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MIPCOM 2013 & SPORTEL MONACO 2013 - SPECIAL ISSUE
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 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.

Argentina named “Country of Honour” 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

**To remember...**

For those reading Prensario Internacional 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.

Nicolas Smirnoff
Mediengruppe RTL Deutschland: linear mass media assets + 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. ProSieben’s interviews Jörg 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-W WE, 5RTL RLL, Nitex, n-tv, and our digital pay TV channelsRTL Living, RTL crime and passion. As Germany is an extremely competitive market which has 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 channel. Usually within and produced content differs from channel to tailor made domestic formats’.

“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 or 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 asses 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 prime time 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 publiccasters (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 important driver for subscribers. Providers like Netflix or Lovefilm play a minor role. Like in another developed territory 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 assets 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.

Mediengruppe RTL Deutschland: linear mass media assets + smaller target groups

Jörg Graf, Head of Acquisitions at Mediengruppe RTL Deutschland

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MICHAEL BAY

A STARZ ORIGINAL SERIES

BLACK SAILS

COMING JANUARY 2014

SEASON 1 - 8 x 60 Minutes
SEASON II - In Pre-production Now

Private Premiere MIPCOM Screening - Monday, October 7 at 15.00
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 house, Stange hundere), 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’.

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’.

#beentricked.
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 móvil”.

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.

Pro grammación
La jugada es el programa más importante de Televisa Deportes emitido los domingos a la noche en el Canal de las Estrellas. Nuestros híbridos la versión transmisión y logramos traslazar ese éxito a Internet. Apunta a un target joven, crítico y exigente, cuya plataforma de ha permitido explotar otros recursos. En música está México Suenas Online, un noticiero informal, fresco y divertido, apunta Pérez Gordoa, y también destaca programas como TV Style, que muestra la otra cara del deporte: se une a la visión de moda, fashion y estilo de vida del deporte. También Conecta TV que es un programa de televidasports.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 directora, 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 gastar estrategias 360° y cubrir mejor cada nicho. Las marcas se van animando a otros tipos de patrocinio “no tradicional” y ese proceso se está consolidando poco a poco. Sin dudas la tendencia es hacia arriba y los anunciantes designan cada año más presupuesto a la promoción de sus marcas en plataformas digitales donde hay un target específico, más joven’.

Según Pérez Gordoa hay una avidez cada vez mayor en México por los contenidos no tradicionales. ‘El consumo de contenido crece sostenidamente y vamos hacia un modelo de integración con TV, web, Mobile, licencias, etc., que atiende a todos los mercados. Los anunciantes están cada vez más dispuestos a invertir en contenidos más arriesgados’.

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 juntos en 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.
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. She talks about the adaptation 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 talents in the business around the world. We have 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 sync 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, 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 Shark Tank with Children across Europe, the Middle East and Latin America.

Sony has experimented on 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, which 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 entrepreneurship program on Friday nights. The Do-Or-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 Tulpa’s formats in certain key territories, we also produce The Voice of Arabia (MBC Group), which is seen by 300 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 Huansu Floresta, our production house in Huaxu focused on producing non-scripted programming as well as constructed reality series, which is becoming an increasingly 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 1 Dream of Navya.

‘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 Mediterraneo 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. Do. Eat. (Channel 5). We have also recently produced The Joker in France, an adaptation of Drop Dead Diva in the Ukraine and Held in Germany, she highlights.

And complete: ‘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 Andrews called Scarlet Media, which will develop factual and factual entertainment formats for around the world.’
Media Prima: ‘Our aim is to follow through with the success in Malaysia going international’

Ahmad Isham 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, Short Awards, Hip Hoppin Asia, etc. (RTV); Bella, Bella Awards, The Golden Award etc. (ntv7), Switch Off, Uruma, Gig Triple, etc. (TV9).

‘Our programs comprise 30% Malaysian production and 70% non-Malaysian. Half 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 broadcasters 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 V7, the group share is about 44%. All the stations are in the Top 5 ranking: TV3 is the highest viewed with a grand share of 28.4% 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%, TV3 26.6%, and TV7 19.2%, amongst Malay, MPB group 47%, tv3 33.6%, TV9 10.9%).

‘We are able to successfully amplify the brand presence around Malaysia in a cohesive manner with TV taking the dominate 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 Isham.

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 terrestrial channel very soon’, he completes.
Prensario International

Figures in brackets show our previous forecasts from Aug 2012

the leading advertising medium in the UK, the spend by 2014, Digital advertising is already commanding +20% of the overall 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, inline 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. 

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 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.

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 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.

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

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WE BRING THE BEST CONTENT TO THE WORLD AND WE TURN THE GREATEST UNIVERSAL STORIES INTO A LOCAL SUCCESS BY MAKING ALLIANCES AND TAILOR MADE PRODUCTIONS. WE ARE A GLOBAL ENTERTAINMENT COMPANY.
Mipcom 2013: TRÁE TU PROPIA PROCURACIÓN

El mercado de tecnología informática empresarial ha sido acostumbrado en el último tiempo por una tendencia disruptiva: el Bring your own device. Los empleados de las empresas usan para el trabajo sus propios smartphones y tablets, poniendo en jaque las tradicionales prácticas de seguridad y eficiencia internos. En el mundo de los contenidos parece ocurrir lo mismo. De a poco, rega el Bring your own programming, el usuario arma su propia programación.

Hay varios procesos en paralelo que alientan esto. Primero, se lanzaron los dispositivos DVR (Digital Video Recorder), que permiten manejar los programas directos de la TV en forma on demand, es decir ya no viendo a la hora en un conjunto mayor de canales, con muchas opciones HD como un gran atractivo. El cuarto paso es el Pay per View T-VOD (Transaction VOD servicio, donde ahora el usuario arma su propia programación para verla como si fuera un DVD —VOD por Internet, con el mismo esquema: with stop, forward, etc. any time.

La competencia entre 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 ver la on demand, en el momento que uno quiere y novelar como si fuera un DVR —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.

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.

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 no simple. To favor them have to once that the cable 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 a difference on market windows. Pay per View is closer to Cinemas and a bit more expensive.

The United Kingdom TV channels lead the entertainment format developments, but they are one of the most difficult markets to do business from outside.
The competition between pay TV operators,
telecoms and online titans on VOD, is the big story to come. If I 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, always, content 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 daily, I don’t want to pay more —the monthly fee is quite similar as the S-VOD ones and 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.

Los canales de TV paga están liderando la producción de programación original en América Latina y promueven ideas innovadoras, tanto en ficción como documentales.

How to be success in the BYOP era

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Source: Prensario
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Los titanes en línea se centran en sistemas VOD para competir en la nueva era multiescran; quieren contenido original para su propio uso.

**Chile es uno de los países latinoamericanos que más ha crecido en exportación de formatos, primero con ficción y ahora también con entretenimiento.**

Para saber si estas apuestas de Mipcom valerán la pena, tenemos que estar de acuerdo en que hay dos pilares: co-producción, producción compartida; segundo escenario, contenido patrocinado, negocios colaterales, apoyo del gobierno.

**De puesta de sol a amanecer, desde aquí...**

Nicolás Smirnoff
This is not a sex game! It’s a TV format.
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 the 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 TV’s 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 fully implemented by 2015. The Plan France Numérique (aicip plan) 2020, presented by the government on 30th November 2011, identifies the generalization and enhanced. The end: audiovisual diffusion did not come to an end. The study highlights the trend of digital platforms have become a reality in the market. The study highlights the trend of digital platforms have become a reality in the market.

Digital media consumption has become a reality in the market. The study highlights the trend of digital platforms have become a reality in the market. The study highlights the trend of digital platforms have become a reality in the market. The study highlights the trend of digital platforms have become a reality in the market.

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Viewing Time Evolution (2000-2012)

### Digital TV Penetration, per Technology (2007-2012)

#### 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 so, which represents a transformation rate of 60%. Service offer depends on the agreements among manufacturers, that propose services for connected TV (SmartTV, game console, ISP, DVD players for HD connectable, PCs, etc), and editors.

In France, TDF offers 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 new channels used to spread HbbTV data to enhance content according to targets. A Strategy Analytics report estimates that 12% of French households use 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, 232 digital TV channels had permission, declared under the CSA. They were distributed as follows: 143 conventional channels, 46 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), Peto (M6 Group family channel), L’Equipe la Découverte (Diversité TV France, channel focused on industry) T’ Explore HD (January, for sports), RMC/Découverte (NeutradiffTV,documentary channel), HDI (TF1, for fiction and films).

VOD and SVOD

VOD is now available via satellite, ADSL and cable platforms. In December 2008, there were 48 active platforms, according to the Observatory of VOD. NPA-GFK researches indicate that pay VOD turnovers in France (in generalist platforms) was estimated in 93.6 million Euros between January and September 2010, which represents a 40.6% increase over January-September 2009. 98.7% of pay transactions are made in the streamlining location way, or as temporary downloading, and 97.3% is paid immediately.

In September 2010, more than 20 SVOD platforms were active. According to the same source, their turnover represents 6% of total during the first nine months of 2010, against 2.7% one year before. This progression can be explained with the advent of new offers that appear regularly. Rates are variable according amount and type of content proposed by the service.

### 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 Médiamétrie “Thématik” 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 Boomrang and Cartoon Network also progressed.

“Generics” channels had a positive evolution with growth of Tixus (+0.7 point), RTL9 (+0.7 point) and TV Breizh (+0.6 point). In “Fiction”, participation of channels 13ème Universal and 5’y Universal grew from 0.5, such as ABC (+0.6 point). “Music” channels audience participation decreased for four of the five MTV channels.

### Market Share Evolution on new DTT Channels (2007-2012)

### Households Receiving Digital Pay TV, by Type of Access (1H 2012)

### Programming offer on DTT, by genres (January-June 2012)

### Share of audience on thematic pay channels (Jan. – Jun. 2012)
**FremantleMedia: ‘Our Emphasis is Global’**

*Prensario international* are popular throughout Asia within and outside our industry because they represent areas of growth. They are exciting markets for us, and we are seeing increasing appetites for international formats. Local versions of our hit shows like *Got Talent* and *Idol* 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, Idol 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 a 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. Whatever changes in 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 viewers. We take a 360° view of our formats, right from the content. 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 THINKER eNR in Berlin and TRIGGERtv 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 creations 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.

_Cécile Frot-Coutaz, CEO, FremantleMedia_
España: Una parrilla con muchas novedades es síntoma de debilidad

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 este panorama, conviven en la actualidad dos grupos audiovisuales muy fuertes y con una competencia muy cerrada.

MEDIASET ESPAÑA: Una parrilla con muchas novedades es síntoma de debilidad

Mediaset España, un formato de entretenimiento como La Voz, o una parrilla de televisión con muchas novedades es sólo 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 renovar. Seguimos apostando por el reality, porque somos el grupo líder en España en este formato, y también trabajando en ficción con proyectos como El príncipe o El rey.

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. Nuestros buscamos ser reflejo del vivir, el sentir y el lirar de los televidentes. Buscamos una televisión viva conectada con la calle, con lo que ocurre y con las personas y sus sentimientos.

Apostamos mucho por la promoción 360º. Lanzamientos como La Voz, Fama, El don de Álbab, Frigol, 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 de una serie en pantalla única en todos los canales y en Internet de algunos minutos de la serie que se estrena, 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 y redes sociales.

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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 anytime 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 being set in Romania, viewing 5 hours and 26 minutes per individual in 2012, Scandinavians from 2 hours and 44 minutes to 3 hours and 15 minutes per individual in 2012.

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 TV3 in Sweden, TV Norge, MAX and FEM in Norway, Kanal5 and Kanal3 in Denmark, and TV5 and Kutonen in Finland. Otherwise, Modern Times Group, through Visat, 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 Yle TV (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 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 fire 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 19.4% 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 Berge. 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 allows 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 mini-series Death of a Pilgrim, produced by Nordic Film TV.

The results were successful: the latter gathered 56.7% 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 Revendred; British mini-series The Fall; and Australian social satire The Slap.
MTG Scandinavia: ‘Everything we produce is also shown on our web-based playservices’

TV3 is Viasat Broadcasting core brand, available in Scandinavia, the Baltic states and Hungary (as Viasat). It’s an entertainment brand the position of which may differ in the respective territories.

TV3 was launched in 1987 in Sweden, Denmark and Norway is considered the origin of what today is the Viasat3 brand, available in Scandinavia, the Baltic states and Hungary (as Viasat). It’s an entertainment brand, which includes companies producing programs including the commercial broadcasting sector, into an entirely new industry for 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 Industriesvärden 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 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); TV8 focused on young male audience (15-34); TV8 that targets more mature women (25-59); and TV6, 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 Lagerback, 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 web-based playservices, and we are also doing a lot of unique webisodes. Today you have to offer a good digital experience’.

Table: Sweden market share, per channels (Jan-Sep 13)

<table>
<thead>
<tr>
<th>Channel</th>
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</tr>
</thead>
<tbody>
<tr>
<td>TV3</td>
<td>15.7%</td>
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<tr>
<td>TV5</td>
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<tr>
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<td>2.3%</td>
</tr>
<tr>
<td>TV10</td>
<td>1.3%</td>
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</tbody>
</table>

Source: MMS

Prensario International
MTG Lithuania: Specialized Channels to Gain Market

TV3, Denmark: Entertainment on Top

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 A VOD service but is also a catch-up service but is also a media house. TV3 PLAY isn’t just a catch-up service but is also a channel where additional program material is broadcasted’.

Prensario International

< 30 >

The series that tripled ratings in the United States

International Award Winner
Best Production of 2012 - EMMY Awards

HD SERIES
10 x 60'

HD SERIES
18 x 60'

HD SERIES
30 x 60'

Booth 13.14

World Premiere

Delmar Andrade
andrade@d.pl节奏音乐.com.br
Edson Mendes
emendes@velendor.com.br
+55 11 3300-4022

The Queen
Joseph From Egypt
Samsom and Delilah

International Sales
Delmar Andrade
andrade@d.pl节奏音乐.com.br
Edson Mendes
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Top Gear Series 10, as TV6-

MTG Lithuania: Specialized Channels to Gain Market

Laura Blazeviciute, CEO

MTG Lithuania

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 animation. MTG has become one of the fastest growing channels in the country, describes Laura Blazeviciute, CEO, MTG Lithuania.

