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MIPTV 2014 SPECIAL ISSUE





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# MIPTV, FOR BUYERS

For those who are reading PRENSARIO for the first time, we can resume that we are one of the top print-online publications at the content market, with full worldwide coverage. Our big difference is that we are focused on buyers, both for finished products and formats, dedicating to them our main reports, interviews and specific sections.

At this MIPTV issue, there are about 50 interviews to top broadcasters from all regions, locally produced reports, trends and figures. This time in particular, we've added a renewed design of regional buyer sections, to recognize them better.

Buyers at MIPTV are making themselves these questions: Which is the next big hit? What is it new in the market? Entertainment or fiction? Where can I pay less for better? New media? Through our pages, we intend to answer all these questions.

In the main report (pages 18 - 24) for instance, we mentioned 4-5 products that surprised the market recently as a new thing. To mix genres, to mix fiction with reality, to have strong character driven stories, are the roads to follow.

New media? It is very interesting to read the interview to Chinese digital titan **Youku Todou**, at page 10. They now reach 80 percent of the China audience, and 90 percent of its incomes

are from advertisement, while 10 percent is from VOD bills. The digital era is already a fact, worldwide.

MIPTV? I really like the show, because it is global as Mipcom but not so crazy. Perhaps it should not manage the same costs as Mipcom, but it is important for the industry to defend and promote the event. All the last markets—Mipcom,ATF,Natpe Miami,Discop Istanbul— had good outcomes, due to the encouraging moment of the content business, full of new ventures. Surely MIPTV will follow the good trend.

Nicolás Smirnoff


## MIPTV 2014: MAIN SCHEDULED EVENTS


EVENT	DAY & DATE	PLACE
4K/ULTRA HD KEYNOTE: NICLAS ERICSON (FIFA)	APRIL 7, 9,30AM	4K THEATER – PALAIS 1
KEYNOTE: CHRIS ALBRECHT (STARZ)	APRIL 7, 11AM	GRAND AUDITORIUM – PALAIS 1
KEYNOTE: AVI NIR (KESKET MEDIA GROUP)	APRIL 7, 11.30AM	GRAND AUDITORIUM – PALAIS 1
KEYNOTE: JAN FROUMAN (RED ARROW INTERNATIONAL)	APRIL 7, 4.30PM	GRAND AUDITORIUM – PALAIS 1
KEYNOTE: ALEX CARLOSS (YOUTUBE)	APRIL 8, 12.50PM	GRAND AUDITORIUM – PALAIS 1
KEYNOTE: OLIVIER COURSON (STUDIO CANAL) & ROLA BAUER (TANDEM COMM.)	APRIL 8, 3.50PM	GRAND AUDITORIUM – PALAIS 1
FUTURE OF KIDS TV SUMMIT & NETWORKING DRINKS	APRIL 8, 3PM-6.30PM	CARLTON HOTEL
KEYNOTE: DEB ROY (TWITTER)	APRIL 8, 5.10PM	GRAND AUDITORIUM – PALAIS 1
KEYNOTE: ROY PRICE (AMAZON STUDIOS)	APRIL 9, 9.15AM	GRAND AUDITORIUM – PALAIS 1
MIPTV MÉDAILLE D'HONNEUR AWARDS & GALA DINNER	APRIL 9, 8PM	CARLTON HOTEL

### PRINT & ONLINE


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FROM EXECUTIVE PRODUCER COURTNEY KEMP AGBOH (*THE GOOD WIFE*)

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## TF1, FRANCE: MORE COMPETITION, NEW STRATEGIES

PRENSARIO interviews **Fabrice Bailly**, directeur adjoint des programmes en charge des flux of the leading French broadcaster **TF1**. He states: '2014 is an excellent year for us, as we boosted the overall ratings through a new, successful and active and editorial policy. The game, however, was not easily won: the launch of six new DTT channels in France in December 2012 brings the number of free-to-air channels up to 25'.

'The market became obviously highly competitive but despite this increased competition, **TF1** took up the challenge and succeeded to perform in all types of programs. First of all, ratings were up for major event shows including *Les Enfoirés*, the NRJ Music Awards and Miss France', explains **Bailly**.

'Through close collaborative work between our artistic teams and producers, we are growing the audience ratings of our "program brands" (*The Voice 2 vs. The Voice 1*, *Danse avec les stars 4 vs. Danse avec les stars 3*, *Vendredi tout est permis*, *Profilage*, *Canteloup*, *Les 12 coups de midi*). We have a strong position in access with docu-reality and game shows (*4 mariages pour une lune de miel*, *Bienvenue chez nous*, *Money Drop*, *Le Juste Prix*, *Une famille en or*)'.

Regarding programming releases, the executive continues: 'We successfully launched some 20 new shows.

Our distinctiveness lies in its full-line positioning, so our aim is to develop new programs in all categories. Our most successful new programs included US series (*Unforgettable*, *Person of Interest*, *Revenge*),

French drama, lead by *Falco*, *Pép's*, *Crossing Lines*; entertainment shows such as *The Best* and *Stars au grand air*'.

About the French TV market, Bailly remarks: 'A big trend is serialization, in drama as well as in on-scripted programs. Viewers like to follow their favorite characters and contestants week after week. We are looking for a broadly appealing, entertaining and positive tone. These ingredients are behind all of our biggest successes. People need optimism'.

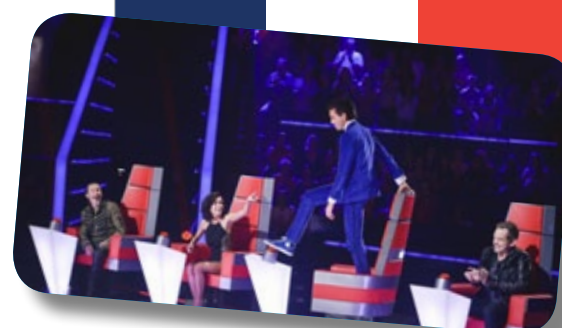
'TV viewers are also still drawn to events-based programs, a **TF1** strength in France on the French market with *The Voice*, the *FIFA Football World Cup* and headlining drama shows, including *Résistances*, produced by **Alain Goldman** (he produced the 2 Oscars and 1 Golden Globe *La Vie en Rose*...)'.

### DIGITAL

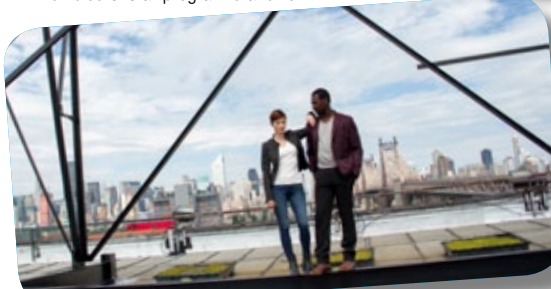
**TF1** doesn't make that distinction. Explains the executive: 'We fully integrate digital media and the social networks when developing our programs. It is an integral part of our approach. We are convinced that a virtuous circle exists between TV and the web. TV is still—and by a large mark—the most consumed and most immediate media. It is also the leading media for live events. **TF1** is a perfect illustration of this role played by TV'.

'The web can be used to create expectation and maintain program buzz. It also generates loyalty between broadcasts, creating communities around program. The second screen (*MYTF1 Connect*) makes live interaction with program possible. It enables viewers to become part of the story, interacting live with the people sharing the "televisual moment". When approaches blending TV and web make sense, provide additional top-quality content and enhance a viewer's experience of a program, then results are bound to follow', he adds.

Regarding the future, Bailly highlights: 'We will be maintaining strong momentum on launches in 2014. On entertainment, *The Voice Kids*, *The Winner Is*, and the pilot of the *Au suivant* game show; on French drama, we will be broadcasting a stand-alone *Ce soir, je vais tuer l'assassin de mon fils* (adapted from the same named Jacques Expert's best seller), a new series called *Taxi Brooklyn*, produced by **Europa Corp** and **Luc Besson** (a spin off to his movie franchise, *Taxi*),



*The Voice 3* is a "program brand" on TF1



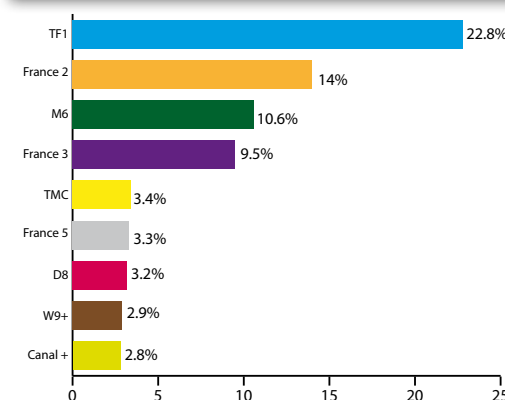
Produced by Europa Corp and Luc Besson, *Taxi Brooklyn* is a spin off Besson's movie franchise, *Taxi*, starring two international actors: Chyler Leigh (*Grey's anatomy*) and Jacky Ido (*Inglourious Basterds*)

starring two international actors: Chyler Leigh (*Grey's anatomy*) and Jacky Ido (*Inglourious Basterds*). It was shot in NYC and its show-runner is Gary Scott Thompson, who is well known for his remarkable work on *Fast and Furious*'.

Two of the new developments will be: *Little Mom* (adapted from a very successful Israeli comedy series from **Dori Media**) and *Le secret d'Elise* (from the English supernatural drama *Marchlands*, broadcast in 2011 on **ITV** with an average of 7 million viewers), as well as the new US series *Black List*, *Hostages* and *Arrow*.

'Lastly, we will be the only free-TV broadcaster of the 2014 *FIFA Football World Cup* in Brazil. This is a highly awaited, planetary happening and an outstanding event to bring to French TV viewers', concludes **Bailly**.

### FRANCE: AUDIENCE SHARE ON NATIONAL NETWORKS (2013)



Source: Médiamat Annuel 2013 - Médiamétrie



When the ruler is torn between protecting his throne from conspirators, balancing the feud among his wives and answering to his controlling mother, rivalries driven by love and power take dramatic twists inside a fascinating royal palace where whispers, rumors and lies surround every move and threaten every life.



Fabrice Bailly, Directeur adjoint des programmes en charge des flux



# TELEVISA, MÉXICO: EL LEGADO DE EMILIO AZCÁRRAGA JEAN

EMILIO AZCÁRRAGA JEAN, presidente y CEO de GRUPO TELEVISIÓN, principal grupo de medios de Hispanoamérica, fue reconocido durante Natpe Miami 2014 con el *BRANDON TARTIKOFF LEGACY AWARD*, por su labor frente a la compañía de multimedios mexicana.

En honor al productor **Brandon Tartikoff**, en Natpe Miami se celebró la 11ª edición de los *Brandon Tartikoff Legacy Award* que reconoció a un selecto grupo de profesionales por su trabajo y visión en el proceso creativo de programas y formatos para TV.

Además de **Emilio Azcárraga Jean**, fueron destacados por su trabajo **James L. Brooks**, creador de comedias como *Room 222* y *Taxi* y ganador de 20 Emmy Awards y gran cantidad de premios Oscar; **Jon Feltheimer**, CEO de la distribuidora y productora **Lionsgate**; y **Lauren Zalaznick**, EVP de Media Innovation & Cross Company Initiatives de **NBCUniversal**, responsable de acelerar el crecimiento de la empresa y la identificación y ejecución de nuevas oportunidades de negocio.

‘El crecimiento de Latinoamérica, tanto en TV abierta, como paga y broadband ha sido enorme en los últimos años. La oportunidades

de expansión hacia distintos segmentos de negocio aumenta y hacia allí vamos. Se puede vislumbrar concretamente en el desarrollo de contenidos para múltiples plataformas’, señaló durante la ceremonia.

‘Somos conscientes de que ya no hay barreras para el desarrollo de contenidos, por lo que vemos mercado a mercado más productores y más pantallas. Surgen conceptos nuevos en todo el globo y hay que estar atento a ellas. Nosotros estamos constantemente buscando ideas que podemos desarrollar in house o en alianza con partners estratégicos’, completó.

## LEGADO

Desde el nombramiento de **Azcárraga Jean** como CEO de **Grupo Televisa**, la compañía ha duplicado sus operaciones y ha logrado consolidarse no solamente en México sino también a nivel global por medio de alianzas con grandes compañías de China, Brasil, Francia y USA.

Con la telenovela como formato principal, **Televisa** produce más de 90.000 horas de contenido original en español, que se exporta a más de 130 países, incluyendo a una audiencia de 50 millones de hispanos en USA, donde tiene participación en **Univisión**, principal cadena en español de la Unión.

La compañía también se ha convertido en un jugador importante en el industria de

las telecomunicaciones en México, a través continuado su expansión en cable —adquiriendo operadores en todo el país— y TV por satélite, así como servicios de telefonía fija y telefonía móvil.

**Azcárraga Jean** comenzó su carrera en la compañía en 1988 como director de Operaciones del Canal 12 de Tijuana, y dos años más tarde fue promovido como VP de Programación del Grupo Televisa.



Los premiados del 11º Brandon Tartikoff Legacy Award: Emilio Azcárraga, Televisa; Lauren Zalaznick, NBCUniversal; Rod Perth, CEO, Natpe; Lilly Tartikoff Karatz; Jon Feltheimer, Lionsgate; and James L. Brooks, creator of The Simpsons




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BY FABRICIO FERRARA

# YOUKU TUDOU, CHINA: 'OUR BRAND REPRESENTS LOYALTY FOR THE SUBSCRIBER'

After merging in 2012, Youku Tudou became People's Republic of China's leading video services reaching over 400 million people, 80% of the total online video market. Prensario interviews Sunny Zhu, Chief Content Officer, who highlights the strength of the service and the content plans of this Chinese giant.

According to the company quarter results, on 3Q 2013 —the last available when this issue was closing— the net revenues were RMB 857.7 million (USD 140.2 million), a 14% increase quarter over quarter. Operator's mobile traffic in that period surged over 300 million video views per day.

Sunny Zhu, Chief Content Officer at Youku Tudou, describes to Prensario the service it offers to over 80% of the Chinese online video market, and continues: 'We partner with local talent to generate own contents, such as talk shows,

variety, webseries and web movies. In 2014 we will invest over RMB 300 million (USD 49 million) on in house production'.

