Blake* with **Nickelodeon** and we have just had the green-light for a new preschool show and we will announce the title and the broadcast partner shortly', completes **Cau**.



Cecile Cau, VP of Sales

BOOTH #R33.12

## BRB, AND THE NEW DIGITAL WORLD

**BRB International** (Spain) is one of the leading production companies of TV programmes for children and family. **Carlos Biern**, states: 'We decided to stop talking about the crisis and lack of resources, in order to carry out production and launch brands. We are in a time when there are more and more companies interested in being part of an animation production beyond the old classic kid networks roles, either public or private or distributors.'

'First, this Christmas we premier *Invizimals*, which we hope soon announce new seasons. It is the first co-production of **Sony Computer Entertainment** worldwide and it is a new way to consume transmedia content for young audiences through augmented reality. Then, *Filly Funtasia*, with the great success—in licenses sells before the production began—of *Simba* and *Dracco*, allows us to get into the sitcom target, which we haven't touched in a long time. It will be released in 2014.'

'Finally, our partnership with **Plural** and **Santillana**, *Mica*, allows us to release series and applications based on educational content, worked thoroughly with the best specialists in this field, in Latin schools. The area of film production and development of high quality productions with lower time of production, and with the support of applications, is the future and present of our company.'

'The digital content areas are now looking for projects which are visually attractive and with a good storytelling that works for Australia as well as for Spain or Paraguay. We are already working in big series that have just been successful in publishing, toy or videogame, and strongly betting on those projects successfully coming through applications or music', completes **Biern**.



Carlos Biern, president



*Invizimals*, in co-production with Sony Computer Entertainment

BOOTH #06.30

## 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* (60x'70

or 20x'30) its on air in +15 countries in Latin America through **Disney Channel** and with **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', she adds.

Other top shows includes the comedy *Accord-ing to Roxi*, which was a success on **YouTube**, after the first season was launched on **MSN**,

and *I am a virgin* (10x'12) 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 everywhere with the right product', completes **D'Angelo**.



Preschooler series *Plim Plim* is one of the top-rated products from Smilehood



Silvana D'Angelo, head of Smilehood Media