Lithuania’s only own specialized channel, like most of TV8’s schedule is still dominated by acquisitions, like famous series such as Downton Abbey, Masterpiece, Celebrity Splash!, and local drama 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.’

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**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 Communications, Information Policy and Freedom of the Press). Local TV market is represented by both state-owned and private TV channels. Currently there are several local TV groups and holdings, operating public TV services. They are: All-Russia State Television and Radio Company, Gazprom Media, National Media Group, CTC Media, ProMedia, UTI Russia Holding, Moscow Media, RBC, Bridge Media and some others. Some international TV groups are also operating in Russia. They are: Modern Times Group, Discovery Networks, EMG, All-Belarusian TV and Radio Broadcasting Network etc. There are 22 federal TV channels in Russia in total (i.e. channels with the national-wide coverage). The distribution of the territorial channels is the task of the Universal Enterprise Russian Satellite Communications Company, which has 11 satellites, and the Federal Unitary Russian Satellite Communications Company, etc. There are 22 federal TV channels in Russia. In 2013, the country’s 59% routinely watching regional television channels routinely and the population watching national medium in Russia, with 74% of people watching television's share of advertising will decline from 27% in 2012 to 25% in 2013.

**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 relative number of analogue terrestrial TV sets 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 sets that have national-wide coverage will increase to 32. Private TV broadcasters owned by Ukrainian telecoms operate fashionable local market. There are four dominant TV Groups in Ukraine: StarLight Media (belongs to Natalia Pitschin, owner of K2, K2, Mega, Enter film, MTV Ukraine, Pin channels), Inter Media Group (belongs to Dmitry Etush, consists of NTV, KI, K2, Mega, Enter film, MTV Ukraine, Pin channels), 1+1 Media (owned by Igor Kolominsky), operates 1+1, 2+2, TET, PlusPlus channel, and Media Group Ukraine (belongs to Rinat Akhmetov, runs TRK Ukraine, Football, Fußball, Donbas, Sport TV, Sport 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. There are more than 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 100 private satellite broadcasters. Cable is the most widespread television platform in Ukraine according to the survey of 38% of all television households. The penetration of cable TV has risen more than 10% over the past several years (for instance in penetration in 2007 was 27%). The analogue terrestrial platform is currently the second most widely used 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 56% in 2013. All services on the terrestrial platform are currently free-to-air including DTT service from Zaporizhzhya, broadband operators of DTT multiplexes in Sevastopol, 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 penetration of IPTV 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 era in Poland maintains three multiplexes, offering 21 free-to-air channels. 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 era in Poland maintains three multiplexes, offering 21 free-to-air channels. IPTV penetration is near 4% of the market while DTT is used by 10% of homes.
INTER, UKRAINE: ‘WE REMAIN THE “FIRST BUTTON” IN UKRAINE’

BY MARIA RUBAN, CEE TV

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, a team that has been engaged in TV for many years, including my whole life. 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.

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

Egor Benkendorf: In the Ukrainian TV market there are four major holdings: Inter Media Group, StarLightMedia, 1+1 Media and Media Group Ukraine and the top channels are Inter, STB, 1+1, Ukraina, ICTV and Novy. The latter is increasingly close to our channel TNT, 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 Alica (in Russian the name of this series sounds like ‘Izora’); and Ukraina is broadcasting Russian TV series and programs of own production. The key difference Inter today has 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 attention of the audience, loyalty and love. And Inter wins this battle.

CEETV: Russian content: is it a necessity or a temporary step?

Egor Benkendorf: 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 in co-production like the series The Son of the Father of Nations, 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 Bogovetska, Oksana Klyk, and Vasily 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?

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

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NOTE: the text above is an edited version of the interview done by Patricia. The full version can be accessed at www.ceetv.net
**Domashny, Russia: A Unique Channel**

Natalia Korotkova, CEO at Domashny, one of the broadcasters of leading Russian CITC Media Group, explains to Prensario ‘To be 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, a genuine channel for women, half of color and wisdom emotion 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 Love, docudramas like ZAGS, lifestyle reality like Fashion, Olginka’s Wife 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, Domashny.ru has joined TOP9 women’s online portal,’ she says.

**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 Bloki Lidzi & Uwagi! Po Uwadzie 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 TV channel 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. Beauty without Sacrifice, Ola on the Road, Sharp cut.’
Kanal D: New Drama Series and Cost-effective Entertainment Formats

‘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 Productions, started to produce the second season of Disney’s Revenge for Kanal D (İntikam). 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 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 season: 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 DProduction, 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; Fethi is a period drama which is the highest budget period drama ever; Cavehous 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 games 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.

Ozlem Ozsumbul, Head of Sales and Acquisitions, Kanal D

Secrets is a new action packed drama about many secrets behind a kidnapping story of a wealthy family’s son
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 round 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 Memtot, one of the most popular actors. Second is I Love Him So Much, a period drama that demonstrates 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 WVR/BAM 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 technics to convergence technologies such as VoD, IPTV, Smart TVs etc. ‘These services are getting matured and the volume of investment being pumped gets higher and higher everyday. Of course there are efforts to establish catchup platforms to enable audiences to watch from everywhere and any time they wish but none yet to create the basic; 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 let us 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 who seeks justice. He turns into a legend from an ordinary blacksmith as he runs after justice that all human beings are need. The tele attracted a huge attention in the short term and ensured the second season which will 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 Slovakian’, completes Ziyad.

**MARKET SHARE, PER CHANNELS**

<table>
<thead>
<tr>
<th>Channel</th>
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<th>Prime Time</th>
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</tbody>
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*Source: TNS*
In times of political instability and enduring 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 Real or not format Schiller Straße, didn’t attract the amount of viewers it was aiming for and probably will not manage to achieve impressive results, the comedy hit Mladost 5 of the fifth season of BTV 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 Bulgarian format The mole, distributed by The New Flemish Primitives. The show Karetica was based on the Italian adaptation of The mole and was produced by a local 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 14-49 demographics with its final 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 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 new ventures” – 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 zsurok a fesztér lemez. This translates as The stars must be crazy and will be produced by Paprika Latina. Paprika will also produce for BTV the historical phenomenon. The prize is right, distributed by FremantleMedia. The channel is revising the candid camera genre by airing Nistro isharo (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 Scheri in parte (Johns 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 Abbas Media’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 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 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.
TV7, Bulgaria: ‘Our main goal is to be a national TV leader’

By Yako Molhov, CEETV

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.

ccevt: TV7 is very successful with its weekend program and often is the third most watched channel in the market. 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 prime time program?

NB: We are definitely not buying other Turkish series/drama 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 ones 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 us 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.

cccevt: 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: Too many channels still 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 channels 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 channels.
Pro Plus, Slovenia: Quality content, multiple distributions

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, Otto and Kins (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.

‘Slovenian’s also adore cooking formats and we will offer them a new season of iZakari’s Cooking (21% share), for pet fans, a new season of reality Beware if the good dog. POP TV also offers a variety of international programs such as televisions, 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.

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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 show has even reached the 6.16% share and it is a great success. For next years. Other project are in preparation phase,’ he completes.

Branko Cakarmiš, Programming Director of Pro Plus

Prima TV: ‘Great stories, well told’

FTV Prima operates four channels in the Czech Republic TV market. The first one is Prima and it is focused mainly on families: it aims 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 Life 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 Gigafoo and 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 viewers’ taste 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 iprima.cz, website for women primazeny.cz, website about food and cooking iprimafresh.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 shows,’ completes Vanicek.

Branko Cakarmiš, Programming Director of Pro Plus

David Vanicek, news head editor
**HBO: THE NAME OF PREMIUM CONTENT**

HBO Europe provides basic and premium channels 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. Additionally, 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 and documentaries, and is reproducing local language drama series from successful established formats. Here, 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 Treatment) in Poland, Czech Republic, Romania and Hungary, all of them very successful. And we have other Israeli format, Shufi we live’, 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, a documentary and lifestyle that focuses on the hot spots in the planet. And the cooking shows Cooking with the Stars (local attention), and baking, which has had tremendous response from the audience, finalize Root.

**CHELLOR CENTRAL EUROPE: LOCAL PRODUCTION – COST EFFECTIVE**

As the content division of Liberty Global, Chellomedia 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.

Chellomedia focuses on TV channels and content for this growing European region. Its channel portfolio includes: Sport1, Sport2 and Sport3, the leading providers of sport in Hungary, Czech Republic, Slovakia and Romania. The children channels Minimax and Meganex, targeted towards boys aged 7-14, TV Paprika, a Hungarian-based cooking channel; Spektrum and Spektrum HD, of documentary; and Spectrum Home, Hungary’s leading home improvement and gardening channel. Film Mania is a movie channel in Hungary; Film Cafe, available in Hungary and Romania; and MGH.

Chellomedia 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, Chellomedia 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 requires channels identification (to distinguish itself from competitors), setting (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 its also a matter of being cost-effective on the production side. The same crew, 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 Monte Carlo TV Festival’s “Best News Documentary” Breakdown on Spectrum TV and MTVA. Its 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 Receipts 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.
Dorothée Horps, acquisitions director, Orange (France) and Alix Goldschmidt, VP Acquisitions of Films & TV Programs, Orange (UK); Didiér Ghez, VP International New Media TV Distribution, NBCUniversal, with Guillaume Jouhet and Peggy Choikry, from the boutique films and series channels Orange Cinema Series (France)

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

Orange Cinema Series, France: Vincent Navarro, head of programming, Rene Saul, acquisitions, Greg Girard, international sales, and Xavier Gandon, acquisitions

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

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)

Buyers from Italy: Gredawá Di Domenico, Switchover Media; Agata Spatola and María Laura Mozetti, Fox Star, Greece: Eleni Paschalidou, foreign programme manager, Gina Dimitriadis, international acquisitions manager

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

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

Spain: Pilar de las Casas, acquisitions; Cristina Navarrete, Cielo (Televisión Española); Sofia Carvalho, director of SIC Mulher, Luis Proença, broadcast and programming manager, Vanessa Tierno, head of acquisitions, and Martac Marinho, acquisitions manager

Spain: Julian Rodríguez Montero and Frédéric Fontan, acquisitions of Redmoda Digital, with Ignacio Conejo, president, and Juan Ignacio Jiménez, acquisitions manager, both from Teleset España (ARV)

Spain: Pablo de las Casas, acquisitions; Charlie McKeon, Public Services, for Colin Hensley, acquisitions director Sky Deutschland (Germany); Thomas Muller-Kulmann, program acquisition manager The Walt Disney Germany, Switzerland & Austria; and Alexander King, director of programming for air and Katherine Patish, director of programming, both from Sky Deutschland GmbH (both standing house), and Alexander Birk, manager TV services Deutsche Telekom, both from Germany

HBO Europe: Martin Holubek, acquisitions manager, Debra Porto, SVP programming & acquisitions, Emma Patzakis-Akoh and Michelle Vlas-Brown, acquisitions managers

Star Drama: Elvira Pauchaitoukis, regional programme manager, Maria Dimitriadou, international acquisitions manager

Star: Helenia Torres, responsible for Drama and Cinema, and Hugo Andrus, programme key director SRT (partners), with Bruno De La Salle, programme key director, and Margarita Petrus, head of acquisitions, both at TF1

Electronic Distribution Systems: Robert Bennett, director, with Tony Tull, acquisitions director, Phil Newall, managing director, and David Rance, acquisitions manager

Sunrise: Jenny Conant, director, with Karin Traynor, director of acquisitions, and Julia Thomas, director of business affairs, all from Sunrise

HBO: Martin Holubek, acquisitions manager, Debra Porto, SVP programming & acquisitions, Emma Patzakis-Akoh and Michelle Vlas-Brown, acquisitions managers

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Alexa Berger, Equate Germany, Christine Brand, managing director, MGM Networks Germany, Silvia Schröder, head of acquisitions, Red Bull Media House, Austria

Mediastar España: Paolina de la Fuente Vázquez, Angel López-Aramendia, Monica Hurtaiga (iptv-vod), with Rosalval Vivas, Fox Portugal, and Pilar Jiménez, CEO, both from FOX Portugal

Kia Roberts, acquisitions executive and Adam Holland, acquisitions manager, SRT Networks, Central Europe, with Olege Piusik, sales director of EQuadis International

Kia Roberts, acquisitions executive and Adam Holland, acquisitions manager, SRT Networks, Central Europe, with Olege Piusik, sales director of EQuadis International

Kia Roberts, acquisitions executive and Adam Holland, acquisitions manager, SRT Networks, Central Europe, with Olege Piusik, sales director of EQuadis International
TV Nova, Czech Republic: Alexandra Bezpalcova, acquisition manager; Ivona Popovichová Patočková, content manager, Alex Ruzek, director of TV channels and programming, and Petra Bohuslavova, acquisition executive

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

Michael Sender, COO Zodiak Vostok, Russia; Asia Batayeva, format manager, 1+1 Ukraine; Shakira Hoffmann, sales Red Arrow, Germany; Carla Badichianska, head of sales, Telekraft, Russia

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

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

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

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

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

Leonid Cuali, acquisitions manager of CTC Media, Anna Galaganova, head of sales of BT Production Russia, Olga Bordeianu, acquisitions and project director, and Leonid Cuali, acquisition manager

Lithuanian Duble Antokeda Ekspedicija, director program & acquisitions, ERT, Lithuania

Mari Koivuhovi, acquisitions executive, YLE, Finland

Natpe Miami is now a preferred market for the Nordics buyers: Rune Greve, senior acquisitions executive, Nordic Broadcasting; Benedicte Skrinol, acquisition executive, and Nora Langer Petersen, head of acquisitions, all from TV Norge (Norway) with Eric Pack of Gaumont International, and Tina Moreton, head of acquisitions at SBS TV (Denmark)
Turkish public TV station TRT: Zeynel KEY, deputy director general, is the fifth from the left, with the production team and two actors of the series Crossroads.