'Between 60-70% of our content is licensed from international providers such as the BBC (UK) and Hollywood Studios, among others, and the rest 40-30% is own production or User-Generated Content (UGC). US, British and Korean drama series work really well', Zhu says.

'Taking Youku Tudou in your home is like having the services of Hulu, Netflix and YouTube all together, as we offer two business models: one paid and another free. 90% of our incomes come from advertising, while the rest 10% is from VOD fees', he explains.

Regarding the TV business in China, the executive comments: 'TV reach in our country is enormous, but the new media platforms are growing really fast, specially as mobile penetration spread over the population. It is a reality that mobile traffic has surpassed PC traffic'.

Youku Tudou figures could take the reader by surprise. Zhu highlights: 'Since 2009, we are preparing for this scenario. There is a clear worldwide trend —not only in China— to multiscreen content consumption and people spent more time online to do things, specially to watch video'.

## FUTURE

Regarding Youku Tudou's competition and Zhu comments: 'Our biggest competitor is piracy, which is really challenging in China. We are doing some campaigns along with Motion Picture Association of America (MPAA) to let the audience know the high costs that means piracy to the legal content businesses'.

'Our brand represents loyalty for the subscriber. And is very well known among Chinese Internet users. While Youku.com is more



The third season of BBC's *Sherlock* received 49m hits on Youku

inspirational, **Tudou.com** is more focus on young, fashion-forward people', remarks the executive.

About the future, he completes: 'We are diversifying our strategies: first, to promote the multiscreen content consumption; second to generate new source of revenues, ad formats and solutions; and third and last, to differentiate our platforms by providing unique content, own produced'.

## YOUKU TUDOU, IN NUMBERS

IT SERVICE REACHES 400 MILLION CHINESE PEOPLE (80% OF THE TOTAL ONLINE VIDEO MARKET)

THE OPERATOR RECEIVED OVER 300 MILLION VIEWS PER DAY THROUGH MOBILE (3Q 2013)

30-40% OF THE CONTENT OFFERED IS OWN PRODUCED (TALK SHOWS, VARIETY, ETC.) OR UGC

YOUKU TUDOU WILL SPEND MORE THAN USD 49 MILLION IN OWN PRODUCTION IN 2014

90% OF THE INCOMES COME FROM ADVERTISING, WHILE THE REST 10% IS FROM VOD FEES



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Sunny Zhu, Chief Content Officer, Youku Tudou





## RWS, RUSSIA: 'IF PRODUCERS ARE TREATED LIKE JUST EXECUTORS, IT KILLS THE WHOLE IDEA OF PRODUCING'

PRENSARIO publishes the second part of the interview—the first was published in our Discop Istanbul edition in March—with YURI SAPRONOV, CEO at RUSSIAN WORLD STUDIOS.

**CEETV: WOULD YOU SAY THAT THE RUSSIAN MARKET IS MISBALANCED IN A WAY. DO YOU GET LOTS OF PRODUCTIONS AND JUST A FEW CHANNELS WHERE YOU CAN PLACE THIS CONTENT?**

YS: We have to be clear here, the content on channels is customized. Practically no one produces for their own money. The number of productions depends on the commissions of the channels. In terms of the number of production companies, there are about 20–25 big companies. The rest are smaller or average companies. Big players produce more than 10 projects and over 200 hours per year, but not all productions will be aired this year. So a company can have several projects on air one year and none the next but that doesn't mean that they are not doing anything. The quality of production is growing. If we look back 5–10 years now the project are completely different. I personally think there are some projects that are of international quality. However, there is almost no increase in the production budgets but expenses grow.

**CEETV: SO HOW DO YOU ACTUALLY MAKE PROFIT? DOES IT COME**

**DOWN JUST TO HAVING AS MANY PRODUCTIONS AS POSSIBLE?**

YS: There are two models here. Most of the companies work based on this principle: the more you shoot, the more money you will make. Unfortunately, the second model doesn't really work here because there is the conflict of interest between the producers and the channels: if a producer has created a huge hit but they don't own the rights they will make no money out of it but will simply get a chance for a commission to shoot another one. I do hope that this situation will change with time and we will have more high quality projects in the future.

**CEETV: HOW DO YOU THINK THIS SITUATION MAY CHANGE?**

YS: The market will change. When we have more hit series and the channels realize that the model of sharing revenues with the producers works, then everyone will be interested in this. Channels are not storehouses for content rights; their interest is to have big audiences and attract big advertisers, and they are not really interested in selling the content for 100 USD per hour. If the producers are just treated like they are just executors, it kills the whole idea of being a producer. So, they just think: I can make ten projects so-so, but the eleventh will be a super hit.

We have a production union where we discuss these issues. We are not being silent; and some channels do hear us.

**CEETV: YOU HAVE 3 MAIN CHANNELS THAT AIR ONE PRIME TIME SERIES EACH WEEK (ABOUT 30 SERIES EACH). IS COMPETITION POSSIBLE WHEN 60% OR MORE OF THE PRODUCTIONS ARE AIRED ON THESE NETS? ISN'T IT A PROBLEM FOR YOU THAT YOUR SERIES IS ON AIR FOR JUST ONE WEEK AND BEFORE EVEN PEOPLE FIND OUT IT IS GOOD, IT'S ALREADY OVER?**

YS: Firstly, smaller channels are also producing their own series, so it is getting better. Secondly, this drives the competition as we get a big volume of productions. If we compare to other countries: they have a hit and it airs for the whole season. When you have each week a new title, then that requires a bigger volume of productions. The series continuations are not very attractive, as the channel in general does not change the budget. There are some additional increases, which go to actors, scripts writers, directors, etc. while the



The new series *Tialanka* is set after World War II



Based on a Korean format, *Ob/Gyn* is a very touching and dramatic love story

production company gets the same money.  
**CEETV: IT DOESN'T LOOK SERIOUS WHEN ONE CHANNEL HAS 25% SHARE ONE WEEK AND BELOW 10% THE NEXT ONE. DOES THIS SOUND LIKE A MARKET THAT WORKS?**

YS: It is simple: one show was a hit and the other one wasn't. Rossiya 1 had very strong projects for years. But then, the situation changed and they started losing. We, as producers, offer them projects, and it is up to them to choose. Of course, we are responsible for the production but it is the channel deciding what the show will be like. We offer them a multitude of projects and they pick what they like. So, the success of a series depends on the channel and the producer alike. But it is the networks that dictate what content is being produced.

**CEETV: DO YOU THINK THAT THIS POLICY THAT THE 3 MAIN CHANNELS (PERVIY, ROSIYA 1, NTV) HAVE BEEN FOLLOWING FOR THE PAST 5 YEARS IS THE MAIN REASON WHY THEY LOSE VIEWERS RIGHT NOW?**

YS: Well, two years ago Konstantin Ernst tried to use the American (vertical) system of programming in primetime but it didn't work at all with the viewers. In general, for such type of scheduling we need to have really good projects. If we want to change this model, we have to plan it like five years ahead and we will need to have special projects, which will need to be very strong in order to keep up the interest of the audience who will have to wait one week for the next episode. For the moment the Russian audience seems to be used to this way of consuming TV content.

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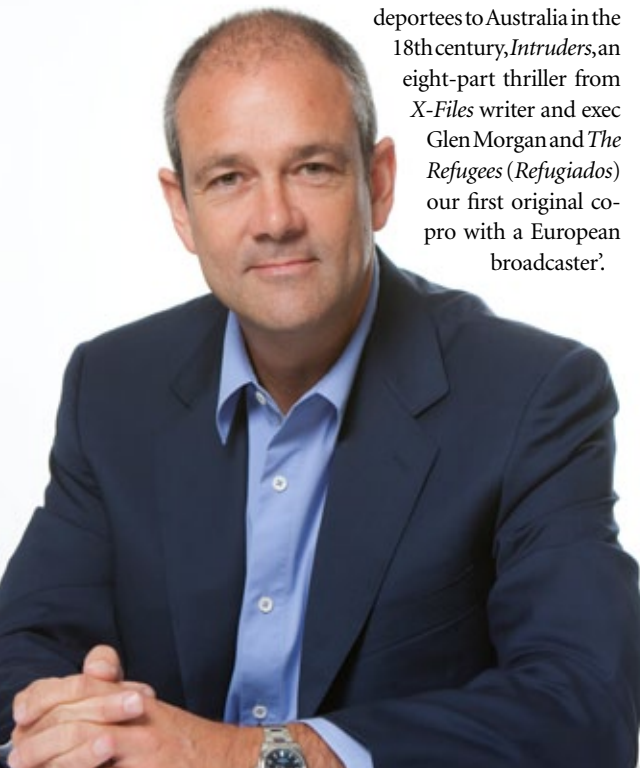


## BBC WORLDWIDE, UK: 'BUILDING AUDIENCES IN NEW MARKETS'

PRENSARIO has the honor to interview for this MIPTV edition to PAUL DEMPSEY, president BBC WORLDWIDE Global Markets, one of the largest worldwide distributors. 2013 was a special year for the company and the executive empathizes about the new organization local and internationally.

'We have reorganized the business along geographical lines and have set out a clear strategy for growth based around building on the existing strength of our content. As a global business operating in around 200 territories we have been resilient across different economic cycles in different parts of the world and overall, despite some tough exchange rate fluctuations, TV and digital sales look encouraging as we head into our end of year push. Our reorganization last year has helped us get closer to our audiences and we are seeing the benefits of this in all our markets', he states.

'The strength of the BBC is the quality of its content and BBCW has committed to putting extra investment into high quality programming. We recently announced investment in a number of new dramas including a new Jimmy McGovern penned series about British deportees to Australia in the 18th century, *Intruders*, an eight-part thriller from *X-Files* writer and exec Glen Morgan and *The Refugees* (*Refugiados*) our first original co-pro with a European broadcaster'.



Paul Dempsey, president BBC Worldwide Global Markets

The established shows have also enjoyed continued success this year. *Dancing with the Stars*, for example, is finding new audiences around the world and we have recently sold the format to Costa Rica and Cambodia. This great show is now watched in 49 countries and we look forward to making it 50'.

'Our desire to work across platforms also helps us connect with viewers – two recent Latin American deals, with *Xbox* and *Netflix* are good examples of this', comments Dempsey, and completes: *Top Gear* continues to excite global audiences while our natural history programs are perennially popular, *Penguins: Spy in the Huddle*, for example, has sold to 79 territories including China, Russia and South Korea'.

### AUDIENCES

As audiences become 'more demanding' and the cost of production increases, international co-pros are becoming 'more important', says Dempsey. And adds: 'We are well placed to bring audiences what they want by working with international partners: *Hidden Kingdoms* (CCTV9 China, *Discovery* RTL Germany, *France Televisions*), *Orphan Black* (*Space*, Canada, *BBC America*), *Top of the Lake* (BBC, UKTV, *Sundance*, ARTE) and *The Honourable Woman* (*Sundance* co-pro). Funding is also coming from new sources, like *Hulu* and *Amazon* that have recently partnered with the BBC (and others) on *The Wrong Mans* and *Ripper Street*, respectively. In fact, BBCW is now the principal co-pro partner of the BBC for natural history programming'.

Another trend is the narrowing of the gap between international and domestic premiers. *Doctor Who's* 50th anniversary special was one of our highlights of the year. We pulled off the feat of simultaneously airing the show in 94 countries (a *Guinness World Record*). It was *BBC America's* best telecast ever and took over \$10m at the global box office in just three days. We are incredibly proud of this achievement and it is something we will look to repeat in the future'.

'*Sherlock* has also done incredibly well around the world, while it was transmitted domestically. Series 3 received 49m hits on *Youku* in China (see interview in this Premium section), while audiences across the world have appreciated what is a uniquely British show. This phenomenon is driven, in part, by the



TV Series *Ripper Street* was the result of a partnership between BBC, Amazon and other strategic partners

increasing demand for British drama across all regions, from Western Europe to Asia with shows like *Luther* and *Call the Midwife* leading the way'.

### DIGITAL

'Digital is important to us but not novel. We have been working with digital partners for years and it is a significant revenue driver for our sales business: during 2012/13 growth in our digital business increased to over £124m turnover.

We work with an array of digital partners including VOD partners like *Netflix*, OTT players like *Hulu* and DTO deals with the likes of *iTunes*. Other content deals include *Tesco's Clubcard TV* and *Googleplay* in the US'.

'We have new leadership and an exciting new strategy that is focused on the strength of our content and investment in it. Three new consumer facing brands spanning channels and digital platforms will help us form stronger connections to audiences: *BBC Earth* for premium factual from science to natural history; *BBC Brit* for irreverent but intelligent fact entertainment like *Top Gear*; and *BBC First*, featuring the best in British drama', concludes Dempsey.

MIPTV stand R8.D3

Elliott Chalkley, Vice President of Sales  
elliott.chalkley@zodiakrights.com

[zodiakrights.com](http://zodiakrights.com)





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EVEN THE MOST SINCERE LOVE PROMISE COULD FAIL OVER TIME



*Quiero  
amar*

*Loving you  
is all I want*

**LEADING-EDGE**  
THE LATIN MAJOR





# MIPTV 2014: CHANGING WORLDWIDE CONTENT MARKET GUIDE

MIPTV, one of the two big worldwide content events, is held April 7-10 in Cannes, France. What does the market like? Undoubtedly it comes with optimism, but also with a very varied cocktail of condiments that must be taken in mind.

The picture is optimistic due to the new media boom, with volume of new projects of TV channels and content outputs: VOD, digital platforms, etc. Also, the linear TV shows good health, with encouraging rating numbers through the main markets worldwide.

And the emergent territories complement the central markets still in crisis, with strong media development and investments. **Laurine Garaude**, TV director at **Reed Midem**, said at last October Mipcom that 'a new Golden Age' has come to the content industry.