Kanal D, Turkey: Ozlem OZSUMBUL, head of sales and acquisitions; Emrah TURNA and Ezgi URAL, sales executives; and Amac US, sales and acquisitions specialist.

MIPCOM 2013 more Attending buyers & producers | Europe

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

Show TV, Turkey: Ertugrul Aksoyoglu, chief editor of alternative serials; Feryal TANRIGUN, head of acquisitions & sales (Turkish content) and Sercan ULUS, sales director.

Tunrter: Yosun YUSUK, programming director, and Naim YUSUK, acquisitions, both from TRT Turkey; HELENE OLPENZIAK, manager, Corporate Development, Turner EMEA.

Peter KULSKI, program director, and Peter JEREMAN, head of acquisitions & sales at RTS (Switzerland) with Sabina SPRING, vice-president, and Feliz WEDEL.

Tiber FORNIS, head of program acquisitions & scheduling at RTS (Switzerland).

Kata SAKO, program planning & scheduling manager; Victor Kolmai and Szabolcs Klizs, acquisitions managers; Katalin Veres, acquisitions specialist; and Magdolna LOURTON, acquisitions specialist, in front from left. Peter MARSHALL, CEO of Papillio Latina.

Maria CORNEL, scheduler; Zsuzsanna FARKAS, marketing coordinator; Alen NAVAJ, senior scheduler, and Robert NAVAJ, programme planning manager, all from Viasat Hungary, with Lajos ORSOS, EVP Europe, Sales, Trading & Marketing, Viasat Hungary & Nordic; and Hibert CSOLNYI, scheduler, all in back from left. Peter COLOS, program director, and Peter HERMAN, head of creative at RTL Klub Hungary (borders) with Sabrina DUGET, VP Formats, All3Media, and Felix WESLET.

Lajos OROSZ, program director, and Jozsef BODA, planning director, at RTL Klub Hungary (borders). Paco MUNOZ, the third from the right, with the production team and two actors of the series Crossroads.

Hungary: Zsuzsanna FERENCZIK, sales coordinator, and Szabolcs KEDER, acquisitions specialist, both from Viasat Hungary, with Lajos ORSOS, EVP Europe, Sales, Trading & Marketing, Viasat Hungary & Nordic; and Hibert CSOLNYI, scheduler, all in back from left. Peter COLOS, program director, and Peter HERMAN, head of creative at RTL Klub Hungary (borders) with Sabrina DUGET, VP Formats, All3Media, and Felix WESLET.

Arthur YEZKAYAN, president, and Laert SOGOYAN, head of acquisitions of Shant TV, Armenia.

APPLICATIONS

Prensario International

Applicant's white label broadcast platform offers video delivery, second screen, and social TV experience with key features for:

Extended TV viewership

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**FOX: BIG BRAND-NEW TV SERIES**

Mark Kaner, President, Twentieth Century Fox Television Distribution, arrives at MIPIOM 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 knowing the offer in order to be more competitive 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 gives us the opportunity to open new markets in Northern and Western Europe, who do not currently buy telenovelas. We also have an own format Paradisando, which was optioned in France. Summarizing, we are increasing the offer in order to be more competitive in the international marketplace’, adds Sahab.

**TELEVISION ENTERTAINS NEW MARKETS**

Television International (Mexico) is releasing at MIPCOM still new catalogue of formats, the genre that gives to the leading Latin American distribution company the possibility to penetrate new TV markets in the world.

Television is offering new daily series from renewed Colombia producer Patricio Willis (RTD): ‘Writing to MIPCOM Uruguay de Lisímaco, a remake of the best seller novella Juana la vírgen, as well as La Madame (50x’60), an adult series that will be followed by La Viuda Negra, which is a mix of drama and 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 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.

**LUCCI DISTRIBUTION**

Although the 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 Paradisando, which was optioned in France. Summarizing, we are increasing the offer in order to be more competitive in the international marketplace’, adds Sahab.

**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.”
**ATRESMEDIA: TIME IN BETWEEN, BIG RELEASE**

Atresmedia Television (Spain) launches this MIPCOM the mini-series Time in Between, based on the novel of Maria Durias —translated to more than 25 languages—that narrates a spy plot in the middle of the Political instability in Europe, in the 30s. It was shot in Morocco, Portugal and Spain, the production value is impressive, remarks Jose Antonio Salas, Head of Acquisitions & 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 Volver 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.

**THE TALENT OF ENDEMOL**

Endemol (The Netherlands) brings to Cannes three new formats: the talent show The Band Rules (Endemol Spain for TVE), the makeover format Linda Le (Endemol UK for Channel 4) and the comedic game show Would I Lie to You? (Endemol USA for NBC).

Returning to Cannes are Endemol Italy’s daily game show Next One (Germany’s ultimate physical and mental challenge format) The Brain (United Kingdom) and Endemol Netherlands’ reality hit Geel or Groen. They 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 (4x52), taking place in South Africa, and Nitro Brigade (12x26) taking place in Australia. Both shows were co-produced with France Televisions.

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).

**NBCUniversal International Television Distribution** (USA) provided at MIPCOM a slate of varied productgenres 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 Ironside (13x60), that tells the story of a detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty. Undeterred, this tough detective confined to a wheelchair after being shot in the line of duty.

NBCUniversal is also launching the provocative drama Dracula (10x60), 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 centuries earlier.

Atresmedia Television (Spain) launches this MIPCOM the mini-series Time in Between, based on the novel of Maria Durias —translated to more than 25 languages—that narrates a spy plot in the middle of the Political instability in Europe, in the 30s. It was shot in Morocco, Portugal and Spain, the production value is impressive, remarks Jose Antonio Salas, Head of Acquisitions & 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 Volver 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 Salas: ‘We have recently sold Old bridge’s Secret to Cabale 3 (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 Northern 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’.

**Fantastic Formats**
ITV Studios (UK) is launching new formats at MIPCOM, including the Saturday night celebrity couples dance competition Stepping Out (6x’60), 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 Four Of The Year (ITV Studios Nordic for TV2 Blíss), 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 Ireland) 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 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 Redstet.

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), recently premiered season II (6x’60 or 6x’90), as well as the entertainment show Wild West Alaska (two seasons of 10x’60).

Talpa International (Netherlands) launches at MIPCOM a brand-new catalogue of its core product, entertainment shows, from reality to talent formats, as well as an increasing number of reality/entertainment shows, including 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 (50) is the brand-new drama 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 (UK) for The Voice, broadcast on NBC, and an Emmy Award for the category for US version of The Voice, broadcast on NBC.

Talpa: factual entertainment and talent shows

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.

Filmax also exhibits the TV movie The Visitor of Prisons and the feature films Invader and The Wild Ones, Alex, the multi-awarded No Rest for the Wicked (Enrique Urbizu), the animated film Snowflake, the disturbing Son of Cain, the intelligent Hero’s Head and the impressive Sleep Tight.

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ZODIAC RIGHTS meets BUYER’S NEEDS

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 (60x90): 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 Reel in the US called Hollywood Sundae and its also launching the tenth series of the long running franchise Hardcore Pawn, totalling over 120 episodes.

ZK 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 franchise, 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.

ZODIAC LATINO: VARIEDAD Y FLEXIBILIDAD

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

Durante MIPCOM, Zodiak Latino destaca Freddie, 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 continúa 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.

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 21st 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 MindHunt, 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. Rugged 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 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.
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.

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 That Door (10x’90), a drama live-action series that follows Abdiya, a girl who joins the NBA cheerleading team Los Angeles Devil Girls, unaware of the treacheries and tempting world that follows.

Turn on with Starz!

Universal Cinergia Dubbing

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 stream of qualified translators and experienced 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 exhibitors that provide services for the worldwide TV industry.”

“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.

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’60 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 dwellers revealing murder and mystery. Also, the biographical miniseries of the Italian talent Rudolph Valentino, The Legend (2x’120).

My respects, Palermo – New York (2x’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 Tunis Passion (14x’90 or 28x’45).

Lastly, it introduces the second season of the paranormal investigation series, The Chosen (12x’90), where a young priest and professor of Theology is concerned with exploring the boundaries between science and faith, studying the world of paranormal phenomena.
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 Telegdy, president of alternative programming at NBC (commissioner of The Voice), loved it and said he wanted to do it before any other territory.

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.

What are the opportunities for sponsorship and corporate ties?

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

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 (Turkey) releases at MIPCOM it brand-director, International Marielle Zuccarelli, manages and answers from beyond. top psychic/medium who gives her clients guidance and answers from beyond.

Psychic Tia Baby Sellers Original Movie this September.

MTV Joe: Retaliation Pictures' 22 Jump Street ('120) and a new paranormal series, Tricks of the Trade (UK) and American Pickers (Italy and 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 specialty 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 Cerino, International Content Sales Manager, EMEA responsible for emerging markets, she completes.

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; The Hobbit: The Desolation of Smaug (New Line Cinema/Warner Bros.), Reliccap (Columbia Pictures), 2 Jump Street and Hercules. It also owns select international TV rights for G I Joe: Retaliation, featuring a star-studded cast that includes Johnson and Bruce Willis. On series, exhibit出し (19x39), airing on HISTORY, FX series Fargo (10x50), MTV hit Teen Wolf season 2 (4x50); and Paternity Court (150x30), premiering this September.

Rudolph Valentino: The Legend

Samanyolu: Little Bride

Samanyolu (Turkey) releases at MIPCOM it 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.

DW: INTELLIGENT DOCUMENTARIES AND ENTERTAINMENT

DW Transat (Germany) offers at MIPCOM an enormous catalogue of TV contents, including documentaries and entertainment, highlighting its brand new documentaries Life’s at Beach (7x30) a series which lets viewers experience classic seaside towns, first-hand. Tracks of the Trade (7x30) is an in-depth look at why and what we buy, Let’s Go Wild (7x30) shares extraordinary images of animals and their natural habitats; and Europe 28 (28x5), a unique look at the capitals of the European Union’s 28 member nations. Euromaxx Clipmatix (52x5) is other of the top titlés, assembles the best, funniest, and breathtaking clips from the world of online videos. DW also brings the documentary 50 Years of Bundesliga (50x30), 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! (4x30), the series that is packed with information on science, technology and everyday phenomena, with the latest developments and discoveries from all over the world; 5 new episodes of Unlocking the Past (5x30), 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 3 new episodes of The Art of Space (3x30), 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.

FINISHED PROGRAMS

MEDIASET DISTRIBUTION

ANGELS A Love Story

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3rd Season in production

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FRESH NEW? LOOK FOR BANIJAY

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.

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 Clievision and is beating the channels prime time average by more than 75%

'We have been having good success with our factual entertainment catalogue: The Missouras 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.

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 inroads 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 its truly game-changing talent format that turns everything upside down, he completes.
POWER: NEW SERIES AND MINI-SERIES

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 (4x60 and 2x120) it is a four episodes mini-series about four young men and women in America and England who struggle against tyranny and oppression in the turbulent 1660’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 commission.’ 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 Sane and Scarecrow (2x60), which tells the story of a motley group of students when a local legend is revealed to be a terrifying reality; and Breaker Breaker (2x30), a documentaries about international famous professionals who are in Cannes.

Zola, now TV

With offices in São Paulo and Lisboa, Zola (Brazil) is a production company attending MIPCOM for the first time. Traditionally dedicated to advertising and cinema, it is now focused on the TV with two executives in charge of this area. Raquel Yepes, international sales and co-production, and Mariana Riacchiri, executive producer, who are in Cannes. Zola aims 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 Globo and documentaries for Arte, Discovery and YouTube, with three feature films in development that start production next year’ he concludes.

SIC: PORTUGUESE PERSONALITIES

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 José Pedro Nava.

The company’s catalogue includes some telemovels, including The Fire of the Rose (164x45), 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 Mendes, as well as The Incredible (84x30), a documentaries about famous football players and their life off the fields, including Cristiano Ronaldo, among others.

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

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Zola, now TV

With offices in São Paulo and Lisboa, Zola (Brazil) is a production company attending MIPCOM for the first time. Traditionally dedicated to advertising and cinema, it is now focused on the TV with two executives in charge of this area. Raquel Yepes, international sales and co-production, and Mariana Riacchiri, executive producer, who are in Cannes. Zola aims 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 Globo and documentaries for Arte, Discovery and YouTube, with three feature films in development that start production next year’ he concludes.
**TV Azteca celebrates its 20th anniversary**

The company also highlights the series *Hombre Tusas Que Sier*, about a woman willing to stand out in a man’s world inside a very prestigious advertising agency, as well as the telenovelas *Destiny* (120x60) and *Tolomea Love* (15x60), set to premiere at Venevision, Venezuela.

Confessions from the Beyond (13x60) narrates different experiences from several famous personalities and "The Other Side of the Soul" (124x60) is the story of a woman who is back from death seeking revenge. Other top telenovelas are *The Kings* (120x60), *Prisoner of Love* (120x60), where three families are united by a terrible secret; *Loving You* (120x60), where a woman becomes the sole proprietor of the country’s most profitable hotel chain, and *Legendary Love* (120x60) that shows a woman dresses in a wedding dress to kill her enemies. Also, *Trading Lines* (120x60) and *Under A Red Sky* (120x60).

From the independent catalogue of Comarex, it’s highlighted *The Clinic* (120x60), a TV series that takes a look at the amazing love stories that develop within the confines of a psychiatric clinic. Regarding teen content, it presents *Senior Year* (70x60) and *Populoid* (70x60) from MTV Networks, and three seasons of *Guchi* (75x60), from Nickelodeon. Then, the HBO Latin America productions that is distributing worldwide: *Alice* (113x60), *Sons of the Carnival* (13x60), *Mandrake* (13x60), *Capadocia* (39x60), *Epifanis* (28x60), *Fugitives* (13x60) and *Mayor de Fosas* (13x60).

**Fall in love with Vision Films**

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," He represents fiction series/telenovela catalogues from Argentine, 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 six 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 business. For this reason, we are acquiring movies scripts and ready-made productions to coproduce in US and Canadá finishes Lagomarsino.