In favor of this concept, it can be said that the three big content markets that followed Mipcom —ATF 2013, Natpe Miami 2014 and Discop Istanbul 2014— had very good outcomes, both in assistance and business volume. If a couple



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

TODAY, GERMANY IS STRONGER THAN EVER ON EUROPEAN FORMAT PRODUCTION BUSINESS. TO ENTERTAINMENT IT ADDED FICTION, AND SCRIPTED REALITIES ARE A BOOMING GENRE TO MAKE EVOLVE

## REGIONAL TIPS TO TAKE IN MIND

### EUROPE

- TALENT SHOWS ON TOP
- NEW LEVELS OF SCRIPTED REALITIES
- REFRESHING GAMES SHOWS

### ASIA

- VANGUARD NEW MEDIA/DIGITAL ENVIRONMENTS
- GOVERNMENT ENTITIES PROVIDES STRONG PRODUCTION INCENTIVES
- ASIAN DRAMAS GO WORLDWIDE

### LATIN AMERICA

- STRONG OWN PRODUCTION OF ENTERTAINMENT FORMATS
- HIGH END PRODUCTIONS IN FICTION
- FROM TELENOVELAS TO TV SERIES

### MENA (MIDDLE EAST, NORTH AFRICA)

- THE MOMENT OF FORMAT AND PRODUCTION VENTURES
- MANY EMERGENT TERRITORIES
- PANREGIONAL + LOCAL DEALS



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

THE BRITAIN BROADCASTERS BET ON INNOVATIVE FORMATS MORE THAN OTHERS. REFRESHING GAME SHOWS AND TALENT SHOWS CONTINUE ON TOP

of years ago it seemed that the content industry would concentrate itself at the bigger events, now the medium regional shows are reinforced, due to the emergent economies.

MIPTV is handling a complicated evolution, as some exhibitors don't speak well about its cost-benefit average, they say it is as expensive as Mipcom, but with less traffic. And in the last editions, the event suffered decreasing participation. Although, many other people consider MIPTV as the most comfortable show to do business, as it is global but not so crazy as Mipcom. It is ideal to top matters that need a bit more time. The organizer **Reed Midem** has also provided MIPTV a profile more focused on production and new media, recently.

## BUSINESS INDICATORS

• At Mipcom 2013, the digital fever generated concrete figures: from the 4600 buyers of the event, 1000 already were from new platforms. And most of the emblematic deals of the event included new media: **Fremantlemedia** with the Chinese portal **YouKu**, about VOD in this country; **Amazon's** VOD service, **LoveFilm**, with **Tele Munchen Group** to develop VOD in Germany; French **TF1** and **Canal+** with **Facebook**, to receive digital management and consultancy services.

• The top 2013 worldwide products/formats were undoubtedly *The Voice*, from Dutch **Talpa**, and *Rising Star*, from **Keshet** (Israel) reinforcing the supremacy of talent shows. The content industry, accused of creativity lack, is

## SEARCHING FOR INNOVATIVE CONTENT

### PRACTISES USED NOW BY LEADING COMPANIES

- TO COMBINE GENRES
- TO USE PLOTS OF CLASSIC MOVIES IN REAL LIFE SITUATIONS
- SOCIAL – FACTUAL SHOWS
- NEW LEVELS OF SCRIPTED REALITIES (REAL PEOPLE, SCRIPTED PLOTS)
- REAL-LIFE SITCOMS: REAL PEOPLE IN REAL LIFE, BUT WITH COMEDY INGREDIENTS
- CHARACTER-DRIVEN TV SERIES
- GAME SHOWS THAT BREAK TIME/SPACE FROM KNOWN TODAY
- NEW LATE NIGHT SHOWS, COMBINING GENRES AND TARGETS
- MODERN FAMILY MEETS HIDDEN CAMERA

## INFORME CENTRAL

# MIPTV 2014: GUÍA SOBRE EL CAMBIANTE MERCADO MUNDIAL DE CONTENIDOS

El MIPTV, uno de los dos grandes eventos mundiales de contenidos, se desarrolla del 7 al 10 de abril, en Cannes, Francia. ¿Cómo se presenta el mercado? Sin duda optimista, pero con un cocktail muy variado de ingredientes que vale tener en cuenta.

El contexto es optimista porque con el auge new media, hay cantidad de proyectos nuevos de canales de TV, VOD, plataformas digitales, etc. Aparte, la TV lineal sigue dando pelea, con buenos números de ratings, ingresos e inversiones en contenido original. Y los países emergentes

compensan las crisis aún persistentes en algunos mercados centrales, con fuerte desarrollo e inversiones. **Laurine Garaude**, directora de TV en **Reed Midem**, habló en Mipcom 2013 —e pasado octubre— de una nueva 'Era Dorada' para la industria de contenidos.

A favor de este argumento, se puede decir que los tres eventos grandes que le siguieron —ATF 2013, Natpe Miami 2014 y Discop Istanbul 2014— tuvieron muy buenos balances, tanto en asistencia como volumen de negocios. Si hasta hace un par de años parecía que la industria se concentraba en los eventos más grandes, con el auge de los territorios emergentes se vuelven a fortalecer los encuentros regionales.

MIPTV viene dentro de una evolución difícil, ya que varios exhibidores critican su ecuación costo-beneficio, que es costoso como Mipcom pero con menos movimiento. Y en las últimas ediciones, se sintió baja de tráfico, tal vez por el auge de los eventos regionales. Sin embargo,

muchos opinan que es el evento más 'cómodo' del calendario, porque al ser global pero menos histórico, es ideal para gestiones top que en Mipcom el vértigo impide. **Reed Midem** le ha dado a MIPTV un perfil más de producción y new media, recientemente.

## ÍNDICES DE NEGOCIO

• En Mipcom 2013 el auge digital tomó firme protagonismo: de los 4600 buyers que hubo en el evento, 1000 ya fueron de nuevas plataformas. Y casi todos los acuerdos íconos del mercado incluyeron new media: **Fremantlemedia** con el portal de China **YouKu** para VOD en ese país; el VOD de **Amazon**, **LoveFilm**, con **Tele Munchen Group** para desarrollar VOD en Alemania; **TF1** y **Canal+** de Francia con **Facebook** para que les brinde management digital, etc.

• Por otro lado, los grandes productos mundiales del 2013 fueron *The Voice*, de **Talpa** (Holanda) y *Rising Star*, de **Keshet** (Israel) manteniendo la supremacía de los talent shows. La industria, acusada de escasa creatividad, está buscando el



Brazilian broadcasters: Nelson Sato, Sato Co. (Netflix aggregator); Richard Vaun, advisor of the board, SBT; Goyo Garcia, acquisitions, now in Rede TV; and Murilo Fraga, programming director, SBT

BRASIL ESTE AÑO TIENE EL MUNDIAL DE FÚTBOL, Y UNA NUEVA LEY QUE OBLIGA A LAS SEÑALES DE PAY TV A PRODUCIR LOCAL. CO-PRODUCCIONES, LA GRAN OPCIÓN.

próximo big hit. En **Talpa** apuestan por tomar argumentos de películas clásicas para tornarlos realities, como *Buddy for hire*, basado en la película *Untouchable friends* para generar un social-factual show.

En **UFA Show & Factual** (Alemania) están buscando un nuevo nivel de scripted realities, el género que saltó a la fama en 2013: gente

verdadera siguiendo argumentos guionados. También piensan en game shows y en nuevas fórmulas de gente común jugando sus propias vidas. En **A+E** (USA) destacan *Duck Dynasty* como el producto-tendencia a seguir: un 'real-life sitcom': gente real en sus vidas reales, pero ofreciendo una plena sitcom de hecho, con elementos de comedia clásicos.



searching for the new hit. In **Talpa** they are betting on taking plots of classic movies to generate realities, as *Buddy for hire*, based on the movie *Untouchable friends*. It is a social – factual show — lost-soul teens helping people in wheelchairs, etc.

In **UFA Show & Factual** (Germany) they are looking for a new level of scripted realities, the new genre that hit the market in 2013: real people on scripted plots. They also think of game shows and new formulas of common people playing their own lives. In **A+E** (USA) they stress *Duck Dynasty* as the trendy-product to follow, a 'real-life sitcom': real people in their real lives, but offering a full sitcom in fact, with classic comedy tips.

A product remarked by the buyers last Cannes is *Reflex* from **All3Media** (UK): a new level of game show where the games are played in few seconds, based on physical and mental reflex. The reps are shown in slow motion.

- At **ATF Asia**, two pillars were clear: the new media is more developed than in any other region, not only about volume but also about depth of projects, with many of them already massive within the top markets. **YouKu Tudou**, for instance, reaches 80 percent of Chinese market, with 90 percent of incomes based on advertisement, and the rest on VOD bills.

And second, Asian Government entities are now the vanguard on audiovisual industry promotion, setting up national pavilions in the market shows, strong production hubs and production programs that include dramatic

Otro producto muy destacado por los buyers en Cannes fue *Reflex* de **All3Media** (UK): un nuevo nivel de game show donde los games duran pocos segundos, basados en reflejos físicos y mentales. Las repeticiones se muestran en cámara lenta.

- En **ATF Asia**, quedaron claros dos bastiones: que el New media está más desarrollado allí que en ninguna otra región, por cantidad pero sobre todo profundidad de proyectos, muchos ya masivos en los territorios desarrollados. Por ejemplo, **Youku Tudou** llega al 80% del mercado de China, con 90% de ingresos por publicidad y 10% por abonos VOD.

Y segundo, que los gobiernos asiáticos marcan vanguardia en promoción de la industria audiovisual, estableciendo production hubs y programas de aliento a la producción que implican fuerte ahorro de costos. Sólo Malasia tiene varias entidades enfocadas al respecto: **FINAS, MCMC, MDeC y MATRADE**.

- En *Natpe Miami*, 9 de cada 10 buyers de América Latina consultados por **PRENSARIO**, buscaban como prioridad formatos de entretenimiento para producir in house, hasta en los países más pequeños. Esto muestra la relevancia

## MIPTV 2014: FOCUS ON ISRAEL



To spotlight the growing international success of Israeli TV content, MIPTV is hosting a *Focus on Israel*. Israeli TV series burst onto the international scene around a decade ago thanks to the production and distribution of innovative formats. This now extends to scripted drama, which has become a major export. *Prisoners of War/Homeland* (**Keshet**), *In Treatment* (**Dori Media**), *Hostages* and *I Can Do That* (**Armoza**) are among current international hits based on Israeli programming.

According to **Eurodata TV Worldwide**, more than 60% of entertainment programming launched in Israel in 2013 was original production, as were 50% of fiction series. 'The Israeli audiovisual industry combines innovation and creativity with the cutting-edge use of new technologies to better engage the audience around programming,' remarks **Laurine Garaude**, director of the Television Division at **Reed MIDEM**. On Saturday 5 April as part of *MIPDoc*, the *Co-Production Marketplace: Success Stories from Israel* offers insights into the rapidly developing Israeli factual and documentary content market. On Sunday 6 April, as part of *MIPFormats*, the session *Business Opportunities in Israel* sets out how to work with one of the fastest-growing content markets. The main event, *Focus on Israel* takes place on Tuesday 8 April in the Palais des Festivals, and features a screening session *Fresh TV From*

*Israel*, presented by **Virginia Mouseler**, CEO of **The Wit**. *How to Create Successful Scripted Formats/Dramas* looks at how exporting fiction in the shape of formats has allowed national topics to attain global success. The second session is entitled *Israeli Innovation Seminar: From Start Up to TV*.

Another important presence is **Avi Nir**, CEO of **Keshet Media Group**, which gives a keynote address on Monday 7 April, 11.30am, as part of MIPTV's *Media Mastermind Keynote Series*. **Nir** addresses how to drive innovation in TV in today's digital age, how to challenge predictability, and the belief that TV must be innovative and forward thinking. He speaks primarily as a broadcaster (**Keshet Broadcasting** has over 40% of market share in Israel) but also as a content evangelist, having been a buyer, seller, developer and producer. He served as an executive producer on **Showtime**'s Emmy-winning drama *Homeland*, for which he was personally awarded an Emmy, which original Israeli series, *Prisoners of War*, was sold to more than 20 territories.



Laurine Garaude, director of the Television Division at Reed MIDEM



Avi Nir, CEO, Keshet Media Group



Telemundo: Diana Mejía-Jones, del la productora Campanario; Joe Uva, presidente de Telemundo; Sara Maldonado, protagonista de *Camelia la Texana*; Marcos Santana, presidente de Telemundo Internacional; Jesús Torres, jefe de programación de Telemundo; y Epigmenio Ibarra, presidente de Argos Comunicación con su esposa

LOS PRINCIPALES PLAYERS LATINOAMERICANOS SORPRENDEN CON PRODUCCIONES HIGH END, Y DE TELENÓVELAS PASAN A TV SERIES

máxima que hoy tiene la producción propia, y el fortalecimiento del entertainment en una región tradicional en ficción.

De todas formas, también llamó la atención lo high-end en costos despliegue de producción que se tornaron las últimas producciones de los principales distribuidores de telenovelas latinos. Hacer productos como Hollywood pero con sentir latino es la forma de seguir ganando mercado. Pero aparte, las telenovelas mudan a las series: las tiras prime time latinas empiezan a hacerse con menos episodios, y más producción por episodio tipo TV serie.

- *Discop Istanbul* ha sido una buena muestra de los nuevos tiempos: de un evento regional

se está convirtiendo en un evento global de mercados emergentes, por eso dejó este año de llamarse *Discop West Asia*. Busca atraer buyers y sellers no sólo de Turquía, West Asia y Medio

# FROM DUSK TILL DAWN THE SERIES

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Hassan Al-Hamdan, general manager, production and programming, Saudi TV (Saudi Arabia); Fadi Ismail, general manager Drama, O3 Productions/MBC Group (UAE); Can Okan, CEO, ITV Inter Medya (Turkey); Marwan M. Azar, media consultant, GMT (Qatar); and Jamal Douba, managing director, Media Link International (Lebanon)

**THE MENA REGION (MIDDLE EAST, NORTH AFRICA) IS THE FASTEST GROWING REGION OF THE WORLD IN CONTENT BUSINESS**



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

**CENTRAL & EASTERN EUROPEAN BROADCASTERS ARE EVOLVING FROM TV CHANNELS TO GROUPS OF CHANNELS, INCLUDING PAY TV, VOD AND DIGITAL**

cost saves. Just in Malaysia, there are 4 entities focused on the matter: **FINAS, MCMC, MDeC** and **MATRADE**.

• At Natpe Miami, 9 from 10 Latin American buyers consulted by **PRENSARIO**, were looking for entertainment formats to produce in house, as a main priority. This shows the current top relevance of the own production in the region, and the growth of entertainment in a traditional fiction appealed territory.

Though, another hot topic of the event was the so high-end new production developments of main Latin telenovela distributors. To produce content with Hollywood production levels + Latin flavor, seems to be the way to continue gaining international market for them. At the same time, many Latin prime time fictions are turning to TV series: less episodes and higher

production costs per episode.

• *Discop Istanbul* has been a good example of the dynamics new times: from a regional event it is getting into a global show of emergent territories. That's why it is not called *Discop West Asia* any more. It is bringing buyers and sellers not only from Turkey, West Asia and Middle East, but also from CEE, Central Asia and Northern Africa, where Egypt is an important production pole. The 'Country of Honour' 2014 of the event has been India... a full globalization tip.

Due to this, last month there were a flashing volume of new buyers in Istanbul, from new media players as **Turkcell, Turkish Airlines** and **QuizGroup** (YouTube partner in Russia) to broadcasters of early developed countries as Saudi Arabia, Iraq, Libya, Pakistan, Oman, Bahrain, Tajikistan, Jordan, Tunisia, etc. There we

#### CONTENT INDUSTRY CROSS-ROADS

- OWN PRODUCTION MORE EXPENSIVE
- NEW DIGITAL CHANNELS, MORE MONEY?

#### SOLUTIONS

- COPRODUCCIONS
- PRODUCTION SHARING
- SECOND SCREEN
- BRANDED CONTENT
- ANCILLARY BUSINESSES
- GOVERNMENT SUPPORT

Oriente, sino también de CEE, Central Asia y el norte de Africa, donde Egipto es un importante polo de producción. El 'País de Honor' 2014 ha

sido India... todo un ejemplo de globalización.

Dado esto, este año hubo una llamativa cantidad de buyers nuevos, desde players new media

como **Turkcell, Turkish Airlines** y **QuizGroup** (partner de **YouTube** en Rusia) hasta broadcasters de países en etapa temprana de desarrollo como Arabia Saudita, Iraq, Libia, Pakistan, Oman, Bahrein, Tajikistan, Jordania, Túnez, etc. En ellos hay buen negocio de lata, pero rápido se queman etapas y se busca producir. Hoy ya hay buen negocio de players locales MENA entre sí.

#### ALEGORÍAS DE AYER Y HOY

A lo largo de los años, **PRENSARIO** en sus sucesivos informes centrales ha generado alegorías para graficar la evolución del mercado. Primero, que el mercado era como un océano con olas: va para delante, pero si uno se sube a la ola correcta, viaja más rápido. Luego, ante las dicotomías de lata y formatos, ficción y entretenimiento, etc., que el mercado era como un péndulo que va y viene, estando el secreto en acomodarse antes cuando arranca el cambio de dirección.



Dario Turovelzky, gerente de programación, Guillermo Pendino, gerente de producción, Mercedes Reinke, I+D, y Tomás Yankelovich, director global de contenidos, todos de Telefe (Argentina) con Raphael Correa Neto, director de ventas internacionales de TV Globo Internacional (Brasil)

**TELEFÉ DE ARGENTINA INICIA UNA NUEVA ETAPA CON FOCO EN COPRODUCCIONES INTERNACIONALES, CON BROADCASTERS DE OTROS PAÍSES Y TITANES DE FORMATOS.**







South Korea: Tae-ho Sung, Deputy Director, KBS World Business Development, Korean Broadcasting System (KBS); Hwang Jin Woo, Senior Manager, tvN Contents R&D Team, CJ E&M; Kang Gung, Producer, Munhwa Broadcasting Corporation (MBC)

**KOREAN DRAMAS ARE GAINING MARKET NOT ONLY IN ASIA, BUT ALSO IN LATIN AMERICA AND AFRICA. CO-PRODUCTIONS AND FORMATS ARE THEIR NEW BUSINESS.**



Media Prima, Malaysia: Goh Ling Ling, general manager, Brand Management Group, 8TV; Airin Zainul, group general manager, ntv7 & 8TV; Kit Yow, head, Brand Management, Tonton & Digital TV; Emily Ab Rahim, brand manager, ntv7 & 8TV; and Jahallah Hasan, manager acquisitions, TV3

**SOUTH EAST ASIA IS A HIGH-END LEADER BOTH IN NEW MEDIA VENTURES AND GOVERNMENT ENTITIES TO SUPPORT CONTENT PRODUCTION**

have good finished product business, but they are burning stages fast and want to produce. Today there is good business between local MENA players each other.

#### ALLEGORIES FROM THE PAST TO THESE DAYS

Through the last 10 years, PRENSARIO at its main reports has been generating progressive allegories to graphic the evolution of the content market. First, the market was as an ocean with waves: business goes forward, but if you are up on the right waves, you move faster. Then, facing the opposition between canned and formats, fiction and entertainment, we said that the market had big pendulum trends going and coming. The secret was to allocate oneself before when the direction is changing.

Third, when apart from canned and formats the market added know how services, scripts, artistic services, etc., we said that the content business was as a *Rubik* cube: it lets multiple combinations that go around every time and can be accommodated. And other allegories... curiously, all or most of them continue working today.

Lastly, we have stressed that the content business has two pillars: the own production and the new media content outputs. All core business today run around them. And the two matters present cost cross-roads: they progressively need more investments, while incomes are still flat or down. The solutions to these challenges are: co production projects, production sharing options, Second Screen, Branded Content, Ancillary Businesses, Government support.

Everything continues running...

What do we want to remark? On one side, the new platforms generate a new ecosystem where there are many new matters to consider: unified advertisement strategies for groups of freeTV-DTT channels, Second Screen and their synergies, etc. But on the other, the historical *basics* of content business are still running. If you generate top content, business comes towards you... content is always on top.

Also, if you create a dynamic structure, you adapt yourself better to the changes. It is important to bet on new ventures, but without forgetting your day-by-day business, the battle horses. And so...

MIPTV promises to be an important stop in all these processes, with its worldwide approach. Let's see how the market reacts...

*Nicolás Smirnoff*

Tercero, a medida que a lata y formatos se sumaron servicios de know how, libros, producción, etc., que el mercado era como un cubo de *Rubik*: permite enorme cantidad de combinaciones que giran todo el tiempo y se acomodan. Y así, hubo varias... lo curioso, es que todas pueden seguir aplicando a hoy.

Ultimamente, hemos destacado que el mercado tienes dos pilares: la producción propia y el auge new media. Todo lo *core* gira hoy en torno a ellos. Y ambos presentan encrucijadas: necesitan progresivamente más inversiones, cuando los ingresos son habitualmente estables. Las soluciones a estos desafíos son las

co-producciones, production sharing, Second Screen, Branded Content, negocios accesorios, apoyo gubernamental. Todo sigue aplicando...

¿A dónde buscamos llegar? El mercado cambia mucho y nada a la vez. Por un lado, las nuevas plataformas generan un nuevo ecosistema donde son muchas las variables nuevas a considerar: pauta única en grupos de canales freeTV y DTT, Second Screen y sus sinergias, etc. Pero por otro lado, la mayor parte de los *basics* históricos no dejan de tener vigencia: si uno genera contenido diferencial, los clientes se acercan... el contenido siempre manda.

Además, si uno arma una estructura dinámica, se adecúa mejor a los cambios; hay que apostar a crecer pero no descuidando el negocio de siempre que paga el día a día; y así...

MIPTV promete ser una escala importante en todos estos procesos, con su corte mundial. Veremos cómo reacciona el mercado.

*Nicolás Smirnoff*



0679- Sergio Pizzolante, El Networks; Carole Bardasano, Viacom; Vicky Zambrano, Boomerang; Federico Cuervo y Fernando Gastón, Viacom; Angel Zambrano, Turner Latin America; Marisol Amaya, Viacom; Andrea Cuartas, Boomerang; y Francisco Morales, Turner

**EL PAY TV SIGUE COMO FUERTE MOTOR DE CONTENIDO ORIGINAL EN AMÉRICA LATINA, SORPRENDIENDO CON PROYECTOS INNOVADORES EN FICCIÓN**

From Executive Producer  
**ROBERT RODRIGUEZ**

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## THE WIT: 'YOU HAVE TO MOVE FAST TO BE FIRST'

Virginia Mouseler, CEO at **The Wit**, explains to PRENSARIO how she see the nowadays audiovisual industry: 'New products are coming from more and more different countries, sold to more and more different markets, for more and more different outlets and viewing platforms, extending life cycles of the products. The international business streams go in all directions. At the end, there are more competition and more opportunities.'

She continues: 'Now you can find an interesting intellectual property in any part of the world, it can sell fast, you have to move fast to be first... the buzz spreads very quickly, you have to be in alert to get the hot and upcoming talents wherever they come from.'

As **The Wit** latest research *The Wit Guide to Scripted Formats* shows, the growth of formats has an impact on ready-made content in the scripted genre. **Mouseler** says: 'Remaking and adapting fiction series for local audiences has long been a practice in Latin America but the scripted

formats business is growing internationally thanks to a few successful titles.'

'Scripted formats open a new revenue stream for producers and distributors. It's a complementary revenue source that is being developed by distributors even if selling ready made content is a better business model. For buyers it can be cost-effective to cut the development phase and bet on already tested stories and adapt locally with local actors and settings. But up to now, you don't have, as you can find in the non-scripted arena, in the



scripted formats genre any blockbuster title, but mostly plenty of titles sold to a few number of countries', she stands.

### COUNTRIES

The Top 4 most researched formats by the company's subscribers of

*The Wit Fresh* database this season where the talent shows *Rising Star* (**Keshet**, Israel) and *Mentor* (**Banijay**, UK), the reality show *Utopia* (**Talpa**, Netherlands) and the cooking competition *The Taste* (**Red Arrow**, Germany).

**Mouseler** explains: 'The hottest country is certainly Israel; led this year by **Keshet International**, because of the big sales push around *Rising Star*, followed by the other



Talent shows *Rising Star* and *Mentor*, the reality show *Utopia* and the cooking competition *The Taste* were the most researched formats by the **The Wit** subscribers of *The Wit Fresh* database this season



Virginia Mouseler, CEO, The Wit

strong actors such as **Armoza Formats** (first to coproduce with a Chinese broadcaster) and **Dori Media Group**, as well as many smaller, but creative production companies.'

'What is interesting and unique right now with Israeli content creators is that they are strong in non-scripted formats and also in scripted formats. The Israeli breakthrough makes other markets envious: next wave could come from South Korea as some production companies are now pushing their formats outside of Asia, and China is now preparing to develop its own exportable formats', she predicts.

'Formats have now to integrate the buzz factor: they have to be able to generate some kind of activity in social media, because of their concept, their content, and their mechanics... ratings + social buzz are needed because formats are international brands and as such need engagement. Interactivity as ever is implemented mostly in voting.'

Talent show *Rising Star* introduced live voting with a *SmartPhone* app during the transmission. 'The difference with SMS and phone voting is that it's free for viewers and results are instantaneous. So it changes the dynamics of the format. Rival talent shows are testing all kinds of free voting on the web, through apps, social networks; you can vote (or say your opinion) on **Twitter**, that's the simplest form for viewers to interact with and influence the content', finishes **Mouseler**.

## EUROPE: FOUR REASONS WHY TV WILL HAVE A GREAT 2014



The European TV sector, including the **Pan-European Association of Commercial Television in Europe (ACT)** and **EGTA** (Brussels-based trade association of television and radio sales houses), as well as the advertising entities **SNPTV** (France), **SPOT** (Netherlands), **THINKBOX** (UK), **ABMA** (Belgium) have identified for 2014 four grounds for optimism, described below.

### GOLDEN AGE OF TV

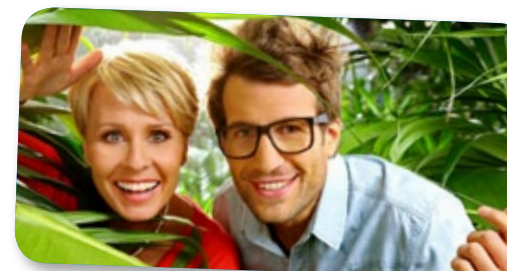
Across Europe, viewing of scheduled TV has grown every year for the past 12 years to a daily average of 235 minutes. Even 2013 data is not available yet, early indications were that, even it wasn't a year with big global sports events, TV viewing remained stable.

Talent shows continue to be extremely popular in 2014: 9.8 million viewers tuned the 3<sup>rd</sup> season of *The Voice* in **TF1** France, while its third series opener in the UK peaked at more than 10 million. 2014 started with a great January for TV in Germany: *I'm a Celebrity - Get me out of here* scored an average viewership of 7.96 million for over 16 days. Overall, the show had a net reach of 36.41 million TV viewers, which equals 50.4% of the TV universe (3+)

This is not by chance, but because of the careful nurturing of and investment in on-screen and off-screen talent. The ability to experiment and develop a story away from the peak time schedules has allowed TV to develop long-form stories that are attracting the big names back to television (**Al Pacino**, **Kevin Spacey**, etc. have all recently 'returned' to making TV projects).

### ADVERTISING

Although there are regional variations reflecting the economic difficulties facing many parts of Europe, on average European broadcast revenues, whether from subscription



RTL Germany's *I'm a Celebrity - Get me out of here* scored an average viewership of 7.96 million for over 16 days

### EUROPE 2014: KEY FIGURES

- VIEWING OF SCHEDULED TV HAS GROWN TO DAILY AVERAGE OF 235 MINUTES
- NEW TV ADVERTISING CLIENTS: 777 (FRANCE), 750 (GERMANY) AND UK (737)
- 34M NEW TV SETS SOLD IN GERMANY AND 29.4M IN FRANCE (SINCE 2010)
- SUPER BOWL FIGURES: 270.000 VIEWERS IN FRANCE, 39.6% MARKET SHARE IN GERMANY AND 11.5 MILLION VIEWERS IN THE NETHERLANDS

or advertising, continue to grow and are keeping ahead of the overall economy. Latest British research showed that every £1 spent in advertising pays back £6 to the national economy. Also 2013 saw a growth in new TV advertising clients: 777 (Kantar Media) compared to 670 in 2012 in France, 750 new clients on TV in Germany (Nielsen Media Research) and there were 737 new or returning advertisers to UK TV (Nielsen Media Research).