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**Vision Films (USA)** highlight at MIPCOM free new films, headed by *Finding Mr. Right* (13x60), a one-of-a-kind love story about a young man who pretends to be Jewish in order to get closer to his carefree girlfriend to rebuild her belief in love, even if it is the crazy kind.

Also, *Crazy Kind Of Love* (90), directed by Sarah Siegel-Magness (*Precious*, winner of two Academy Awards) and starred by Jennifer Love Hewitt and Jamie-Lynn Sigler and Nicoletta Sheridan, among others.

Then, *Dark Tourist* (93), a drama about a man obsessed with serial killers who arrives on the scene of a notorious murder, where his violent impulses erupt and his grip on reality deteriorates. Also, *Trading Lines* (120x60) and *Under A Red Sky* (120x60).

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BRASIL CRECE EN TORTA PUBLICITARIA, COMPETENCIA Y PRODUCCIÓN DE FORMATOS

Como todas las ediciones de MIPCOM, los últimos cinco años, PRENSARIO INTERNATIONAL presenta un informe sobre el mercado brasileño de televisión, donde se destacan las novedades, tendencias de programación y proyectos futuros en busca de su protagonismo. Los broadcasters Globo, TV, SBT, Record, TV, y Record, TV, Brasil, ofrecen paquetes que se destacan. El portafolio para el 2013 incluye una nueva versión de la telenovela "La perfecta" en un formato que se adaptó a la televisión digital. La telenovela "La venganza" sigue siendo una de las más vistas, y "La niña" continúa siendo la más vista de Globo. La serie "La casa de Egipto" fue uno de los proyectos más esperados para el año, y "Fuego en el cielo" es el primer programa de TV en ser emitido en 4K. La serie "Señorita Maestra" fue una de las más esperadas, y "Amor a la vida" continuó siendo una de las más vistas.

CHOPIN es la adaptación del formato argentino homónimo, que continúa el suceso de Caracol y Globo. "La era del hielo" es un programa de la serie "Amor a la vida" que tuvo éxito en Brasil. La serie "La perfecta" es una de las más vistas de Globo, y "La niña" sigue siendo una de las más vistas de SBT. La serie "Fuego en el cielo" es el primer programa de TV en ser emitido en 4K.

TENDENCIAS

En todas las tendencias del mercado, Soares es real; la audiencia sigue buscando relaciones

< Prensario Internacional >

< 977 >

< 66 >
emocionarse con la TV. Y para eso, no hay nada mejor que una buena historia, sea en formato de telenovela, noticias, programas deportivos, o de entretenimiento. Nos esforzamos en re- latar buenas historias persiguiendo el principal objetivo descrito más arriba: que el público se identifique y emociione’ , resaltó el ejecutivo.

Beyruti añadió: ‘La TV brasileña vive un mo- mento más intenso en los últimos años, produ- ciendo realities y formatos importados. Creo que hay una oferta demasiado grande de producto con las alianzas con partners y proveedores de contenidos. Recentemente cerramos un contrato para producción de diseños animados de la telenovela juvenil Corcovado. Esperamos comenzar emisiones de este producto antes de finales de 2013. Seguiremos fortaleciéndonos para consolidar definitivamente el vice-liderazgo de la audiencia brasileña’.

Finalmente, los planes de expansión de Band incluyen la evaluación de nuevos productos y formatos. Alu-Guebel destacó también la transmisión digital de contenidos. ‘Recientemente cerramos un contrato para producción de diseños animados de la telenovela juvenil Corcovado. Esperamos comenzar emisiones de este producto antes de finales de 2013. Seguiremos fortaleciéndonos para consolidar definitivamente el vice-liderazgo de la audiencia brasileña’.

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‘Para 2013-2014 tenemos planes de expansión que el público prefiere asistir a la TV de esta forma’. Soares destaca también la transmisión digital de un serial a través one-seg, que puede recibida en distintas plataformas, como tabletas, celulares y GPS. ‘El año pasado iniciamos un servicio de programación en demanda 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. ‘Estamos siempre alerta, con los ojos abier- tos, 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 la responsabilidad de la adaptación de la telenovela juvenil Quién quiere ser millonario?, formato original de Sony Picture Television, para nuestra pantallita, finalizó.

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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 mantenemos 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 ensuavados 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 nuestro próximo programa de concurrencia llamado Vitamina V y un programa familiar La Familia más Loca, todos ellos formatos originales de TVN’,

En relación a la producción original, TVN es líder indiscutido en el desarrollo y producción de telenovelas, cuya gran mayoria 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 (Filmax).

La Red TVN Mega Chilevisión Canal 13 TV Paga

Fuente: Time Ibope

Chile: market share por canales y slots (ENE. – SEP. 13)

Fuente: Time Ibope

Chile: market share por prime time (ENE. – SEP. 13)

TVN

Mega

Chilevisión

Canal 13

TV Paga

Fuente: Time Ibope

Chile: market share por canales Prime Time (ENE. – SEP. 13)
**A&E: GRANDES PERSONAJES, AQUÍ Y AHORA**

Mariano Kon, VP de Programación y Producción, A&E Olé Networks Latin America, ha logrado mil millones de visitantes en la plataforma multimedia con componentes lúdicos muy fuertes y personajes extraordinarios haciendo cosas extraordinarias.

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. Cristalizamos donándonos los personajes que marcan la agenda’.

Con una programación enfocada a una audiencia más femenina, el señal ha encontrado un público importante, especialmente entre las mujeres jóvenes. ‘El éxito de Duck Dynasty’ es un ejemplo de lo que Kon denomina ‘of the moment’: un show con un contenido temporal pasado en base a la actualidad de la sociedad que lo produce (en este caso norteamericana).

Desde una perspectiva latinoamericana, habíamos contado la historia 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. ‘Necesitamos entender el comportamiento de nuestros espectadores. Nosotros trabajamos desde el ecosistema, ya no sólo en un canal’.

Actualmente, la serie de la que se ofrece programación, según la particularidad de cada mercado, se lo que permite adaptar 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 una misma serie de manera consecutiva’, describe Kon, quien asegura que hoy en día las ‘maratones’ son ‘moneda corriente’.

Así, se decidió armar grillas de manera simple, ordenadas por días con contenido ‘liviano’ en la mañana, una maratón a mediodía y otro show más largo que entretenía. ‘Hemos creado un 6% dependiendo los mercados de un año a otro y eso se debe a que adaptamos el contenido como se hace en uno de los mercados más grandes’.

A&E apuesta al desarrollo de contenidos con personajes, 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 maldad?) y su novia Kimber Warrful; los reyes del intercambio Steve McHugh y Antonímico; los gemelos Llano (Aquí va a ser otra vez), de hiteleras, y el transportista Marc Springer (Guerra de Envíos), entre otros.

El éxito de A&E Olé Networks Latin America a través de los años se debe al canal A&E, que desde 2011 tuvo un aumento de 79% en impresiones promocionalmente con ‘¿Quién da maldad?’ en el top 10 en cada mercado o Duck Dynasty con un incremento del 79% en USA, más de 1 millón de fans en Facebook y un incremento del 140% en las visitas al sitio web.

**El paseo de Hoy**

El presidente de A&E Olé Networks Latin America, Emilio Rubio, y el director de Marketing para América Latina, Cesar Palazzola, se reunieron en Miami con los principales ejecutivos de la industria de la TV paga y la comunidad publicitaria para presentar a los protagonistas de las 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 maldad?) y su novia Kimber Warrful; los reyes del intercambio Steve McHugh y Antonímico; los gemelos Llano (Aquí va a ser otra vez), de hiteleras, y el transportista Marc Springer (Guerra de Envíos), entre otros.

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Con centros de producción en Colombia (FoxTelecolombia) y Argentina (FoxToma Uno), y con alianzas de coproducción en México, Fox International Channels Latinoamérica (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 fines en un público joven, entre los 18 y 34 años, y mayoritariamente masculinos, 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 las resulten atractivas’, remata, 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, 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 Berterreix.

‘No hacemos productos locales sino pan-regionales. El desafío, hacer ficciones locales a través de ideas concretas. Fox no busca disparadores. Producimos contenido masivo de alta calidad, original pero fácil de entender, irreverente y entretenido, productos multiantábalas con salida second screen’, concluye Berterreix.
Prensario International 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 Prensario International, describes Prensario International’s growth, strategic focus, and competitive approach in the Hispanic media landscape. He highlights the company’s dedication to producing original content that resonates with its audience, contrasting with the reliance on repurposed content from other countries that many competitors in the Hispanic media market exhibit.

'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 Niños con Platanito: these three shows make up a two hour block in primetime that is consistently ranked #9 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 extensive reach into social media spaces. Our talent competition shows and more importantly is culturally relevant to Hispanics’

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'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’.

'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 proyecto sea aquel que es adecuado para nuestra programación dividida en franjas: deportes, infantil, ficción y documental.’

'Otras características que resulta la ejecutiva es la programación internacional y el vínculo transmedia de los contenidos. ‘Estamos apostando fuerte a la convergencia, a que nuestros contenidos migran 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 continua: ‘Estamos apostando a géneros que los canales privados tienen muy descuidados. Entre lo que aportamos en 2012 y los que 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.

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 proyecto sea aquel que es adecuado para nuestra programación dividida en franjas: deportes, infantil, ficción y documental’. Otras características que resulta la ejecutiva es la programación internacional y el vínculo transmedia de los contenidos. ‘Estamos apostando fuerte a la convergencia, a que nuestros contenidos migran 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 continua: ‘Estamos apostando a géneros que los canales privados tienen muy descuidados. Entre lo que aportamos en 2012 y los que 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.
BIGSTAR: STRONG PARTNERSHIPS

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,” says Erik Marum, COO. “We have never been fans of commercials in our movies, so we wanted to find an ad free model 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 American 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

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 of its territorial presence continues. We are not only producing in Argentina, but also preparing production teams in its Europe and US market.

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 (SmartTV, SmartPhones, laptops, tablets) but always a ‘social experience’,” she explains.

The company participates at MIPCOM with a stand to meet worldwide players interested in generating win-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.
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 shows on social media in this 10 analyzied 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 with 10 million fans.

Socialbakers, a digital analytics company that allows brands to measure, compare, and contrast the success of their social media campaigns with competitive intelligence.

Top 5 TV Shows in Latin America by Average Post Engagement

<table>
<thead>
<tr>
<th>TV Show</th>
<th>Average Post Engagement Rate</th>
<th>Total Number of Fans</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desafio Africa</td>
<td>13.4895%</td>
<td>7544</td>
<td>Colombia</td>
</tr>
<tr>
<td>El Origen</td>
<td>12.5862%</td>
<td>50833</td>
<td>Argentina</td>
</tr>
<tr>
<td>Pânico</td>
<td>13.5116%</td>
<td>47441</td>
<td>Panama</td>
</tr>
<tr>
<td>El Origen El Cuello</td>
<td>13.5558%</td>
<td>48865</td>
<td>Argentina</td>
</tr>
<tr>
<td>Brazil</td>
<td>13.6513%</td>
<td>73389</td>
<td>Brazil</td>
</tr>
</tbody>
</table>

Table of Top TV Shows in Latin America by Average Post Engagement

<table>
<thead>
<tr>
<th>Country</th>
<th>Name of the Show</th>
<th>Total Number of Fans</th>
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<tbody>
<tr>
<td>Brazil</td>
<td>Procurando Pablo</td>
<td>10108636</td>
</tr>
<tr>
<td>Argentina</td>
<td>La Familia Palancas</td>
<td>1001772</td>
</tr>
<tr>
<td>Argentina</td>
<td>Pablo San Cortez</td>
<td>668155</td>
</tr>
<tr>
<td>Brazil</td>
<td>El Farmico Del Mal</td>
<td>408666</td>
</tr>
<tr>
<td>Peru</td>
<td>La Patrulla</td>
<td>668245</td>
</tr>
<tr>
<td>Argentina</td>
<td>Amores Verdaderos</td>
<td>359228</td>
</tr>
<tr>
<td>Colombia</td>
<td>La Promesa</td>
<td>152962</td>
</tr>
<tr>
<td>Colombia</td>
<td>La Promesa</td>
<td>10379</td>
</tr>
<tr>
<td>Peru</td>
<td>El Promito</td>
<td>4383</td>
</tr>
</tbody>
</table>

But where 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.

Con 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 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 15 offices worldwide, Socialbakers is one of the world’s fastest growing social media and digital analytics company.
La décima edición del BBC Showcase Latin America, desarrollado del 18 al 20 de agosto en el Windsor Atlantica Hotel de Copacabana en 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 solo para exhibir el contenido de BBC, sino que también permitió mostrar todas las áreas de negocio en Latinamérica: venta de contenido, canales, formatos y coproducciones, digital y productos al consumidor.

Reconocido como el quinto mayor productor mundial de contenidos para TV, BBC continúa esforzándose por ser un líder 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 de contenidos, ahora apunta a incrementar la penetración de sus canales. BBC HD fue lanzada 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 de Branded Services, BBC Worldwide Latin America US Hispanic, 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, canal, consumidor productos, 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) están 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 general.

DESTÁNDOSES DE PROGRAMACIÓN

Simbad the Sailor (1921) fue el primer filme de Bremen One, uno de los platos fuertes, destacado entre los compradores asistentes. Se presentaron también las series Farber Brown (10x’65), Quirke (13x’90) con Gabriel Byrne, y The Challenger (96) sobre la explosión del famoso transbordador espacial en 1986.

BBC también es reconocida por sus documentales, entre los que aparecen Antes, una superproducción sobre la fauna del continente, además de una serie sobre Brasil que se lanzará 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 infantil.

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

BBC SHOWCASE: 15% DE CRECIMIENTO

Prensario Internacional

Nicolás Martínez, marketing and account manager, and Juliana Alagari, general manager of Estudios Brasil, with Andrea Calonico, acquisitions and new repes, Estudios Brasil.

Mónica González-Piritz, VP of Production of O’Higgins, programming director, and Isabel Quintero, director of development of content and production, Universal Networks International.

Claudia Changui, adquisitions Discovery Latin America; María Badillo, purchases at Viacom; and Hortensia Quadreny (Latin America) Rachel San Román, director general of TV Azteca, with Henri Rigel of CBS Media Distribution Latin America.