### CONSUMERS

The average TV screen size in German homes has more than doubled in the past decade, from 38 cm in 2003 to 82 cm in 2013, a 115% increase. There were 34 million new TV sets being sold in Germany since 2010 (in a country of 36 million TV households). In France, an average screen size has grown from 65 cm in 2006 to 84 cm in 2013 (+29%). It is estimated that 29.4 million new TV sets were sold in France since 2010 (in a country of 26.9 million TV households).

### 2014: SPORTS

Live sports events continue to attract mass audiences in Europe: the rugby game between France and England attracted 6.4 million viewers in France (34.1% audience share), with a peak at 8 million at the end of the game, and 5.9 million viewers in the UK (32.1% share); some 173 million viewers across and beyond Europe watched Germany's Bayern Munich and Dortmund square off in the UEFA Champions League final last season.

*Super Bowl* in France was watched by an average of 270.000 viewers—three times bigger audience of same slot on other days—while in Germany scored a market share of 39.6%, and in the Netherlands,

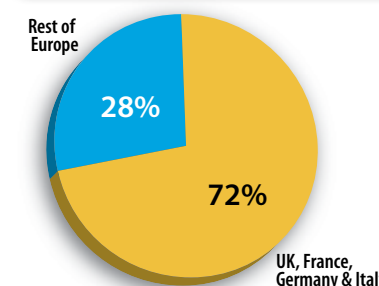
### TV FORMATS IN EUROPE

The value created by the top 100 formats was USD 2,931 million in 2013 for 84 European channels across the 16 territories and 21 distributors, according to the new report from **TV Digital Research**. The 2013 figure was 3.3% down on the 2012 total, but up on 2011. The number of hours broadcast reached 28,386 in 2013, nearly the same as 2012.

The value created in UK was USD 600 million in 2013 (down from USD 677 million in 2012), while in France recorded USD 599 million in 2013 (up from USD 547 million in 2012). UK, France, Germany and Italy accounted for 72% of Europe's total value created in 2013.

The top 10 European broadcasters accounted for two-thirds of the total value created, which means that the remaining third was shared by 74 channels. France's **TF1** (USD 332 million) led the pack again, followed by Italy's **Rai 1** and the UK's **BBC1**. Total number of hours broadcast in Europe for the 100 formats was 28,386 in 2013. The UK was the leader again, despite its 2013 total (3,935) being considerably lower than in 2012 (4,623). Romania took third place, having added 645 hours to its total in 2013.

### EUROPE: WORTH OF THE FORMATS FOR BROADCASTERS, BY COUNTRIES (2013)



Source: TV Digital Research

speed skating realized an audience of 11.5 million viewers (75% of total population 6+).

Text provided by the Association of Commercial Television in Europe (ACT)





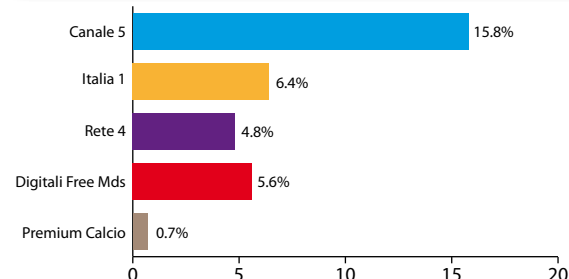
## MEDIASET, ITALY: 'EVERY SINGLE SHOW IS OUR OWN PRODUCTION'



Giancarlo Scheri, director of Canale 5

**Canale 5** is the first commercial channel in Europe. The young Italian families are its main target but its programs are meant not only for them. At its schedule, it could be found many

### MEDIASET ITALY: MARKET SHARE, PER NETWORKS (SEP. 13-MARCH 14)



Source: Mediaset Italy

different genres: fiction, entertainment, news, movies, sport, *emotainment*.

**Giancarlo Scheri**, director of **Canale 5**, the leading broadcaster of **Mediaset Italy** media conglomerate, explains to PRENSARIO: 'We have a long list of different shows: comedies, dramas and cultural ones. Every single show is our own production'.

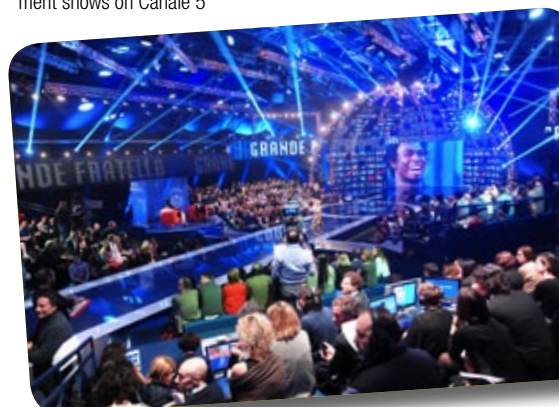
Regarding content trends in Italy, the executive continues: 'It's hard to answer this question because every channel has its own target. We have a very wide target (15-64). This is the reason why everything on our channel is strongly **Canale 5**-branded: from the big and exclusive shows to the premieres of fictions meant exclusively for our network. And don't forget the big sport events such as the *Champion's League* matches'.

About digital media & convergence, he continues: 'A few days ago a new season of *The Big Brother* has just started (the 13<sup>th</sup> season). This is the first and real example of digital media and convergence. This is the way we want to follow in the future to make **Canale 5** visible and accessible to its own audience (thanks to the help of the web, tablets and smart phones)'.

Lastly, he concludes: 'We want to keep it leadership and make it stronger referring to its own target (15-64). This is why we keep being



Avanti un altro! is one of the leading entertainment shows on Canale 5



The 13<sup>th</sup> season of *The Big Brother* is the first and real example of digital media and convergence in Italy

active, productive and creative, obviously without losing focus on its consolidated shows loved by the audience, creating new projects (both entertainment and fiction) that can make **Canale 5** more modern, keeping up with the times and updated to the development of the worldwide TV scenery that is still evolving and attentive to perceive changes.

**NOTE:** this interview was coordinated and written by FormatBiz

## ITALY: FABRIZIO SALINI RETURNS TO FIC ITALY

**FOX International Channels (FIC)** Italy has recently announced the appointment of **Fabrizio Salini** to managing director of FIC's Italian operation, begun on February 17<sup>th</sup>. Salini, who served as VP of Entertainment Channels for **FIC Italy** between 2003 and 2011, returns after a 2-year stint serving senior management roles at **SKY Italia**, **Discovery Communications Italia** and **Switchover Media**.

As managing director of FIC Italy, he is based in Rome and report to **Diego Londoño**, FIC's EVP of Western and Northern Europe and Chief Operating Officer for Europe & Africa, who said: 'We are very excited to have Fabrizio on board



again: his experience in pay and free television, across multiple genres, is key in leading our business forward and in creating value both for pay TV subscribers and advertisers, especially in this new and very competitive market scene. With over 20 years experience in the media and broadcast industry, Salini was instrumental in the expansion of **FIC** in Italy and across Europe. In his previous role, he expanded and managed the group's entertainment channel portfolio since its launch on **SKY Italia** in 2003. During this time he not only established **FOX** as the leading general entertainment brand in Italy, but also oversaw the creation of new, thematic brands such as **FOX**

**Life**, **FOX Crime** and **FOX Retro**, which have since become staples of FIC's international entertainment bouquet.

**FIC Italy** offers to the Italian audience **FOX Sports** on **Mediaset Premium DTT** and 10 satellite television channels distributed on **Sky Italia** including **FOX**, **FOX Sports**, **FOX Sports2**, **FOX Life**, **FOX Crime**, **FOX Retro**, **National Geographic Channel**, **Nat Geo Wild**, **Nat Geo People** and **Baby TV**. Part of the group is the online advertising network **.FOX Networks**.



Fabrizio Salini, managing director, Fox International Channels Italy

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## A+E NETWORKS EUROPE: NEW GENRES, NEW BRANDS



Dean Possenniskie, Managing Director, Europe, A+E Networks



'2013 was a stellar year for A+E Networks in Europe. We launched three new channel brands across the continent: **A&E**, **Lifetime** and **H2**, while completing our channel footprint with launches in France and Russia. We established our first wholly-owned local operation in **A+E Networks Italy**. In doing so, we have taken full control of **History** in Italy, while successfully launching **Crime+** Investigation on **SKY Italia** as Italy's first real crime network.'

Dean Possenniskie, managing director, Europe, describes the moment of the company: 'We are blessed with the necessity of developing,

commissioning and executing original content across a diverse portfolio of channels that have struck a chord with audiences globally. In scripted entertainment, *Bonnie & Clyde* was a ground-breaking project, but there were also a number of **Lifetime** movies that did well, such as *Flowers in the Attic*.'

'We invented the "artifactual" genre, and *Storage Wars*, *Pawn Stars* and *American Pickers* continue to gather huge audiences no matter the region. We have carried over that success to local formatted versions of these hits with *Pawn Stars UK* (with **Leftfield Pictures**) and *Aussie Pickers*. We have extended the line to include "motorhead" programs such as the hit, *Counting Cars*.'

'The biggest phenomenon on screen and popular culture has been *Duck Dynasty*, which dominates the blogosphere wherever it land, and the global success of the tentpole mini-series *Big History*, which tapped into our long tradition of ground-breaking documentary events with a global reach', says Possenniskie.

'Local original productions play a key part in the success of our channels across Europe. We are producing more high-quality local programming events, along with series franchises that are going to be long-running anchors in our schedules.

For example, *Miracle Rising: South Africa*, the epic story of South Africa's political transformation that culminated in the first free and fair elections in April 1994, was produced for **History** in Africa, and premiered across all of our channels globally.'



*Flowers in the Attic* is one of the most successful movies of Lifetime

## FREMANTLEMEDIA, UK: THE NEW GENERATION OF FORMATS

Vasha Wallace, SVP Global Acquisitions and Development, FremantleMedia (UK) describes to PRENSARIO: 'Our biggest strength is the length and breadth of creativity from the people that we have connected into our global network. The partnerships we have around the world with producers and distributors play a key role.'

At MIPTV, it offers from high profile producers (**Harvey Weinstein**, **Jamie Oliver**, etc.) through to broadcasters (**Fuji Japan**, **RTE Ireland**, etc.). 'We launch the brand new competition format *Fittest Family* (**Animo TV**/ **Kite Entertainment**, Ireland), which is on air on Irish pubcaster **RTE One**'s 7.30pm Saturday slot', explains Wallace.

*The Love Table* (with **Asahi Broadcasting Corporation**, Japan) is an inventive show that sees the world's first flat-pack dating machine, while the medical observational documentary format *An Hour to Save Your Life* explores the innovations on medicine. Also, the brand new talent show for aspiring writers, *Masterpiece*. 'The first episode on **RAI Italy** performed well above the channel average, reaching a 5.14% average share and generated an incredible buzz on social media', she adds. Lastly, the festive competition *The Christmas Light Fight*, where families are chosen based on their previous elaborate Christmas light displays.

Trends? Wallace answers: 'Seeking out a format that is engaging and relevant for all global audiences. We are constantly on the lookout for a brand new concept that is returnable, scalable and transferrable. Our successful brands (*Got Talent*, *The X Factor*, etc.) are growing with new commissions and recommissions.'

'We go for the strength of the idea, no matter where it comes from. We work with everyone, everywhere. Japan has always been a hotbed of creative, and sometimes, quirky ideas. We also have a very strong partnership with **Fuji** (*Hole in the Wall*), which have travelled extremely well and won over audiences worldwide. Ireland is proving to be another hot hub for ideas. We acquired *Genealogy Roadshow* from **Big Mountain Productions**, and *Fittest Family* (**Animo/Kite**)', remarks Wallace.

'We are being asked for reality by our broadcasters – something new in the competitive location based reality space. Dating is another area that we are always being asked for', she concludes.



Vasha Wallace, SVP Global Acquisitions and Development, FremantleMedia



*Fittest Family*, from Animo TV/Kite Entertainment: Ireland is a new hub in which FremantleMedia is putting special emphasis

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## ANTENNA GROUP EXPANDS IN ALL BUSINESS SEGMENTS



Katerina Gagaki, director of Communication & Public Relations, Antenna Group

ANTENNA  
GROUP

ANT1

Created in 1989 and owned by the Kyriakou family, **Antenna Group** is an international media and entertainment corporation operating across Europe, North America and Australia. It operates FTA TV channels in Greece, Serbia, Slovenia, Montenegro and Romania and Pay TV channels that are broadcast in over 40 countries. It also owns digital media assets and generates high end audiovisual productions.

**Katerina Gagaki**, director of Communication & Public Relations, **Antenna Group**, explains to PRENSARIO: 'Our programming is a mix of local content produced in-house and content sourced from major international distributors. Leading Greek broadcaster **ANT1**'s line up includes news and current affairs, talk shows,

films, drama, sitcoms, comedies and soap operas, celebrity shows, sports and game shows'.

'We have one of the largest regionally relevant content libraries, with an international appeal. The content distribution business exploits a wide range of proprietary, third-party and co-financed productions across FTA, pay TV and web platforms. Our content library includes 6,800 hours of TV series and entertainment programs which are licensed to broadcasters in North America, Europe and Australia', she adds.

In addition to the own developments, the Group works with international production companies to adapt, produce and broadcast programs such as *The Voice*, *Dancing With the Stars*, *Your Face Sounds Familiar*, *Dancing on Ice*, *Next Top Model*, *The Next Uri Geller*, *X-Factor* and *Greece Got Talent*.

Greece was probably the hardest hit country in Europe, the cumulative decline of GDP from 2008 to 2013 is estimated at around 27% an unprecedented recession in peace time in history, but the good news is that the country is now exiting the crisis and new investments are taking place.

How is the Group doing now, with that scenario? 'As Greece slowly emerges from crisis, the TV channels are again investing in locally produced Greek sitcoms and drama series as well as entertainment shows. Today, TV series are among the most popular types of programming in Greece, as reflected by their high share of total rating points, followed by variety/entertainment shows, films, and news', answers **Gagaki**.

### ANT1

The network is #1 with ratings of 19.4% in total and 20.4% among the age group of 15-44, controlling the market for the last quarter of 2013 and beginning of 2014, followed by **Mega** (18.2% in total and 17.7% among the age group of 15-44), **Alpha TV** (16.5%), **Star** (12.1%), **Skai** (7.3%) and the public channel **EDT** (3.2%).