Adrián Silva, director of programming at TV Globo Brazil; Ernesto Lombardi, gerente internacional, TVN Chile; and Richard Rohrbach, VP of Business & Legal Affairs, at Discovery Networks Latin America.

Claudio Media Latin America; Marcelo Corda (VP) and Chief Marketing Officer, and Jorge Gallo, director of new business and legal affairs.

Univision in Mexico: Vanesa Portillo, of Univision Studios; Carlos Barrientos Jr., VP of programming and production, and Liset Sánchez, of Univision Networks. Luisa Fernández and Sandra Serrano, president of programming, and Patricia Acosta, VP of Administration, and Bárbara Masi Ruiz, general manager of programming and production.

Univisión in America: Vanessa Portillo, of Univision Studios; Carlos Barrientos Jr., VP of programming and production, and Liset Sánchez, of Univision Networks. Luisa Fernández and Sandra Serrano, president of programming, and Patricia Acosta, VP of Administration, and Bárbara Masi Ruiz, general manager of programming and production.

Universidad de Monterrey: Karla Santigra and Tai Santos, of Totalmovie, Mónica González-Piritz, Karl O’Higgins, programming director, and Louise Michaud, head of acquisition and feature films, Marie Sylvie Lafebvre, head of drama and feature films, Marie-Claude Jodoin, director general,

Prensa Internacional

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Disney, ahora mega estudio de Hollywood

Como pudo comprobarse en el Upfront y los Screenings de Los Ángeles en mayo pasado, Disney Media Networks se ha convertido en una “mega estudio” de Hollywood, tras sumar a su oferta Marvel, Lucas Films (con toda la saga Star Wars) y la parte live action de Dreamworks. Todo esto más los siempre prolíficos 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 en más de 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 verían la cara Nuevas,— en 2015—comaventuras, donde abunda el 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 muchos para elegir, pero los bueyers consultados por Prensario destacan las tiras de ABC, Marvel Agents of SHIELD, primera experiencia de Marvel para TV, Resurrection and Betrayal, ambos illiers, el primero sobre las 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. 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 Laboratorio de Alicia, Colombia.

LUCCI: THREE NEW MOVIES

Luci 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 Luci 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.”

MANNAM MEDIA: MEET ASIA

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 (20 episodes) that shows the story of a young man, with Idiot Savant Syndrome who overcomes obstacles to become a pediatric surgeon. Heartless City (20 episodes) is an action-packed and suspense series about drugs and Reply 1997 (16 episodes) is a 2012 South Korean series that centers on the lives of five friends in Busan.

Lastly, the distributor exhibits the series Two Weeks (20 episodes) with a small-time gangster who has learned to survive with his fist and wits, and The Master’s Son, where a stingy and greedy CEO meets a glosomy girl who started seeing ghosts after an accident.

Mannam Media: “The Master’s Son” by Omung Kumar and Sunshine Pictures 

Photo courtesy of Mannam Media

Mannam Media is part of the Mannam Media Group, an entertainment company that specializes in the development, production, and distribution of entertainment content for the Asian market. The company is known for its diverse range of programming, including drama, comedy, romance, and action genres. With a focus on high-quality content and strong partnerships, Mannam Media aims to bring亚洲 audiences the best in entertainment, offering a wide variety of programs that appeal to a broad demographic.

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Visionnaire Business

Connected to the world

Create, acquire, represent, and distributes TV programs and scripts to make and deliver original and inspiring television programs and media content.

DIANA FIGUEROA

Network International

< 100 >
GLOBAL AGENCY = GLOBAL DISTRIBUTION

Global Agency (Turkey) is not only one of the greatest exporters 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.

Barbara Vallant, CEO, highlights to Prensario International “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 models that will allow us to position ourselves further into the worldwide market, concludes Pinto.”

Global Agency (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 (57x45), the teen telenovela co-produced with Nickkolodeon in Miami, followed by scripts and dubbed Turkish telenovelas like Kızıl, Kızay Guney, Karadayı 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 continue to boost 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 CadeteNet (Mexico). Francisco Villanueva, VP and COO, adds: “We have made movie packages of excellent quality at very competitive prices levels that will enable our customers to fill time slots 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 Echoes/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.

AROMÁTICO: FOCO EN LATINOAMÉRICAN

Con base en Munich, Alemania, aromaTV es la compañía fundada por Barbara Vallant, quien distribuye internacionalmente series, comedias, además de shows de concursos 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 LPI Media, Attraction Images y AETIOS Productions de Canadá, y First Entertainment de Alemania, de quien distribuyémos el game show Think. De la primera casa productora promueve a la comedia Les Parent con más de 6 años en Radio Canada (el canal público en Francia), 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 Induction es un reality con celebridades con 8 temporadas en Radio Canada y operacionada en Francia y Alemania. De AETIOS Productions ofrece un nuevo catálogo de series dramáticas, entre las que destacan Unité 9 (segunda temporada) hasta 50% de share en Radio Canada, además de 30 Liver (4 temporadas) y la serie Trauma (4 temporadas). De First Entertainment promueve Nature’s Best Inventions, un show que mezcla ciencia e innovación, 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 ensayándonos a Latinoamérica, donde creemos que las comedias y dramáticas que distribuimos tienen mucho potencial, completa Vallant.”

Castalia Communications cuenta con más de 20 años de experiencia en la distribución de los mejores contenidos internacionales.
**Armoza: Asia & Latin America**

**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 MIPTV”, adds Armoza.

“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 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 MIPTV”, adds Armoza.

Other highlights in Cannons are Gear Up, Catch and Special Delivery, and the big release is the highly anticipated drama series Hostages, that is launched on USA, Channel 10 (Israel).

**Gran lanzamiento de Onza Distribution**

Onza Distribution nueva compañía distribuidora en español para lanzar en MIPCOM con un catálogo de más de 5.000 horas entre contenido lifestyle, factual, documentables, formatos de entretenimiento, ficción y telenovelas.

Fiscal de Onza Partners, fue fundado por José María Irisarri, Ignacio Soto, Nicolás Bergarchuy y Gonzalo Segrada, 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 supremo de nuestra plantilla es el globomundo y el transmedia”.

El catálogo está conformado por contenido lifestyle que el ejecutivo espera que tenga “muy buena recepción en Latinoamérica, y buenos contenidos en HD y 3D para el resto del mundo”. Entre otros, Invernadero Romana, Simón, Quiero ver Míni, Encierro (3D) y La vida en Llamas, que pueden ser muy atractivos para Europa o Asia, apunta.

“Temos acuerdos para distribuir las novelas y miniseries de TVI (broadcast liger de Portugal), documentales y contenido factual de TVE y contenido de Canal +, junto al de Baintz, del cocinero Karlos Arguiñano, a quien distribuimos su contenido lifestyle con programas de cocina, jardinería, etc”. dice.

Y completa: "También ofrecemos producto a Vividias (Grand Prix), VideoMedia (El Pastor) y Glosas (Sinconmisiones), 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 infantil juvenil (8-14) realizada por Boomerang TV y co-distribuida junto a Boomerang Internacional".

**Distribution 360: Kids and Family**

Distribution 360 (Canada) focuses on traditional media sales, while actively pursuing growth in the digital space. It further differentiates itself in the marketplace by offering valued brand integration and interactive content creation services. It is focused on kids, drama and factual programming.

At MIPTV, it highlights Talent Heirs (1x60; 6x30), 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 (5x6); 1x30), the story of two adorable and inquisitive six year olds with a goal to empower kids to fearlessly explore the world.

Japoneses Goong Gong Gang! (4x30) is an adaptation of the popular series I Survived a Japanese Game Show, where audiences experience the dizzy world of Japanese game show culture complete with conveyor belts, dizzy chairs, giant fans and Velcro walls.

Lastly, the kids product: Spinhalis (52x30), a preschool series teaches through game colours, numbers, shapes and sizes to the younger kids.
**TELEFIM: CANADIAN CONTENT ON TOP**

Valerie Creighton, president and CEO

In 2012-2013, the talent of the Canadian audiovisual industry achieved great success and further raised Canada's reputation, both at home and on the international stage. We are the only country in the world to have signed co-production agreements with more than 50 countries, thereby opening doors to numerous opportunities for multi-sector partnerships.

Carolle Brabant, executive director, Telefilm Canada, continues: “The major highlights of 2012-2013 were the web series Guadalupe 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 $572 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 $613 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: MIPTV’s Snack and Screen (Sunday, 12pm at Carlton); Press Breakfast – Passing the Torch to Argentina (Monday morning); Co-production market/breaking news – Latin American countries (Monday, 3pm Canada Pavilion); Opening Ceremony (Monday, 7:30pm, Carlton); TV, Films & New Formats Conference (Tuesday, 2pm, Ernest); Networking Reception (Tuesday, 1pm).

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-term 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.’

**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. It is an important opportunity to connect and have meaningful discussions with our stakeholders, and will help us 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 includes 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. It 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 producers. But what makes Canada so unique is our willingness to work hand in hand with international partners’.

**CANAL 13 CHILE: MAMA MECHONA RELEASE**

Canal 13 (Chile) highlights at MIPCOM its brand-new entertainment shows, fiction, documentaries and kid series. Marina del Canto Vergara, VP International Sales, states: ‘Our productions are becoming more and more popular, worldwide. Opposite World 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 Vértigo, 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; 2 Intimos is a special in which anonymous people talk about the military coup of September 11, 1973 in Chile, changed their own private lives. On children’s series, we have Flipo’s and Perdidos en la Tierra’, completes.

Marina del Canto Vergara, VP International Sales
Telefilms: 
Hacia la acción y el terror

Como sucede mercado a mercado, Telefilms (Argentina) sigue suspependiendo a los comproadores con nuevo producto mayor para Latinoamérica. En MIPCOM, lanzará cinco nuevos productos, incluyendo películas de acción, suspenso y terror.

Entre ellos, sobresale un thriller protagonizado por Harrison Ford y Gary Oldman sobre un empleador que chantajea a uno de sus empleados. Otros títulos para MIPCOM son Paranosis, una familia de clase alta, los Davisons quienes, en un intento de juntar a toda la familia de los hijos y sus parejas en su aniversario de boda, invita a sus cuatro hijos y pareja en una casa. La historia sigue a la descendiente aparentemente normal descubre que es la descendiente de una línea de cazadores de demonios. Otra película, 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.

WWE: new media, co-productions and live shows

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, 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 (MMX), free TV (Telesica and TV Azteca), and digital platforms. Also in Colombia, where Telmex owns the rights with 100,000 weekly fans, and Brazil, through the alliance with Spor
te

Interactivos/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’. Añon, and completes: ‘Based in Los Angeles, it produces 9 movies per year. Among the top ones, we can mention The Call (Halle 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.

11 MÓVILES EN HD
64 CÁMARAS HD
37 SALAS DE EDICIÓN
9 SALAS DE MUSICALIZACIÓN

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**Cisneros Group: Adriana Cisneros, New CEO**

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 Bandal, 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. 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 recognized production ecosystem,” he adds.

**GCMA EXPANDS**

“GCMA has been expanding to accommodate the Malaysian industry demands of the market in tandem with this growth. We provide the much needed intermediary assistance within the market to truly catapult the local creative content industry to international standards,” explains Prensario Adam Ham, CEO.

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**ALFRED HABER: ACTION-PACKED REALITIES**

Alfred Haber Distribution (USA) highlights the Bible Group of Mini-Series (13 x 120), thirteen immersive Bible ministers 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 (85x45), 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 (16x60) 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.

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. Lasty, it introduces a two episode special about John Paul II: My Life in Sayulita (17x30), the documentary series Animal Atlas (20x45), the comedy sketches from Novovision Home Videos & Bloopers (200’), the variety show Latin Angel Special (52x30) and the film Cybergeddon (90’), among many others.

**VVI = DIVERSIFICATION**

Venevision International (Venezuela/USA) brings to MIPCOM a new slate including the brand-new action-packed series Lucie’s Secrets (75x 45 HD) that breaks away from the classic telenovela. It is a co-production between Venevision and Universe, shot in Venezuela for the first time in full HD.

Currently in production, Sweet Thing (120) narrates: “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 Bandal, a great CEO who will continue as a member of my team of advisors.”

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The Escape Artist
by Rafael Bardem

The series (13x’70), of which we are launching (16x’45), is a modern telenovela in HD that has paralyzed the Brazilian audience. It also brings The Bringing – The Women (14x’25), a series about Brazilian women and Crazy About Them (14x’30). Lastly, the reality shows Sparking Girls (120x’45), Garavel (55x’45), The Life We Lead (70x’45), Dinosaur’s & Robots (125x’45) and My Dear Handymen (130x’45), co-produced with Telemedina, and the comedy series Slips o’ Kisses (season 1: 37x’30, Season 2: 35x’30).

Red Arrow International (Germany) launches at MIPCOM the thriller miniseries The Escape Artist (2x’60, 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 Labyrinth (16x’45), the movie cycle Johan Falk (8x’30), the crime series Falco (6x’45), the comedy Skilled (7x’30), as well as the dramedy Ananda (8x’35), the special Meto Mata (80’) and the formats The Taste (ABC USA), House Rules and Married at First Sight.

Apart from the successful telenovelas, distributed as ready made or format worldwide, Telemedina Internacional, Telemedina Internacional (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 productions in key territories. Ernesto Lombardi, manager of international business, and Alexis Piwonka, sales and marketing, explain 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 Apuesta 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 (2% of audience) with 18.3% market share at 5pm with a impressive 360° development through social media. Rejo – Fama Contiando 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, Sangorodo (105x’60) is the new “sleekers” from TVN with the story of a man who, in his 40th birthday, decides to leave his wife and quit to his routine work.

Radio television 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. Lead by Rodolfo Dominguez, 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 laserlining 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 (8x’s’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 (146x’70), Mom Detective (19x’70), Remember when…, as well as the show that has had continuous, proven success over many years, Knowing and Winning. RTVE places its trust in events of importance like that of MIPCOM as strategic platforms to strengthen the export of Spanish television 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 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.
**VISIONNAIRE, LIBRETTOS 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 su presencia en MIPtv. En un pequeño y pacífico claro, los restos abandona dos 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, Mandibula, y le ayuda a salvar el hormiguero del asalto de las terribles hormigas rojas, encabezadas 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 (Melodría), 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.

**SNAPTV: TEEN MOVIES**

Ariel Tobi, 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 commodifies 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 Vampyre 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 from Transylvania to Germany. Lastly, The Legend of Sarila (’80), a voyage of initiation in which three young Inuits go in search of a promised land, Nicky Noise (’70) and Dark Ruins (’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.

**LEDAFILMS: NUEVOS FILMS Y ANIMACIONES**

El lineup incluye Minuscule, tanto en su formato de serie animada, como de película. Minuscule - The Series (6x’78), una serie animada mexicana, estrenó documental, National Geographic y 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 espectador un vislumbre del día a día en la vida de los insectos, a través de una poética puesta. Minuscule: The Movie Valley of the Lost Ants (’90) es la primera película realizada mezclando los entornos naturales con personajes animados, íntegramente rodada en 3D. 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, Mandibula, y le ayuda a salvar el hormiguero del asalto de las terribles hormigas rojas, encabezadas 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 (Melodría), 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.
**Prensario International**

This is a text of the page of a document. It contains information about television series, entertainment, and general news. Here is a summary of the content:

**Telefe: Telenovelas, Series and Comedies**

At Telefe, there are several new productions highlighting Aliño (40’x60”), the brand-new teen telenovela that sets the return to TV of renowned producer Cris Morena. It is the first 3rd60” 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, Aliño became the first product that combines the Free TV, Pay TV and web (7 webisodes, daily). This revolutionary format was released on Wednesday May 26th at 9pm prime time, registering an average share of 29.3%. The following day 500,000 users visited Telefe.com/alinos to watch the first webisode.

**Cineflix: New Reality Series**

Cineflix (Canada) highlights at MIPCOM five new series, including the reality series All Abroad: East Coast Trains (10’x60”), which goes behind the scenes of some of the UK’s biggest railways.

Then, Secrets & Lies (8’x60”), a six-part event miniseries from RAFTA 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 released 1000 Days for the Planet (30’x60”), 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 greater challenges we face all over.

The slate includes Trauma Investigate (30’x60”), a serial 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 (8’x60”), 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.

**Imagina: 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 (13’x60”), Globomedia’s new production for Atresmedia, 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 (30’x60”) as it explores the history of the dance style that is all the rage and physically demanding.

Another title is Casal Rock (8’x60”), a 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 Hero and The Boarding School.

**The Compact Impact**

500+ companies have financially benefited by appointing Compact Collections...
SMG: HOW TO BECOME AN OPTION IN THE HIGHLY COMPETITIVE CHINESE MARKET

According to CSMI, 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 stations obtained 32%, provincial-level terrestrial networks 21% and municipal and county level TV stations 10%. It is also known that CCTV market share has been rising year over year during 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. PanAsia 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 local Chinese counterpart production from broadcasting in 2009. As China’s second largest media conglomerate, it registered revenue of 17.4 billion Yuan (US$ 2.83 bll) in 2012. It is now operating 11 radio channels, 15 TV channels, 15 national per TV channels, 10 newspapers & periodicals, and new media platforms such as PTTO, OTT TV, mobile TV and online video, explains Xin Qiu, president. And continues: ‘Our core business covers diversified fields such as content production, mediasetworks, 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 63.3% market share in Shanghai for prime time shows in 2012.’

ENTERTAINMENT: Winhong Yang, Senior EVP & SMG’s director of Dragon TV, explains: ‘Dragon TV is China’s top news and program provider and distributor with a global vision. In October 2010, 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 2nd place among all shows broadcast at the same time slot nationwide, and it also ranked 2nd among all singing variety shows nationwide in terms of ratings.

Asian Wave is an original music reality show produced by DragonTV. It’s a multi-pan Asia singing contest that was made possible by the participation of more than 10 top media companies, talent agencies and performing arts companies.

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% of TV viewing ratio in first half 2013; news and current affair programs, accounted 15.3%; and variety shows 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 whereas terrestrial channels emphasize more on TV dramas and news and current affair programs.’

Zhu continues: ‘There is fierce competition regarding TV series. The number of TV dramas produced climbs year on year and hits at least 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 mediocriety and therefore only generate flatland ratings.’

‘Interest over 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 0.3%. 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. ‘Combining with its positioning as an urban channel, 8 of the 11 dramas were urban-themed, the rest being costume dramas 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 affair 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 Xinjiang 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 Weibo and Webllogs’. 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. 9pm-11pm is the time slot that generates most viewing rate, with 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 cost,’ 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 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 as a top priority, each 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 substantial range of new 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 restructuring its new media businesses by the end of 2009 and merged its mobile TV unit and Internet TV arm into its IPTV business: BestTV, creating a business structure that provides services via multiple devices with one cloud platform. In July 2013 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 Minghong Tan, CEO at BestTV.
TV Asahi, Japan: multi-channelized and HD

TV Asahi, the leading Japanese commercial terrestrial broadcaster that celebrates its 55th 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 Japan last season.

Fun-filled regular variety shows with abundant innovative formats such as Stick 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 3 Channel and the flagship prime-time program Hodo Station.

With a powerful 55th 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 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 dramatic increase in the number of subscribers.’

‘BS 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.

Japanese Overall Average Ratings in Golden Time, All Day and Prime Time (Q2 2013)

Source: Video Research

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Channel</th>
<th>Date</th>
<th>Share</th>
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<tr>
<td>Sports</td>
<td>TV Asahi</td>
<td>4-Jun</td>
<td>38.6%</td>
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<tr>
<td>Drama</td>
<td>Fuji TV</td>
<td>15-Mar</td>
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<td>Fuji TV</td>
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<td>NTV</td>
<td>30-Mar</td>
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<td>11-Jun</td>
<td>19.2%</td>
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Source: Video Research

Japan’s Most Watched Programs (Q2 2013)

Source: Video Research

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<th>No.</th>
<th>Title</th>
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<td>1</td>
<td>World Cup Asia Elimination Tournament (Japan vs. Australia)</td>
<td>Sports</td>
<td>TV Asahi</td>
<td>4-Jun</td>
<td>38.6%</td>
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<td>2</td>
<td>Galileo (First episode 2-hour special)</td>
<td>Drama</td>
<td>Fuji TV</td>
<td>15-Mar</td>
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<td>3</td>
<td>News (Final part was the last part of the football match in the first half)</td>
<td>News</td>
<td>TV Asahi</td>
<td>4-Jun</td>
<td>22.0%</td>
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<tr>
<td>4</td>
<td>Mecha-Mechanical Festival (Japan vs. Brazil)</td>
<td>Entertainment</td>
<td>Fuji TV</td>
<td>20-Apr</td>
<td>20.9%</td>
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<td>5</td>
<td>Asia-Cosmic Co-Festival (Japan vs. Russia)</td>
<td>Sports</td>
<td>NTV</td>
<td>30-Mar</td>
<td>20.3%</td>
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<td>6</td>
<td>AIBOU, The 5th Popular VIP Concert</td>
<td>Entertainment</td>
<td>Fuji TV</td>
<td>18-Mar</td>
<td>19.4%</td>
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<td>7</td>
<td>SMAP x SMAP Star Program</td>
<td>Entertainment</td>
<td>Fuji TV</td>
<td>8-Apr</td>
<td>20%</td>
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<td>8</td>
<td>Soap Opera</td>
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ABS-CBN: EXPANSION IN THE PHILIPPINES AND WORLDWIDE

ABS-CBN continues to dominate nationwide viewership in 2013, posting a total day 6am-12mn audience share of 42% and 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 2,600 urban and rural homes that represent 100% of the total Philippine TV viewing population, while the other ratings data supplier AGB Nichols 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 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 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 33.9%, followed by multi-awarded drama anthology MMK with 33.7%.

‘Newly premiered drama Get 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 nonprime time slot nationwide. Its unique and light mix of romance and comedy goes against the norms of usual daytime dramas,’ she adds.

Regarding entertainment, ABS-CBN retains its strong viewership during weekends with local version of The Voice of the Philippines, which not only reaps high viewership levels weekly but it 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.

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 (30x’45), which recorded a 42.9% rating and 62.6% audience share, and Agimat na Dula (25x’35), which peaked with a 38% audience share.

Another phenomenal success of 2012 is the family drama My Eternal Love, which created a big buzz in international markets late last year. ‘Be Careful with my Heart’ 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.
Prensario international

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 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’.

‘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.’

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 Serempul Mengjar 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.

‘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,’ says Achmad.

Regarding digital media, she comments: ‘In Indonesia, traditional media still cannot be replaced by new media, as digital penetration is still very low compared 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.

Harsiwi Achmad, director of Program Acquisition.
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 Panasasoi.

‘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 CGAM, the Government is poised to grow stronger, striving to make an attractive environment through new incentives & funding, lead-edge studio facilities & technologies and strategic global promotions. The growth potential of this industry is virtually limitless in this digital age.

There are over 30 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 100,000 sq 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 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, ki Kaung Pupoy Love, SofFood and Upin & Ipin’s Spin. ‘The government is planning to invest more into foreign productions; or USD 484,000 for USD 1.66 million in-country spend applicable to Malaysian film productions and USD 806,000 for USD 2.46 million in-country spend applicable to Malaysian film productions and 30% cash rebate on audited in-country expenditure, as long as they qualify eligible for a 30% cash rebate on audited in-

The government funding has generated a number of award winning programs: Bunohan, ki Kaung Pupoy Love, SofFood and Upin & Ipin’s Spin. ‘The government is planning to invest more into foreign productions; or USD 484,000 for USD 1.66 million in-country spend applicable to Malaysian film productions and USD 806,000 for USD 2.46 million in-country spend applicable to Malaysian film productions and

Our objective to synergize with regional governmental & media players with a special focus on global IP development and strategic meetings with these key players: for example, Shabery Cheek is expected to meet Liliana Mazure, president of INCAA from Argentina.

Vishnu Athreya, executive director of Programming, Acquisitions and Development, Turner International Asia Pacific, Raja Rozaimie Raja Dalnish Shah, director general of Government Media Visual Images, Chairman of FINAS, Edmund Chan, managing director, Animasia Studios and Kinji Ohkawa, 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 1st Asian Animation Summit 2012 and 4th 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.
**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 packages,’ explains 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 1st phase, while 2nd 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 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.’

**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 Engvall 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.

Engvall 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.’
**MBC Group: ‘Localized contents IS THE STRATEGY’**

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, www.alarabiya.net, www.shahid.net (the first free VOD and catch up portal in the Arab world) and 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 music), MBC DRAMA (24/7 Arabic Drama); MBC MASR (general family entertainment channel geared towards the Egyptian family) and MBC Drama (paid channel on OSN).

Ali Jaber, Group TV Director, MBC Group, describes to PREMIARIO: “We have 22 years of experience in broadcasting across the network.

**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 acquisition strategy and large output deals with major Hollywood studios such as Warner Bros., Sony Pictures, 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 the 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. ‘Comes from 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 worldwide companies to train our producers, etc. ‘, highlights Jaber. ‘We are the only Middle Eastern company acquiring foreign help and we are doing really well. Currently, we are working with BCN 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.

**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, Mery Wasted from TV Azteca and Monteviste 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 BCN 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’.

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‘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 on 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.


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**NOTES**

Shahid app was launched in July 2012

**Swisscom TV Arts Hub City**

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.’
Lightscreen

Recommendations
Quick Purchase!

Angry Week is a new interactive entertainment format from. Winnipeg company La Concentration that has been optioned in France and a pilot will be produced in the near future. Distributed: Televisa Internacional, Mexico.

Psychic TV (7x'60) is a new paranormal series, following an on-the-spot psychic whose clients guidance and warnings from beyond. Distributed: A+E Networks, Mexico.

Breathless (6x'60) is a brand-new drama series about secrets, lies and a man who learns about the glamorous and stylish world of the early 1960s. Distributed: ITV Studios, UK.

The White Queen (10x'60) is a period series that happens in England in the XVI century, where two sides of the same family have been at war for nine years to tame the throne of the kingdom. Distributed: Sony Worldwide Distribution, USA.

G-MAN (64) is a brand-new storyboard physical game show format where it literally rains money. Distributed: zeeWorld, UK.

Kamal is one of the Turkish experiences with titles like the drama series that occurred in the 1987 True Lies by… (a 100x'95), which gathered more than 74% of its audience share when it was on air. Distributed: Kanal D, Turkey.

Sender Yan (70x'60) is a thriller television produced by ATV Networks Latin America that narrates the love story between a young girl and two boys that will fight for her love. Distributed: Caracol TV, Colombia.

Naked Family (13x'60) shows a very particular family composed by a father and a brother that belongs to the porn industry (an actress and a director) and how face the beauty of their miserable life. Distributed: Astor Entertainment, Argentina.

The teen series Galle (60x'36) shows how mysterious donation gives three lucky foster home kids to join an elite summer camp in a Caribbean forest. Distributed: Dom Media Distribution, Switzerland.

Special Delivery is an exciting and crazy new game show that starts by simple sending a piece and results in a TV format that is delivered straight to your door! Distributed: Ardena Formats, Italy.

King David (30x'60) is one of the most successful epic series produced in Brazil in HD and with a high budget. And it has been a success in the US Hispanic, turning Mipim increase to 200% in that list. Distributed: Record TV Network, Brazil.

The number of drama series Producers Where was adapted at Homeland in FOX, US, and already sold in Russia and Turkey, airing over territories. Distributed: Keshet International, Israel.

Rosario (12x'45) is a top proposal from Viacom International, a young and brilliant law student and a magnificent veteran attorney who legally work in law and start planning a future together. Distributed: Viacom International, USA.

The Voice Kids is a very good option to follow the success of The Voice in any market, featuring the same brand auditions and judges, yet with talents kids that are extra engagement for the audience. Distributed: Thames, UK.

The dance floor is a revolutionary talent competition format originally developed by Channel 4, where 16 children Colombian singer led 16 dance groups. A mega production with more than 200 people working on the show. Distributed: Channel 4, Colombia.