It is currently leveraging its access to the largest regional pool of creative talent to produce high-quality Greek series. 'We are



*Your Face Sounds Familiar* was launched on March on ANT1 Greece with ratings of 40,5% in total and 43,5% among the age group of 15-44

producing and airing the top rated drama series *Brousko* (29,0 % average viewership) and three new sitcoms/drama to air soon. *Brousko* is available for international sales, as both format and finished series through our recently launched distribution arm **Antenna International Enterprises**.

*The Voice* debuted on 10<sup>th</sup> January 2014, to an estimated audience of 1.78 million viewers, and in the celebrity format *Your Face Sounds Familiar*, which was launched on the March 9<sup>th</sup> with ratings of 40,5% in total and 43,5% among the age group of 15-44. 'We are also focusing on social media integration with our programming, as well as online viewing', says **Gagaki**.

### FUTURE

**Antenna Group** has recently acquired **Kiss TV** and four radio stations in Romania from **ProSiebenSat.1**. It is also preparing to further expand geographically based on recent successes such as its investments in **PRVA** (Montenegro), **Planet TV** (Slovenia) and **PRVA Televisija** (Serbia).

At the beginning of 2014, the group has announced a strategic partnership with **Vice Media**, the global youth media brand and digital content studio. 'The partnership will expand their presence across Greece and Southeast Europe—launching bureaus, digital channels, and linear programming—and distribution capabilities, providing domestic audiences with new ways to experience content across many devices and platforms', comments **Gagaki**.

**Vice.com** was launched in the region on January 20<sup>th</sup> with a series of domestically produced, original content pieces covering news, culture and travel. 'The partnership will expand from Greece to include countries across the Balkans. We will continue to invest in media content and distribution assets', she concludes.

MIPTV 2014

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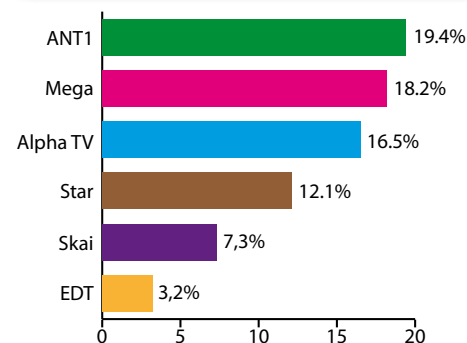
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### GREECE: RATING ON LEADING NETWORKS (FEB. 2014)



Source: Antenna Group





## TV2, DENMARK: 'TV IS MOVING OUT OF THE LIVING ROOM'



## VIAPLAY: BLOCKBUSTERS + LIVE SPORTS



Anette Romer, Head of Acquisitions and Formats, TV2

Created in 1988, TV2 is one of the main broadcasters of Denmark. Apart from the flagship network, the company operates six niche channels: **TV2 Zulu** (aimed to 20-30 years old audiences), **TV2 Charlie** (30-60 years old), **TV2 News**, **TV2 Film**, **TV2 Sport** and **TV2 Fri** (a lifestyle channel) and a OTT service, **TV2 Play**.

Recently, it has begun an internal restructuring to adapt to the changes on the media consumption habits of the Danish family. **Anette Romer**, Head of Acquisitions and Formats, **TV2**, explains: 'People still consume TV but not in the same way. Not many people nowadays see content directly through the TV, as most

of them do another activity while consuming content. TV is moving out of the living room and second screens have become larger and larger'.

Now, there are many ways to view content. 'Netflix, for example, has achieved in just one year 460,000 subscribers in Denmark, which represents a big proportion in a country of 5.5 million people. Since 2013 we have been restructuring our infrastructure and programming grid to address these changes', she remarks.

'We implement the layout of a weekly schedule according to gender and expand our target 10 year old (20-60 years) but always maintaining the fidelity with the audience. We aim to establish closer contact with Danish producers to create original content to be consistent with our weekly schedule that has documentaries and news programs as core'.

And she concludes: 'TV2 seeks to be seen as an enhancer and a window of new ideas not only local but international acquisitions productions too. We proposed in 2014 to be the leading news and weekend entertainment formats broadcaster in Denmark with programs like *The Money Drop*, and by developing our own stories, as well'.



The Danish version of Endemol's Million Dollar Money Drop

**Viaplay** is a standalone subscription streaming service and a TV Everywhere solution for **Viasat's** satellite customers with presence in Sweden, Norway, Denmark and Finland, Russia and Ukraine. **Niclas Ekdahl**, CEO at **Viaplay**, says it is the 'leading service' due to its 'broad content offering of thousands of series and movies, local productions and premium sports'.

'We have three exclusive first pay movie deals with **Sony**, **NBCUniversal** and **Disney**, and agreements with the regional distributors **Nordisk Film**, **Scanbox** and **SF Film**. Is the only streaming service in the region with an offline function so customers can download content to watch later without an Internet connection, and it is available on almost all platforms and devices', remarks **Ekdahl**.

The series *Revenge*, *How I met your Mother* and *The Blacklist* are available on **Viaplay**, as well as the blockbusters *Iron Man 3* and *The Amazing Spider-Man*. 'Our kids section has *Babar*, *Dora the explorer*, etc. and we also offer local productions from our free TV networks (*Paradise Hotel*, *Master Chef*, etc.) and worldwide sport events like *NHL*, *UEFA Champions League*, *PGA tour*, *NBA* and *Formula 1*'.

**Ekdahl** concludes: 'The appetite for consuming content on all devices is huge, and it is astonishing to see that consumers are watching all genres. We see an increase in binge viewing of evergreen TV series as well as of locally produced programmes. And we have a profound fan base watching the latest blockbusters. It is important to aggregate a wide range of content and present it to the consumer in an intuitive and individualized manner. The European OTT market is growing very rapidly, both in terms of subscribers and in terms of service offerings. We will continue to focus on increasing content offering, user experience and customer base'.



Niclas Ekdahl, CEO, Viaplay



Ironman 3

## TV 2, NORWAY: MORE QUALITY IN ALL GENRES

**TV 2** is the largest commercial station in Norway with about 20% market share, while the next private network has about 8%. It started in 1992 as the first national commercial station in the country and it is described by **Nils Ketil Andresen**, program director, as a 'commercial public service channel with news as an impotent component in the schedule'.

'We are strong on talent shows and have been airing local versions of *Got Talent*, *Idol*, *The Voice* and *X Factor*. Other successful shows are *Strictly come dancing*, *Farmer wants a wife* and local created infotainment and talk shows', says **Andresen**.

'Generally, we see that nonlinear viewing is increasing. The competition in the Norwegian market is tougher then ever with a lot of local productions. There is any special trend, but a general increase in quality in all genres. We can see a greater interest in both our formats and drama

series as readymade and also script. This is quite new for us and with not a lot of expectations the next year, but we think it will increase'.

**Andresen** concludes: 'We will increase our local development. This will be together with local production companies and internally. We realize that a greater part of our content/schedule needs to be controlled by our self'.



Nils Ketil Andresen, program director



The Norwegian version of FremantleMedia's Got Talent

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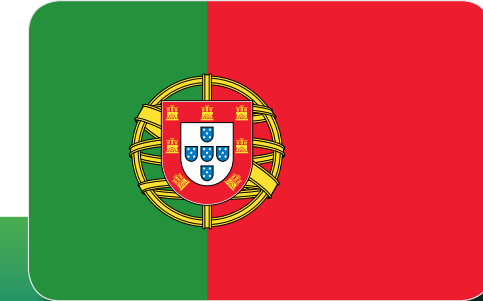
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## PORTUGAL: HOW TO GROW DESPITE CRISIS

For one more year, PRENSARIO publishes this special report about the Portuguese TV market, for which it interviews the top three biggest broadcasters of the country: the leading TELEVISÃO INDEPENDENTE (TVI), SOCIEDADE INDEPENDENTE DE COMUNICAÇÃO (SIC) and the state-owned RÁDIO E TELEVISÃO DE PORTUGAL (RTP).

Along with Greece, Italy and Spain, Portugal continue to be one of the most affected European territories after the financial crisis that begun in 2008. As it happened in most of those countries, the Portuguese TV ad pie has fallen 40%, according to local sources, and the industry is facing several challenges.

Private broadcasters have been optimized budgets and redirecting its investment strategies to keep the screen active with new productions, drama and entertainment formats. Low budget contents, partnership and focus on the primary slots are some of the formulas they have implemented.

### AUDIENCE LEADERSHIP

In 2013, TVI ranked once again number one in FTA audience shares in Portugal leading in all-day with a share of 24.6%. This was the ninth year in a row of the channel's undisputable leadership in all-day audiences. Continuing the results obtained since 2001, the broadcaster was also the number one TV station chosen by for Portuguese viewers in prime time, recording a share of 27.7%.

SIC, the second largest private network finished the year with 21.1% of share, while

RTP1 complete the year with 13.1% and the other network of the public group, RTP2 with 2.4%, according to data provided by GfK.

By groups, TVI was also first in all targets (26.9%) and adults (27.8%), and SIC group of channels finished second in all targets (24.3%) and adults (24.7%). The public group was third in all targets (17%) and adults (17.9%).

### TVI: INDEPENDENT, INNOVATIVE AND POPULAR

Bruno Santos, programming director at TVI, describes: 'On weekdays, our morning and afternoon programming is essentially based on talk shows of local production, as well as local drama (in the early afternoon). Also, our news service at lunchtime ranks number one on its timeslot, thus guaranteeing a regular day-to-day leading audience.'

On prime time, the channel main news service *Jornal das 8* (8pm) is the most watched news program in Portuguese market and is followed by the best local drama *Belmonte*, produced by Plural Entertainment (owned by Grupo Media Capital), the most important Portuguese audiovisual producer.

'During weekends, our main bet is on large entertainment formats, both in the afternoon and on prime time, with winning international formats such as *Dancing with the Stars*, *Your Face Sounds Familiar*, *Big Brother* and *Secret Story*', says Santos.

'For 2014, TVI will once again meet consumer's preferences, while maintaining its independent, innovative and popular positioning. It is our obligation as market leaders to offer relevant,



Bruno Santos, programming manager, TVI

'FOR 2014, WE WILL ONCE AGAIN MEET CONSUMER'S PREFERENCES, WHILE MAINTAINING ITS INDEPENDENT, INNOVATIVE AND POPULAR POSITIONING. IT IS OUR OBLIGATION AS MARKET LEADERS TO OFFER RELEVANT, ACTUAL AND QUALITY CONTENTS TO OUR AUDIENCE, ESPECIALLY ENTERTAINMENT AND LOCAL DRAMA'

actual and quality contents to our audience, being on entertainment—with the best talk, reality and talent shows—or on local drama, once telenovelas are an important content to Portuguese consumers.'

'We will also maintain our strong investment in the most actual and relevant news contents, international programming and on sports. Regarding the later, besides the matches from the *Portuguese Football League*, we broadcast exclusively the *Champions League* in free TV



Gabriel Sobral, programming director, SIC

'WE ARE VERY PLEASED WITH OUR PARTNERSHIP WITH TV GLOBO, WHICH HAS ALLOWED US TO GAIN EXPERIENCE IN THE CO-PRODUCTION OF TELENÓVELAS. WE WILL CONTINUE THE CONSOLIDATION AND FORMATION OF CASTS, ARTISTIC AND COMMERCIAL EXPANSION'

in Portugal.'

'As for entertainment, we have the premier of the renowned talent show *MasterChef*, a new season of *Your Face Sounds Familiar* and *Rising Star* the interactive talent show of the moment, from Keshet International (Israel). Regarding fiction, we will keep our bet in the best local drama, which also crosses all targets and is a touchstone of TVI's strategy', he completes.

About trends, the executive says: 'Portuguese are, first of all, looking for quality contents and are hard consumers of news programming. Following this premise, we permanently adapt our contents to our viewers' preferences and wishes, on each day and in every timeslot.'

'Moreover, we have been investing in its thematic cable channels, and has now TVI24, a 24hrs news channel, which registered its best year ever in 2013, TVI Ficção (fiction and local drama), +TVI (humor and entertainment contents), TVI Internacional (the best of TVI's contents for Portuguese speaking communities abroad) and TVI Direct (broadcasting the main channel's reality shows 24hrs/day).'

'TVI's clear leadership in FTA reflects our brand's strong reputation in Portugal, a market with high penetration of pay-TV channels, which registered a combined share of 27.8%.'

Santos continues: 'Viewers are increasingly participative and more demanding, both in quality and diversity. As a result, along 2013, we have launched various apps for multiple platforms and devices, creating innovative and interactive solutions for our contents. Our digital strategy has proven to be a winning one, as TVI is the online leader among TV stations, with shares



Hugo Andrade, programming director, RTP

'WE HAVE TWO CHANNELS ON DTT AND RTP MOBILE, BESIDES ONLINE TV AND RADIO BROADCASTING. WE HAVE AN APP FOR SECOND-SCREEN FOR SMARTPHONES & TABLETS. RTP MULTIMEDIA HAS GREAT CONSUMPTION RATINGS, IS A VERY WELL KNOWN BRAND AND GET ALREADY SOME MULTIMEDIA AWARDS'

of 45.3% in visits and 49.5% in pageviews, while its videos registered more than 115 million views'

'Regarding internationalization, TVI is always seeking to take the best contents to Portuguese speaking communities around the world, mainly through TVI Internacional—available in 11 countries and in 4 continents through 23 different platforms—which has known a significant expansion to new countries, while strengthening its presence in those where it is already present.'

'In 2013 TVI24 and the new channels +TVI and TVI Ficção also expanded their presence abroad and are now available in Angola, Mozambique and Cape Verde. For 2014 we intend to increase the number of platforms and subscribers on our current territories, and evaluate other potential markets, with strong Portuguese communities', concludes Santos.

### SIC: THE CALL TV MODEL

Gabriela Sobral, programming manager at SIC, explains: 'We continue to be the audience leader in the FTA, during prime-time from Monday to Friday, with an average of 26.4%. This stability is due to the fact that the Portuguese telenovela is the market leader in its segment. We began the year of 2013, with the success of the remake of the telenovela *Dancin Days* and, followed in September with the original production *Sol de Inverno*, which has an unbeatable performance compared to what the

competitors offer'.