Wake Up is a 26 episodes teen series produced by OnceLoop (Argentina), financed by Coca Cola and that will be produced in EE Entertainnment Television in Latin America in November. Distributed: Smiligood Media, Argentina.

Arise The Next King (12x30) follows two young adventurers as they travel high in around the world to embark on a 2,500 km hasting expedition down the mighty Ganges River in India. Distributed: Cactus Rights, Canada.

Police Operation is a documentary series about the police forces in Sao Paulo, Brazil, that has reached 35% of market share in NeGo Brasil. Distributed: MediaMan, Brazil.

Furia’s War (5'120 + 22x120) is a drama series that happens in the post war era, where a man must gather intelligence to protect the nation. Distributed: AlMedien International, UK.

Remark: it is a legend of the Spanish TV about a typical family who go through the main political, economical and social events of the country. Distributed: RIVI, Spain.
**Record: The Name of Biblical Series**

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 (16x’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: it 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 (12x’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.

**Caracol: Series and Entertainment Formats**

Heading Caracol TV International (Colombia) slate at MIPCOM 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 Vice of Freedom is the story of Helena Vargas, a woman eager to become emancipated during an extremely chaotic 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.

**Pay Attention to New Films**

New Films International president, Nesim Hason continues promoting the Bulgarian series Undercover during MIPTCOM. It was sold to AXN for South East Asia and ENI Media for Israel, totalling 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. version of the show,’ says Hason.

NFI is working with veteran regional sales executive, Maryann Passante and Liongate to distribute a variety of Turkish telenovelas (Masravi Del Crecer, Flor Del Amor, etc.) dubbed in Spanish and Portuguese in Central and South America. Its also working on the comedy American Beach House, with Argentina’s Lorenzo Lamas, the sci-fi/drama movie Resolute, the horror thriller movie Living Dark: The Story of Ted the Caver and Indie drama Ashley. NFI moves forward with Antena 1 (Romania) 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 action-driven noir crime series, we are arranging US and European broadcasting partners for a 2014, he completes.
FremantleMedia: Idol y Got Talent con sabor latino

FremantleMedia Latin America (USA) destacó en MIPCOM la tercera temporada de la serie Project Runway Latin America que se extiende 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 pueden elegir a su joven superestrella o grupo de la música latina.

El Factor X está producido por de remal media: derechos y adquisiciones, Diego Kargauer, ventas y adquisiciones.

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 Latinamérica se ha producido en Argentina, Chile, Perú, Ecuador, y Colombia, aclamado Allandary.

También en Brasil se ha emitido El Kido, que estrenó en la primera mitad de 2013 y un ‘suceso’ según el ejecutivo, quien completa: ‘Por último, sumamos a la versión brasileña El Real Mix DeBailabasedo en el formato game show The Weakest Link, que ha alcanzado los más altos niveles de sintonía’.

Polar Star: films de acción y miniserie

Polar Star (Argentina), la multimedia company owned by one of the leading media conglomerates 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 (218x60), a tele-novela 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 (14x60) an experienced doctor is responsible for treating a group of outpatients with diverse ailments. And Wolf (55x60) 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 (40x60), which tells the story of a political staffa man that keeps his dreams alive in a very peculiar way: through the political and social work within a extremely poor neighborhood. It reached an average rating of 17.7 and a 44% of the market share during its emission in 2012, when it won the Golden Martin Fierro, the main award of Argentine TV.

Other new series is the cooking program Boulangerie (39x26), in which two French pastry chefs reveal different techniques and recipes different to make delicious fusion baked food.

Lastly, the documentary line up is headed by Hotels and Spa of Latin America (13x26), a series that visits the most important hotels and restaurants in Latin America and explores amazing spots; and Legacies (13x26), 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.

Artear: series with twist

Artear (Argentina), the multimedia company owned by one of the leading media conglomerates from Argentina Grupo Clarín, 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.

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Jonathan Laor, CEO

Welcome to Sweden is a new newSRoom produced for Syfy (Sweden), where an accountant is ready to start a new life with his photography career. Can You Face It? is a prime time 13 episodes comedic comedy that reveals the harsh truth of life after having kids, while Galis 2 (10x’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 BeTipul 2 is the second season of the internationally known drama series produces in Argentina with TV Publica, based on the head fat format BeTipul. About formats, the distributor highlights Family Restart is a documentary 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 Cornwall is 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 2x77 documented Euro trip.

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KESHEΤ: 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 drama like Prisoners of War, the original broadcas 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 KESHEΤ International, continues: “There is a huge appetite for gritty, complicated dramas, and quirky comedies, which very much suits our programming targets. We are selling the TV hit prank game show, based on an original KESHEΤ format, Deal With It (local version in Brazil). UK dating reality show, Girlfriends, has its second season on ITV2 in another fan-show for women 18-49.

“Latin America continues to 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. 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.”

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 slick, and fully integrates second screen applications and audience interactivity in a revolutionary new storytelling method.”

The street game show Pick a Pocket offers a new twist on a familiar classic. And, for the first time KESHEΤ is launching a scripted reality format that is absolutely hilarious: What Happens In... which is perfect for Latin America,” completes Wright.

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 duos-series about 4 axes: industry, workers, social and educational training aspect.

Construir TV has a reach of 2.5 million households in Argentina, with 75% 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 Clarivideo and we are going to be launched in 28 countries on all online platforms with our series Oliva en Josep”, he adds.

At MIPCOM, where the company is participating for the third time, Construir TV releases four new series (13x26). 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 (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.

The lineup includes Blind Love (80x’60), a romantic drama series 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 Falco 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 (106x’50) and the newest sensation in terms of R&E formats, Restaurant Waste à Roma, as well new seasons of company’s most wanted programs Larúsi Chica (Croatia - second season) and A Bet With Life (Romania – third and fourth season).
**ABPITV: FROM AND TOWARDS BRAZIL**

Brazilian TV Producers (BTPV), 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 the tenth time with 37 companies at MIPCOM. There will be a strong attendance of children and animation producers at MIPJunior, too.

**Castalia agregan valor**

Con 22 años de experiencia en la industria Castalia Communications (USA) amplía su presencia en el mundo con sus 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 se encuentra con contenidos que cubran las necesidades de los televidentes’.

En MIPCOM, destacan las series Garage Girls & Taisers, sobre autocinefilia; además de documentales de ciencia y tecnología como Ultimate Survival: Everest, Alien Mysteri y Balance TV, de la mano de EPI; brazo productor de Discovery Canada, Desde China, los documentales The legend of Neha, Yoga y China’s Mega Projects. El ejecutivo destaca los programas de cocina Chef & Cook, dulces secretos y Recuerdos de cocina y la novela Taste of Love, una historia de amor al estilo Romeo y Julieta. También cinco series de Garage Girls & Taisers, sobre automovilismo, además de otras obras maestras hechas por grandes pintores famosos; Masters of Fine Art (4×60), con las mejores obras de un pintor célebre de la época; Masters of Composers (4×60), un mágico encuentro entre pintor y compositores de una misma época, nunca antes creada; Exhibitríb: Imposible (4×60), que crea una exposición temática de arte que no podría existir en el mundo físico; y PhotoBooth: Exhibition: Impossible (4×60), donde varios fotógrafos invitan a descubrir sus imágenes instantáneas de momentos que enmarcan nuestras vidas.

**PROEXPORT COLOMBIA:**

**HEAVY ATTENDANCE**

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 at 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 mechanisms of production with over 2,000 participants.

It is considered the most important trade show in Latin America with 37 companies at MIPCOM. There will be a strong attendance of children and animation producers at MIPJunior.

‘This MIPCOM we bring one with the biggest delegation ever, 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.
CO-PRODUCTIONS

Telemundo Internazionale (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 (‘74x60), 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 (100x60), a love story between two women,dares to travel through the Amazon’s river sights, reporting everything they achieved during their expedition. The documentary leads the spectator to interact with companies from France and Spain, for example. We would like to see projects with Latin America, where we see potential in scripted formats, concludes Okan.

‘We develop several productions with local exhibitors, documentaries and cook shows, among others partnerships. Last year, our company co-produced Medalland (8’5), a series aimed for boys and girls aged 8 to 14 years.

‘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 covered Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States.

‘The content we provide also radically changed: telemovelas ‘Made in Turkey’, TV series, and beyond. Last year, we gained on depth, 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 covered Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States.

‘Television News (8’60), the comedy in Latin America: Metafisicos (82x60) —Introducing Bud Light adaptation—and El Mariachi (70x6), based on the film of the same name.

MIPCOM: 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 Dust Till Dawn from Robert Rodriguez at Cannes. All of our titles have performed really well in Latin America. Our library contains something for everyone.

‘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 it, 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.

‘One of the best kept secret jewels in the Miramax film library are Like Water for Chocolate, City of God and Cap Land. These films are some of the movies that people perhaps not 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.

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 covered Central and Eastern European markets, Russia and the CIS countries, Central Asia and Baltic States.

‘Television News (8’60), the comedy in Latin America: Metafisicos (82x60) —Introducing Bud Light adaptation—and El Mariachi (70x6), based on the film of the same name.

The independent producer Medialand (Brazil) arrives at MIPCOM with 18 brand-new series, including factual, game shows, fiction, documentaries and cook shows, among others productions, says Ben Rubin, director at Medialand, says: ‘We develop several productions with Record, Globo, Turner, HBO, BBC, National Geographic, Discovery, Viacom and A&E with strong repercussion 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 Brazil: Os Desafios de Uma Patrifa No Brasil (26x26), a co-production with Turner/TVT, and the reality Os Heranças Penduais no Brasil (12x26), which will be released at BBC HD in October.

‘There are many new police series, like Operação Policial (26x25), airing at NatGeo, Sessões Inéditas (13x6), Investigação Criminal (26x47) and DHI – Direitos de Homicídio (8x45); he comments. Other top series is Os Céus (13x30), a series that shows a family of fiction living real life.

SOMA: THE BLACKLIST

Sony Pictures Television (USA) launches at MIPCOM the brand-new drama series Blacklist (13x60) that has just premiered on NBC, about a wanted crim- inal that mysteriously turns himself into prison and offers to give up everyone he has ever worked with. Hollywood studio’s slate includes the dramas Ballers (82x60), the comedy Bad Teacher (3x30), and two dramas produced in Latin America: Metafisicos (82x60) —Introducing Bud Light adaptation—and El Mariachi (70x6), based on the film of the same name.
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 (Under 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 top 100 titles appeared in prime time in 2012 (17,076 hours from 75,499 in total), although these titles contributed 63% of the total value which is up from a 59% share in 2008’.

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, in its first season. It scored impressive ratings around the world. The series, licensed in over 200 territories by CBS Studios International (CBSII), also showed great numbers internationally.

In Australia, was the highest-rated US drama this year on Network Ten across key demos (OZTAM); in Canada’s Global it has been the 41st series 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 (CADDYTV), in Germany’s Pro7/Arte it entered the channel’s most successful premiere in its time period since 2000; in Austria it was the most-watched US series debut on ORF eins since 2007 (CADDYTV); 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 Rai1 since its debut (CADDYTV).

Top 10 Imported Drama Series by Value Created (2012)

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<tr>
<th>POS.</th>
<th>PROGRAM</th>
<th>DISTRIBUTOR</th>
<th>TOTAL VALUE (USD M)</th>
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<tbody>
<tr>
<td>1</td>
<td>NCIS</td>
<td>CBS</td>
<td>204.6</td>
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<td>2</td>
<td>CSI</td>
<td>CBS</td>
<td>186.0</td>
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<tr>
<td>3</td>
<td>CSI: MIAMI</td>
<td>CBS</td>
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<td>4</td>
<td>CRIMINAL MINDS</td>
<td>TENCITY</td>
<td>171.8</td>
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<tr>
<td>5</td>
<td>CSI: NY</td>
<td>CBS</td>
<td>124.6</td>
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<td>6</td>
<td>HOUSE</td>
<td>CBS</td>
<td>122.0</td>
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<tr>
<td>7</td>
<td>THE MENTALIST</td>
<td>DECKER FOX</td>
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<td>8</td>
<td>THE BIG BANG THEORY</td>
<td>BROS/ROBE</td>
<td>117.7</td>
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<tr>
<td>9</td>
<td>HOUSE M.D.</td>
<td>NBCUNIVERSAL</td>
<td>101.9</td>
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<tr>
<td>10</td>
<td>STORM DER LIEBE</td>
<td>GLOBAL SCREEN</td>
<td>95.2</td>
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Source: Essential Television Statistics, Madigan Cluff, Digital TV Research

Top 10 Imported Drama Series by Value Created (2012)
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 360º concept that market needs to make good revenues come. And considering the new multiple-screens era and the digital platforms, it is a pillar for content companies to make them represent 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
El mercado de contenidos está cambiando rápido. Pasó de la tradicional monopolio a la diversidad, donde los broadcasters manejaron grupos de canales abiertos, de cable y plataformas digitales. Y con el servicio de Video on Demand, catch up, Netflix, YouTube, etc., se pasa de la tradicional monopantalla a la pantalla múltiple. Se está evolucionando desde una pantalla a varias pantallas. Los contenidos que antes eran específicos para iOS, Android, etc., se pasan de la tradición a la realidad. Esto obliga a los contenidos a adaptarse a los nuevos medios. Si los contenidos no se adaptan a los nuevos medios, se quedan atrás.

En muchos mercados se dice que la televisión sólo paga los costos de producción de un proyecto de entretenimiento, mientras que en otros se obtiene más. Así se toma el modelo de negocio a nivel internacional. El poder de las marcas y la distribución en múltiples canales. En muchas ocasiones, los broadcasters, que eran los que controlaban los medios de comunicación, se han visto obligados a compartir el control de los medios con los fabricantes de productos, que ahora también tienen su propia marca de contenidos. Esto ha llevado a una nueva forma de ganar dinero, donde los broadcasters y los fabricantes de productos se alían para crear nuevos negocios.

Hay que tener marcas fuertes para que se mantengan en el mercado, que se mantengan en el mercado y que se mantengan en el mercado. Los broadcasters y los fabricantes de productos deben trabajar juntos para crear nuevas oportunidades.