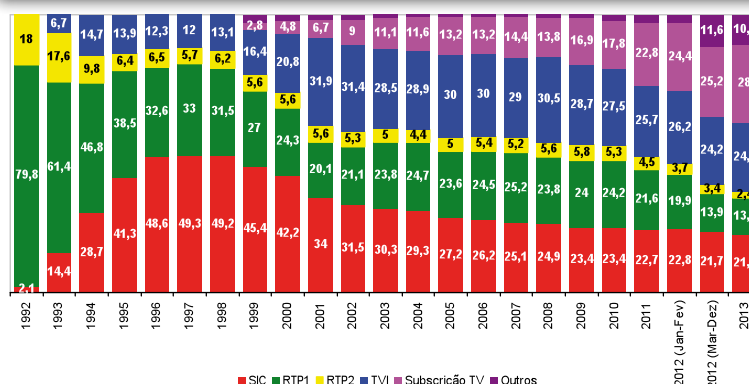
'After a year of severe financial crisis and a decline of almost 40% in advertising investment, we made a remarkable achievement, which was to set three telenovelas on the Top 5 TV shows of the year. Following, *The X Factor* was released in September of 2013 and had an amazing success. It had a fantastic performance, obtaining better results than its competitor *Secret Story* in the first five, consecutive weeks. For more than 11 weeks, it achieved results above the average of its time slot. Furthermore, it had a huge commercial success and was totally sponsored even before being released, obtaining market share well above average'.

She continues: 'Due to the crisis in the ad market, it was necessary to create content containing new businesses that generated new revenue. It was developed a *Call TV* model extended to several programs that has been successful in generating revenue and creating devices to attract viewers. It was also created a pioneer project, on MEO digital platform, in order to give the clients access to exclusive content, direct participation in voting systems and live tweeting, creating a broadcast inside a broadcast'.

Over the last ten years, the digitalization of video content and channels had two major impacts on SIC core business. Explains the executive: 'First of all, with the dissemination of IPTV operators, and digital TV services, the pay TV market almost doubled in the last 5 years, bringing new opportunities for SIC distribution business in terms of channels, VOD content and interactive services'.

'Our interactive TV application for *The X Factor*, developed in partnership with PT MEO, was

### PORTUGAL: AUDIENCE SHARE EVOLUTION, PER CHANNELS – ALL DAY (1992-2013)



Source: GfK



TVI's prime time is composed by the news service *Jornal das 8* (8pm), the most watched news program in Portuguese market, and followed by the local drama *Belmonte*, produced by Plural Entertainment



SIC launched two big programs in September 2013: the original production *Sol de Inverno*, which has an unbeatable performance compared, and the local version of *The X Factor*, which for more than 11 weeks, it has achieved results above the average of its time slot



### PORTUGAL: HOW TO GROW DESPITE CRISIS

#### PORTUGAL: TOP 20 PROGRAMS (2013)

#	DATE	CHANNEL	PROGRAMS	AVERAGE AUDIENCE	SHARE
1	20-Jan-13	SIC	GABRIELA	22,4	40,9
2	6-Jan-13	TVI	SECRET STORY: DESAFIO FINAL - GALA	21,3	49
3	21-Abr-13	TVI	BIG BROTHER VIP	20,3	45,6
4	16-Sep-13	SIC	DANCIN' DAYS	19,2	40,2
5	16-Sep-13	SIC	SOL DE INVERNO	18,7	37,9
6	24-Mar-13	TVI	JORNAL DAS 8	18	35
7	5-Sep-13	SIC	AMOR A VIDA	17,9	37,4
8	31-Dec-13	TVI	SECRET STORY 4: CASA DOS SEGREDOS - A FINAL	17,6	47
9	14-Abr-13	TVI	MUNDO AO CONTRARIO	17,5	32,4
10	20-Feb-13	TVI	GALA DE ANIVERSARIO TVI 20 ANOS: PASSADEIRA VERMELHA	17,6	34,4
11	27-Jan-13	TVI	DESTINOS CRUZADOS	17,6	31,3
12	1-Jan-13	SIC	SESSAO ESPECIAL 1 - MADAGASCAR 2	17,4	34,4
13	13-Out-13	SIC	FACTOR X	16,9	33,2
14	14-Abr-13	TVI	A TUA CARA NAO ME E ESTRANHA 3	16,8	40,9
15	27-Mar-13	RTP1	JOSE SOCRATES, O FIM DO SILENCIO	16,7	30,1
16	1-Out-13	TVI	BELMONTE	16,3	32,2
17	6-Sep-13	SIC	AVENIDA BRASIL	16,1	39
18	28-Jul-13	SIC	CANTE SE PUDER	15,9	33,1
19	20-Jan-13	SIC	JORNAL DA NOITE	16,1	31,2
20	12-Abr-13	TVI	LOUCO AMOR	15,4	36,9

Source: Gfk

a state-of-the art solution with alternative live broadcasts, real time interaction with **Facebook** and **Twitter**, and lots of exclusive features and content. Secondly, there were significant changes in the way that we produce and commission content: every program or segment must have an online and social dimension produced centrally for all platforms.

**Sobral** finishes: 'We are very pleased with our partnership with **TV Globo**. It has allowed for us to gain expertise in the co-production of telenovelas, it is our intent to continue the consolidation and formation of casts, artistic and commercial expansion in the coming years.'

#### RTP: THE ROLE OF THE PUBLIC BROADCASTER

RTP operates two FTA channels, **RTP1**

and **RTP2** (15.5% of share), as well as **RTP Internacional** and **RTP Africa**; cable networks **RTP Information** (news) and **RTPM** (memory); the regional stations **RTP Açores** and **RTP Madeira**; and two digital platforms: **RTP Mobile** and **RTP Multimedia** (web).

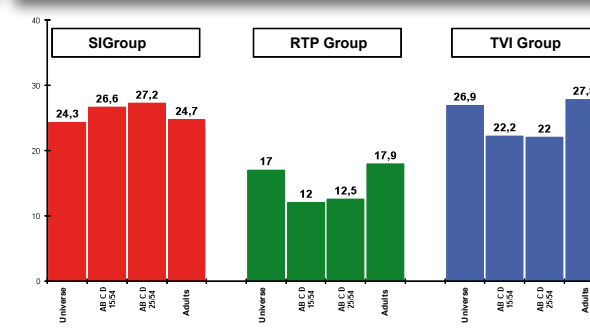
'We issued in 2013 about 77,000 hours of programs focusing on information, entertainment, fiction, documentary and sports', begins Hugo Andrade, programming director, and continues: 'National fiction records twice as many hours of foreign broadcasting fiction. 58% of total broadcasting hours are from in-house production, and 40% are form premieres.'

On **RTP1** and **RTP2**, almost 2 in 3 broadcasting hours are from in-house and independent national production and, at main channel **RTP1** programs in Portuguese language reaches 80 percent of the emission. 'RTP1 was concentrated on entertainment and information, as well as in fiction mostly in Portuguese language, while **RTP2** focused his greed particularly in children, documentaries, fiction and sports, and **RTP Memory** file programs betted on fiction, entertainment and documentary especially in Portuguese language', remarks **Andrade**.

News programs, national fiction and quiz shows from **RTP** are top of market, as light entertainment, contests and humor got fine performance. Explains the executive: 'In 2013, we bet on diversity and complementary genres, formats and contents, as well variety and alternative programs in cultural areas, covering all television audience ages, genres and regions. We staked also exclusive formats and contents especially in cultural areas such as classic music, opera, arts, ballet, ciences and educational programs.'

Regarding genres, Andrade says he is betting in both: 'Starting at the beginning of the second semester we will have a second slot with a daily fiction series on prime time. Thus, we will have

#### PORTUGAL: MARKET SHARE PER GROUPS (2013)



Source: Gfk

3 daily hours of locally produced fiction with one telenovela broadcast during the afternoon and two daily series on prime time.

'We are also betting on entertainment, especially with the recent acquisitions of *The Voice* and *I Can do That* (**Armoza Formats**), which started on March. We are also going for a third series of *Smartface* and will premiere other shows in the same vein during the current year. Own formats include *Chef's Academy* (produced and carried by **Shine Iberia**), which is a huge success on its first series that will most likely have a second edition in 2014', he adds.

'The biggest audience comes from football, telenovelas, reality shows and information. Pay TV ratings increased last year, confirming TV audiences tendencies that open channels are losing viewers, while increasing the alternatives from cable, video, videogames or other sources connected to television.'

**Andrade** continues about digital: 'We have two channels on DTT and **RTP Mobile**, besides online TV and radio broadcasting. TV and radio programs are available on-demand, and we have an *app* for second-screen for *SmartPhones* & tablets. **RTP Multimedia** has great consumption ratings, is a very well-known brand and get already some multimedia awards.'

The public group has 5 million visitors and 13 million page views, and occupies the fifth place in the media groups ranking and the tenth in Portuguese entities. 'This year we started the launching of program related *apps*, under the name **5i**, with both locally produced *apps* (*5 Para a Meia Noite*) and licensed with formats (*The Voice Portugal*). We will be expanding this area with more titles during 2014', highlights the executive.

And he completes: 'One of our main concerns it's the development of original product in Portugal in order to support Portuguese creativity and the development of Portuguese production with the objective of becoming an international player in the markets in the near future also as a content provider.'

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RTP's own formats include *Chef's Academy* (produced and carried by **Shine Iberia**), which will have a second edition in 2014. The channel launched its own program related *apps*, with the locally produced *apps* such as *5 Para a Meia Noite*, a big late night show







## ANTENA 3, ESPAÑA: ENTRETENIMIENTO EN LO MÁS ALTO



Carmen Ferreiro, directora de programas de entretenimiento, Antena 3

PRENSARIO conversó con **Carmen Ferreiro**, directora de programas de entretenimiento de Antena 3, uno de los broadcasters líderes de España, quien destaca el éxito de las versiones locales de los formatos más exitosos del mundo.

Comenzando por *Ahora Caigo* (**Armoza Formats**), que se estrenó en prime time en julio de 2011 con una media de emisiones de 13.7% y 2.094.000 espectadores. 'Apenas mes y medio después de su estreno, y tras el éxito del formato, decidimos adaptarlo a tira diaria, donde lleva dos años y medio. En la franja de tarde la media es 15.6% y 1,5 millones

de espectadores, dos puntos por encima de la media de la cadena', explica **Ferreiro**.

Y agrega: 'Armoza y la productora del formato **Gestmusic Endemol** han innovado mucho y creado especiales muy originales, incluyendo una edición musical del programa, aprovechando canciones conocidas, excepto las preguntas, el resto era todo cantado por el presentador y los concursantes. *Ahora Caigo* es un concurso que proporciona estabilidad a la tarde de Antena 3 gracias a los buenos datos de audiencia que registra cada tarde. Gracias al humor de su presentador y a los especiales, el programa mantiene su fortaleza'.

En relación a las tendencias, comenta: 'En España funcionan muy bien los programas de cocina, como es el caso de *Masterchef*, *Top Chef* o *Pesadilla en la cocina*. Es una tendencia que ha llegado tarde a nuestro país, pero muy fuerte. También los talents shows, como *Tu cara me suena* y *La Voz*'.

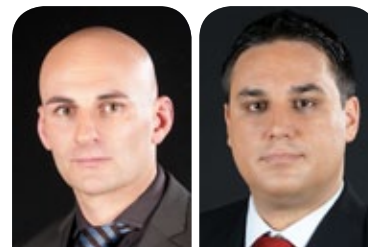
**Antena 3** sigue con formatos de Israel, el gran hub de producción que está siendo especialmente destacado este MIPTV.

'Hemos comprado *Rising Star* (**Keshet**), aún pendiente de estreno. En general, y salvo alguna excepción, encontramos en los distintos formatos internacionales la solución a nuestras necesidades de parrilla'.

Finalmente, en 2014 la cadena va a producir la cuarta temporada de *Tu cara me suena*, la segunda temporada de *Top Chef* y la segunda de *Me Resbala*, entre otros formatos. Completa **Ferreiro**: 'Para *La Sexta* hemos producido, entre otros formatos, *El Millonario anónimo* y *El jefe infiltrado* (**all3media international**)'.

ANTENA 3

## NOVA, CROATIA: 'SERIES, THE MUST-HAVE'



George Makris, group program director, and Nikica Škunca, group internet department director



Celebrity Masterchef is the third series of the successful Masterchef Croatian version

**George Makris**, group program director at **Nova TV** (Croatia), comments to PRENSARIO: 'We are the leading broadcaster: our channels, **Nova TV** and **Doma TV**, together had 27.8% share in all day (18-54) and 33.5% share during prime time.

The first is the most watched TV channel in the country (23% share in all day and 28.6% share during prime time) and the second is the number one specialized channel in Croatia'.

He continues: 'This spring we will be releasing the third season of the successful culinary reality show *Masterchef*. We are producing *Celebrity Masterchef*. On fiction, there are new season of the sitcom *Crazy, Confused, Normal*, the most popular weekly local production series in Croatia'.

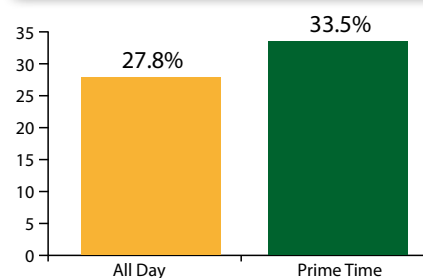
Regarding the local market, **Makris** says: 'Series are always the must-have program. The local production sitcom we co-produce and broadcast, *Crazy, Confused, Normal* is a big hit. We also had a very successful music drama series *Stella*, the first of its kind in this region. With 14 episodes, it was one of the most popular series of the fall season 2013. We are still producing and currently broadcasting the second season of the daily drama *Dubrovnik Dawn*, a daily local production drama series in the country. Turkish soap operas are still popular among the Croatian audience as well'.

Regarding digital, **Nikica Škunca**, group Internet department director, describes: 'DTT has replaced analog broadcasting in distributing FTA channels, which means all TV stations are now a part of the DTT system. **Nova TV** launched the first SVOD service in Croatia, **OYO**, which offers the users various content on demand'.