¿A dónde va el negocio de contenidos Kids & Teens? (Main report | Informe central)

Nicolás Smirnoff

¿A dónde va el negocio de contenidos Kids & Teens? (Main report | Informe central)

Nicolás Smirnoff
Disney Germany: new free TV channel in January 2014

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 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 primetime’.

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 Pay TV.

Disney purchased the channel in December 2012 following all supervisory authorities’ approvals. DAS VIERTE 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.

Lars Wagner, general manager Disney Channels Germany

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GULLI, FRANCE: THE ULTIMATE TV REFERENCE FOR CHILDREN

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 available in French free TV channel for children, 95% will say France — when asked what is the French free TV channel for children. 95% will say Gulli immediately. Six millions viewers watch Gulli every 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 shows, documentary, entertainment shows, and TV games. Gérald-Brice Viset, Gulli CEO and I, wish to comfort Gulli as the ultimate TV reference for children. As far, we are looking for major brands’.

‘We have some programming blocks. The first is the preschool block called it Gu-Bi-Das. 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 Megazord, Beyblade Shogun Steel, Transformers Prime, The Legends of Chima, Max Steel’. ‘We started an event last year, called Go! 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. Stormy Pet shop, Littlest Pet shop and the French co-production Roxy, remarks the executive. ‘We have decided this year to put back more programs at lunchtime. 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 GulliTgod 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. Joaquina Elorri, 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 live action such as The Parent, a Canadian programs, all those programs especially for teens and family,’ comments Cochaux.

Regarding original production, the executive 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’. Xaefiode Chronicles for example is really big. ‘The fact that we co-produce Xaefiode 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 the executive. 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 TFI, 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’.

Caroline Cochaux, Head of programming, Kids & Family Channels Lagardère Active
**ClanTV, España: 'El consumo cambia y rompe estándares'**

ClanTV es la plataforma infantil de Radio-television Española (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 la segunda tableta lanzada en partnership con otros medios. Sino 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 Fundiño: “Tenemos el clásico Los Lunnis, además de Desafío Champlunes Sendlakai, 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 Popyo Pig, una serie de eOne Entertainment que tiene 15 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 octubre se han comenzado a emitir dos series propias y dos proyectos de coproducción en marcha.

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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 el mismo tiempo contenido secundario, viendo juegos 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 Contra la segunda tableta Clan para niños tras el éxito alcanzado las pasadas navidades. Los juegos para móvil son una gran tendencia, y hacia allá vamos. Para eso debemos estar atentos 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.
Brendan Pollitz, Creative Director describes to Prensario International 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 find 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 that 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 decisional 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 24x7 world that demands their attention more than ever before’.

JAKKS Pacific is a leading design, manufacturer 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 Nickolodeon, Warner Bros., Ultimate Fighting Championship, Hello Kitty, Grace 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 makes 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. Continued 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 Tys, 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’.

JAKKS Pacific: Iconic entertainment properties

JAKKS Pacific’s DreamPlay line of children’s toys, was the first to be developed as a joint venture with NantWorks and introduced in 2012. 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’.

WE ARE ALL CONNECTED

Prensario International

‘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’.

Stephen Berman, CEO at JAKKS Pacific

For Further Information: Gonzalo Sagarra - americasdistribution.com

Produced By: Partners, Fly Distribution TV, Bravo Films and Boomergang

Co-Distributed By: ONZA Distribution

Boomerang TV International
**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 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 permite, por un lado, generar identidad en la pantalla y atrair mayor audiencia; y, por otro, controlar 100% los derechos, poder explotar toda la línea de negocios derivados (música, teatro, shows, etc.).

**Disney y Violetta**

**Jorge Edelstein**, director de Desarrollo de Contenidos de Disney Channels Latin America, destaca: “Viúetna, creada dos temporadas atrás en Disney Channel, tiene un rendimiento excepcional en Latinoamérica, siendo uno de los programas más exitosos de 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 nuestras costumbres. El éxito de este proyecto ha sido tan grande que nos impulsa a la producción original de contenido propio, siempre con una mirada hacia el entorno de los niños. Alcanzar estos niveles es el desafío de nuestro modelo de negocio y de la tendencia en la región. Violetta es un caso de éxito que nos ha permitido acercarnos más a nuestros jóvenes espectadores. Combinar este tipo de contenido con otras plataformas al mismo tiempo es una ventaja comparativa para construir conceptos globales que puedan viajar tras pasando fronteras.”

En cuanto a la audiencia, Edelstein señala: “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 del televisor.”

**CN y La CQ**

Siguiendo la clara tendencia hacia el live action en la región, Cartoon Network dio un paso clave en 2012: se asoció a Televsia para producir La CQ, una sitcom con capítulos autónomos de 30 minutos que entró 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 dio un twist: “¡unto a Televsia comprendíamos que debíamos ir por el lado de la comedia y no nos equivocamos: obtuvimos 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 nuestras costumbres. El éxito de este proyecto ha sido tan grande que nos impulsa a la producción original de contenido propio, siempre con una mirada hacia el entorno de los niños. Alcanzar estos niveles es el desafío de nuestro modelo de negocio y de la tendencia en la región. Violetta es un caso de éxito que nos ha permitido acercarnos más a nuestros jóvenes espectadores. Combinar este tipo de contenido con otras plataformas al mismo tiempo es una ventaja comparativa para construir conceptos globales que puedan viajar tras pasando fronteras.”

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**Violetta: SUCESO GLOBAL**

Viúetna ha sido el producto juvenil más exi- toso de 2013 con un elipismo 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 las cinco canales mercados entre canales de niños. En junio, fue 64 en Italia, Polono- nie y Rumania, mientras que en España 35 de 54 niñas tuvieron la marca entre abril y junio (Q3 FY13 Oficial 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 próxima semana de 2014. Viúetna fue el preludio en el 380 cines de Italia de la segunda temporada, y se espera que el último capítulo terminará el año en el país con los dos mejores lugares de los últimos años. Viúetna fue el televisor más visto del 2014 y llegó a Italia en 2014 el microvisor en Italia que resultó un promedio de 10.000 por día en los últimos seis meses. En Francia, Italia y España, Viúetna generó más buenas noticias en YouTube que Katy Perry y Lady Gaga. Se han vendido 300.000 álbumes en EMEA, mientras que las soundtracks Viúetna y Camar se han convertido en un hit, lo que se vendieron doble plata y reproducciones en YouTube. Y hay varias más que se mantienen con rán per 10 semanas en Italia. Además, en Polonia, el soundtrack Viúetna llegó a disco de oro. El cuarto álbum se lanzó las pistas previas en Italia, Polonia y España.

**Discover Kids**

**Jorge Edelstein**, director de Desarrollo de Contenidos de Disney Channels Latin America, y **Pablo Zacarias**, VP de contenido de Cartoon Network & Tooncast Latin America, destacan: “¡unto a Televsia comprendíamos que debíamos ir por el lado de la comedia y no nos equivocamos: obtuvimos 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 están tan relacionado con nuestras costumbres. El éxito de este proyecto ha sido tan grande que nos impulsa a la producción original de contenido propio, siempre con una mirada hacia el entorno de los niños. Alcanzar estos niveles es el desafío de nuestro modelo de negocio y de la tendencia en la región. Violetta es un caso de éxito que nos ha permitido acercarnos más a nuestros jóvenes espectadores. Combinar este tipo de contenido con otras plataformas al mismo tiempo es una ventaja comparativa para construir conceptos globales que puedan viajar tras pasando fronteras.”

La CQ fue la primera sitcom live action de Cartoon Network producida en México que resultó un éxito en Latinoamérica y México. La serie le dio a un televisor el honor chiaro central de su narrativa.
Mondo TV: Expands its International Presence

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 finalising soon many third parties catalogues deals, representing their content in countries like Middle East, Turkey, Africa and Russia/CIS, where we have a strong sales and relationship presence.

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Imira: Larva, más fans

La serie de dibujos animados Larva (104x2 primera temporada y 52x 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, NIK Super en Noruegos, SVT en Suecia, Canal Plus en Francia y Disney Channel en Taiwán, Hong Kong, Japón y Maces, 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 show: ‘The Avengers of Abney & Tiel, BAFTA-winning Diplopod and Bear,(in addition to 365 episodes of Tele tubing (aired in 120 countries) 52 episodes of Tele tubing Everywhere and 100 episodes of in the Night Garden.

9 Story, Award-winning Animations for Young Audiences

9StoryEntertainment (Canada) is one of the industry’s leading creators, producers and distributors of award-winning animation and live-action content for young audiences around the world. Its distribution arm, 9Story Enterprises represents a growing catalogue which includes several brands as well as several bear物质, Wildpig, Pig, Herring the Spy, Blag Waves, Wild Kratts and Almost Naked Animals, in addition to exciting new series such as Numb Chucks, Camp Lakebottom, Cache Creek, Daniel Tiger’s Neighborhood and Peg & Cat. Natalie Osborne, managing director, 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 Gucci How Much I Love You, I’ve got 92, Art of the Stage 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 9Story brand, both with respect to quality and entertainment value: Our approach to acquisitions is to find shows that feel like we could have produced 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 Sunny & 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 live action preschool series Monkey See, Monkey Do as well as the hit animated comedy from Brazil, Honsted Tales (currently a working title). We also have new episodes of Peg + Cat, Toughe Teenytraide Dropouts and Finding Staff Out and will be screening our very first episode of Numb Chucks.

Prensario international represents... In addition to the CCI mondo tv: Expands its international presence...
Hasbro, new deals in Latin America

Hasbro Studios (USA) is keeping the momentum in 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 Little 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 are the ones 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 complexity 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, complete the executive.

Animasia, new HD digital cartoons for TV

Animasia Studio (Malaysia) launches 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 TurboTurtles, which will be captivating for the broadcast and new media market.’

‘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 (52x11) is produced by Agogo Entertainment Ltd (HK) and Neptune Films SL (Spain) and it tells the story of The Golden Egg Securities, Harry & Bunny Show (78x7),7 follow the adventures, of a typical old/dad and younger brothers with a love/hate relationship; and TurboTurtles (78x7) shows the fastest turtle in the world is on its race track again. The slate includes ABC Monsters (26x22), produced by Agogo Entertainment Ltd (HK) for preschoolers from 4 to 6 years old; Balls Rush! (24x75), a co-produced with Cartoon Network Asia; Bola Kampung Xtrema (11x22), a football club which strives to be good while competing with other street soccer teams; and Bola Kampung Extra (6x3), all the new HD stereoscopic football comedy fillers. Other titles are Spa Stripes (39x22) and Fairytales of the Orient (26x22).

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, Game One and Trés MTV MonicayMax, 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 (26x30)), an 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 (40x30), the double spinoff series following the footsteps of smash hit, live action properties iCarly and Victorious, and the entertainment format Generation Crys (6x90) 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 (22x30) described as a strong and smart female comedy series that features various female comics. Lastly, the brand new sketch-comedy series Inside Amy Schumer (20x30), 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.
Disney Media Networks Latin America (USA) se ha convertido en un “mega estudio” de Hollywood, tras adquirir los productos de Marvel, Lucas Films (ya saga Star Wars) y la parte live action de DreamWorks que, sumado a los catálogos de ABC Family y ABC Studios, potencian un nuevo 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 cataliza el pipeline de productos, tanto en filmes—es decir, Star Wars 7 en 2015—como series, donde abunda la fantástica 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 series de ABC. Marvel’s Agents of S.H.I.E.L.D., que estrena en Sony Latin America. Bouquet y Betrayal, ambos thrillers, el primero sobre resurrecciones de muertos, y el segundo sobre una pareja y cómo infidelidad y traición se llevan a la máxima potencia.

Otras series del distribuidor son Intelligence (de acción) Once Upon in Wonderland (de fantasía, basado en el clásico infantil) y en comedias Mixto, sobre el arte de ganar parejas en un bar. Entre las series regionales, vale mencionar Brothers & Sisters México y El Laberinto de Alicia, Colombia.

**The Avatars de ShEnD**

portocabo: The Avatars debuts at Mipcom

The Avatars is an international co-production between Portocabo (executive producer) Boomerang TV from Spain, and Sony Latin America, 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 TV 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 13-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.”

Indies Blues

MarVista Entertainment (USA), one of the leading independent producers and distributors, celebrates at Mipcom its 10th 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 Prensario: “As Power Rangers celebrates its 20th 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 Douse.

“We continue to be active in TV movie productions, debuting eleven new movies at the market, a number of which were produced by MarVista’s 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 or will have their world premiers on the Hallmark Channel: The Spy 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 Escape.

**Power Rangers Super Megaforce**

Corrections
ZODIAC KIDS, NEW PRE-SCHOOL ANIMATED SERIES

Zodiac 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 Tickytoe and will air Radakai 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 (52x11), a 3D pre-school animation produced by The Foundation in partnership with creators QTO Limited and South Korean animation studio High J 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 Tickytoe, Zack & Quack and Mister Maker Around The World can definitely cater for those 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.

SMILEHOOD: MULTITARGET, UNIVERSAL AND FRESH

Headed by Silvana D’Angelo, Smilehood Media is the international division for sales and marketing of Smilehood. With Guillermo Forns, 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: ‘Pilm Film (60x70 or 20x30) 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 Nickle 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 include the comedy According to Rori, which was a success on YouTube, after the first season was launched on MSN, and I am a virgin (10x12) a musical comedy full of humor and funny situation. Our catalogue is multitarget, universal, fresh and innovative. We don’t sell just TV programs, but “full business” for broadcasters. The world is constantly changing so we must be everywhere with the right product,’ completes D’Angelo.

BRB, AND THE NEW DIGITAL WORLD

BRB International (Spain) is one of the leading production-companies of TV programming for children and family. Carlos Berr, 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 where 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 premiere Jovisumo, 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 Fantaisia, with the great success, with the licensing before the production began—of Simba and Dracoo, 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, Mia, allows us to release series and applications based on educational content, worked thoroughly with the best specialists in this field, like 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 Berr.

DIGIMON FUSION

This BOX ROCKS!

Energizing the digital kid