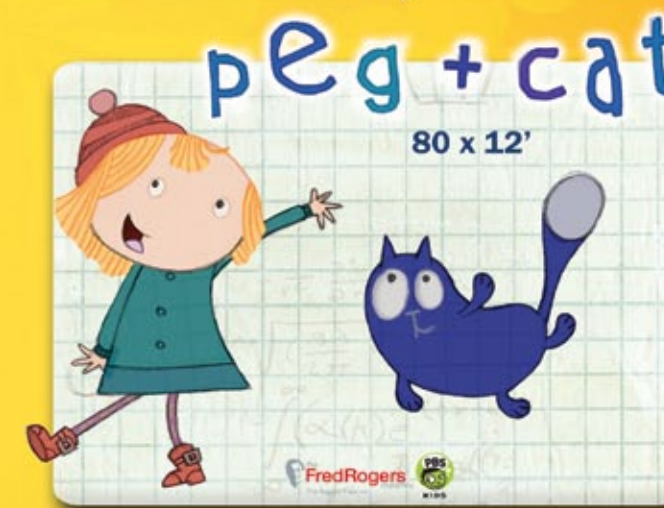
'It includes the premieres of series (up to a week ahead of their broadcast), live sports events and a wide range of movies, series and childrens' programs. **OYO** also offers simulcast of **Nova TV**, **Doma TV** and **Nova World** and offers two exclusive linear channels. By launching **OYO**, we achieved full TV convergence with the Internet. The OTT service is available on mobile devices, SmartTV devices and set top boxes (STB) of leading IPTV/Cable operators in Croatia', he concludes.



### CROATIA: NOVA TV & DOMA TV MARKET SHARE, PER SLOT (2013)



Source: AGB Nielsen Media Research



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## PRO TV, ROMANIA: STRONGER & BIGGER



Aleksandras Cesnavicius, CEO, Pro TV

In 2013, **PRO TV**'s portfolio of channels drew an average of 30.9% audience share on the commercial urban audience aged 18-49 during prime time, almost twice as much as its main competitor, the **Intact Media Group**, which had an average of 18.7% audience share on the same audience segment. On all day, **CME**'s stations had an average audience share of 25.3%, whereas **Intact** had a 19.8% share.

**PRENSARIO** interviews **Pro TV**'s CEO, **Aleksandras Cesnavicius**, who stands: 'Our overall position on the market is primarily focused on prime time, as TV audiences are most active during prime time and when they expect to see the best products. Advertisers try to take advantage of the high exposure that this slots offer since it delivers better effectiveness for their campaigns.'

'The trends of 2013 continue into 2014: we continue to grow stronger and bigger. Between March 3rd-March 9th, **Pro TV** drew the highest ratings in the history of modern audience measurement in prime time, on the commercial

audience aged 18-49. On the national audience, it had the highest weekly average in prime time and also in all day. On the commercial audience, **Pro TV** had an average of 30.5% audience share, more than double than **Antena 1**, which had 12% share. On all day, **Pro TV** was the leader with an average of 21.8% audience share.'

The generalist **Pro TV** was audience leader all year long in 2013 and drew an average of 22.5% audience share in prime time and 18.2% all day on its target audience, the commercial segment aged 18-49 residing in the urban areas of Romania. **Acasa**, the female-oriented channel, had an average audience share of 5.8% in prime time and 4.2% on all day on the same target. Then, **Pro Cinema** (1.3% of audience share in both prime time and all day); **Sport.ro** (0.8% audience share in prime time and 1% all day); **MTV** (0.3% audience share in prime time and 0.4% share all day); and **Acasa Gold** (0.2% in both slots on its target audience).

Continues **Cesnavicius**: 'Our focus is chiefly set on reality and entertainment shows because both resonate better with the Romanian audiences. However, fiction will not be set aside. In 2014, **Pro TV** continues the series of top-rated shows that rule television entertainment in terms of ratings and popularity. *Romania's Got Talent*, which drew the highest ratings in the history of the local TV, already beats its own audience share record reaching 59.1%.'

Regarding fiction, *Las Fierbinti* is the 'genuine' Romanian series inspired by the life of the rural inhabitants in the country, reaching an audience share of 29.3% for the first four episodes of this spring's 5<sup>th</sup> season; and *O saptamana nebuna* is the new comedy series based on the TV series *The Worst Week*. **Pro TV** will also broadcast the football matches in *Europe League* and *Romanian Cup* in 2014 since in 2013 they were the most watched competitions in free TV

'The most loved, discussed and watched shows in Romania are typically talent shows and those which bring ordinary people into the limelight, such as *The Voice of Romania*. After *Masterchef*, the cooking shows produce high audience shares, so we are preparing the 4<sup>th</sup> season of the program', comments the executive.

About digital, **Pro TV** is highly



*Romania's Got Talent* drew the highest ratings in the history of the local TV and it is already betting its own audience share record reaching 59.1%



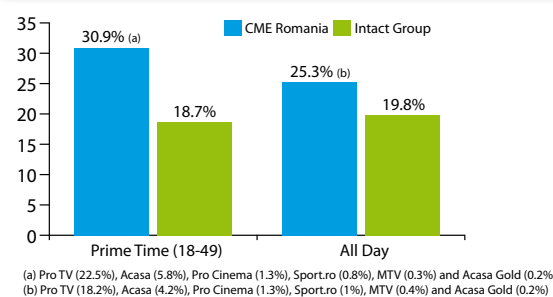
*Las Fierbinti* is the genuine Romanian series that reaches an audience share of 29.3% for the first four episodes of this spring's 5<sup>th</sup> season

active on TV convergence with the Internet. 'We are constantly developing new ways of strengthening its position on new media platforms. Bringing TV and *second screen* experience closer is definitely a priority, as we have a unique set of tools to maintain and reinforce our leadership', he says, and adds: 'The TV brands have Internet extensions that are current leaders of segments in entertainment (**protv.ro**), news (**stirileprotv.ro**) and sport (**sport.ro**). 'We have already developed *second screen* apps for *The Voice of Romania* and *Romania's Got Talent* with more than 10 million page views for live events.'

'**VOYO** is not just a catch-up service, but a standalone SVOD offering, which includes all TV content in simulcast as well as catch-up, but the bulk of the content is comprised of foreign series and movies, including *House of Cards*, *Breaking Bad*, *Salt* and *The Artist*. Any user can watch on almost any device.'

**Cesnavicius** concludes: 'Our main focus in 2014 is strengthening and improving the quality of existing brands. This will be reflected in the new shows we are preparing for the fall season of 2014. We plan to leverage the advantages provided by CME production facilities as well as our experienced teams of producers that stand behind our most successful shows. As a market leader we cannot stand still and will always aim at bringing new, innovative ideas on the market and constantly focus on bringing execution standards to higher levels.'

### ROMANIA: AUDIENCE SHARE OF CME & INTACT GROUP, PER SEGMENT (2013)



Source: Kantar Media

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## LNT, LATVIA: MORE LOCAL & DIGITAL

AS Latvijas Neatkarīgā Televīzija (LNT) story begins in 1992 when NTV5 launched the Latvia's first independent news programme. Two years later, the entertainment channel Picca TV is launched. In 1996, the channels unite forces under a new name, LNT. Modern Time Group (MTG) completed in June 2012 the acquisition of 100% of the company, operating TV3, LNT, the Russian networks +3 Latvia and TV5, TV6 the entertainment channel Kanals 2, and Viasat Sport Baltic, among others.

In 2014 LNT is launching the new show *The Euro Matter* (the euro entered the country in 2014), while *LNT Breakfast* has been running on weekends since January with entertainment news, society news, etc. Other new home-made projects have reached their audience as well, such as *Rescue mission 112*, about the life and work of emergency workers that people know so little about, or new documentaries in *Latvian Files* series, as well as *Families at crossroads* (all3media international format). There is also a popular music show *Dzintara dziesmas* on Sundays, and

romantic movies on Tuesday evenings. The channel is working on a new Monday night talk show that will be launched very soon.

**Baiba Zuzena**, CEO of MTG TV and Radio in Latvia: 'The audience is interested in what's happening in Latvia, local personalities, projects about our country, traditions and current affairs. We wish to increase the number of locally made shows with about one third. The array of the new projects will be quite impressive, and I believe that everyone will find something relevant for themselves.'

Regarding digital, she explains: 'TV3 shows have been available online for six years, but on September 2010 the viewers were introduced to a separate video platform [www.tvplay.lv](http://www.tvplay.lv), which offers a very wide selection of programming. Everyone can watch their favourite series and shows from more than eight channels. It is free of charge and does not require registration', she adds.

TVPlay has become the 'most viewed' AVOD web page in Latvia and it keeps growing, comments Zuzena, and completes: 'A new infotainment portal

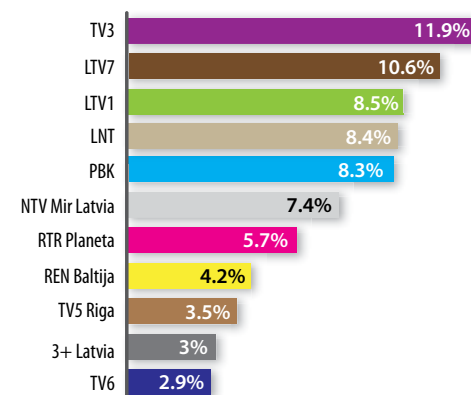


Baiba Zuzena, MTG TV and Radio manager in Latvia

is planned to be launched within the first half of the year, thus making the wide assortment of information and entertainment content more readily available. According to **Gemius Audience** data, the average monthly audience of the platform in 2013 has increased by 25%, while the number of views has grown by 90% indicating that the content

of the portal is getting more attractive and relevant. The development of SVOD is planned alongside AVOD.'

### LATVIA: MARKET SHARE, PER CHANNELS (2013)



Source: TNS Latvia

## TV & FILM ACADEMY BY RUXANDRA ION

After 19 years at **MediaPro**, the highly experienced Romanian producer **Alexandra Ion** started its own business: **TV & Film Academy by Ruxandra Ion**, already in operations. She explains to PRENSARIO: 'It is a high-standard school for acting, producing, directing, script-writing and TV hosting. Located in downtown Bucharest, we opened its doors for the first series of students in February 2014 and it is, nowadays, the best talents school from Romania.'

'I have gathered the best teachers, well known and TV stars, producers, directors from



Ruxandra Ion

Romania. In April we begin with the 2<sup>nd</sup> series of classes and during summer we will have the intensive courses of acting, *Acting Summer School*. Also, I've founded **Act Smart House**, a talent management company and we already signed, for representation, top Romanian artist. Moreover, we will start producing, again, for the Romanian market, and, why not, for the international one', she adds.

'Together with my creative team, we are developing some very good stories and, in the second week of April we will have a casting call,

searching for new talents, new actors that will act in my new projects. The difference is that, from now on, I will not be exclusive, I will not produce only for one company or TV station, but all I want.'

**Ion** concludes: 'All the products I've produced in the past for **MediaPro** have been sold to different territories—Europe, USA and Latin-America. But, my ambition goes further more. Besides producing, I'm already involved in other future projects concerning this business. More news to come...soon.'

**TV FILM**  
ACADEMY by Ruxandra Ion

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## MRM: THE RAPID DEVELOPMENT OF CIS COUNTRIES

MEDIA RESOURCES MANAGEMENT continues the cycle of articles dedicated to the current situation on TV markets of the Eastern and Central Europe countries and the CIS states. The region is developing rapidly both in terms of its TV market volume and the number of players on it led by such states as Russia, and Ukraine. This time it provides an analysis of such territories as Ukraine, Poland and Belarus.

### UKRAINE

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km<sup>2</sup> and its population amounts 45.6 million people. There are a total of 16.2 million TV households and approximately 24 million television sets in use. Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 16 channels of that kind in the country. The situation is to change dramatically after the analogue terrestrial switch off that is planned for summer 2015. The number of digital terrestrial TV nets that will have national-wide coverage will increase to 32.

Private TV broadcasters owned by Ukrainian tycoons play the lead role on the local market. There are four dominant TV Groups in Ukraine: **StarLight Media** (Viktor Pinchuk, operates STB, ICTV, Novy Channel, M1, M2 and QTV),

### MAIN FIGURES, PER COUNTRY (2013)

	Ukraine	Poland	Belarus
Population ('000)	45,600	38,500	9,500
TV Households ('000)	16,200	13,400	3,700
TV Channels	16 Nation-Wide 200 Local 80 Satellite TVs	300 Radio & TV Stations	227 Radio & TV Stations
Ad Spending (in USD million)	617.5	1,040	60

Source: MRM

**Inter Media Group** (Dmitry Firtash, runs **Inter**, **NTN**, **K1**, **K2**, **Mega**, **Enter-film**, **MTV Ukraine**, **Pixel**), **1+1 Media** (**Igor Kolomoisky**, operates **1+1**, **2+2**, **TET**, **PlusPlus**), and **Media Group Ukraine** (**Rinat Akhmetov**, runs **TRK Ukraine**, **Football**, **Football+**, **Donbas**, **Sigma TV**, **Sphere TV**, **34 Channel** and **NLO TV**). Government-owned TV channel **First National** is not so popular, as private broadcasters.

Nevertheless it belongs to Top-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned **First National TV** channel is currently underway. Totally there are 16 national-wide broadcasters, more than 200 local and regional TV stations (both private and government owned) and more than 80 satellite private broadcasters.

Cable is the most widespread television platform in Ukraine accounting by the end of 2013 for over 5.9 million subscribers (36.2% of the total television households). The penetration of cable TV has risen near

6% comparing with the result of 2012. The analogue terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 5.4 million television households. Satellite TV coverage grew more than 200 thousand households and reached 4.7 million homes (near 29% of the total television households). The majority of satellite households prefer to receive FTA channels and not to pay DTH operators for the service. However, the constant growth of the cable and satellite platforms has eroded the terrestrial platform's market share, which has decreased from 75% in 2007 to 63% in 2009 and to 33% in 2013.

All services on the terrestrial platform are currently free-to-air including DTT service from **Zeonbud**, private operator of 4 out of 5 DTT multiplexes in Ukraine. The rest 8-9% of the households use DTT or IPTV platforms (currently there is no update statistics of these two platforms users) to watch TV.

From the advertising point of view Ukraine is the second largest market in the CIS region after Russia. The total volume of its TV ad market grew 14% in 2013 and amounted \$555 million, plus \$62.5 million of TV sponsorship (data provided by All-Ukrainian Advertising Coalition). For this year the market volume was forecasted 10% growth but because of Ukrainian grivna 10-12% deflation in February-March the market volume will definitely grow in the Ukrainian currency equivalent but is likely to remain flat in US dollars. (data provided by All-Ukrainian

Advertising Coalition).

### BELARUS

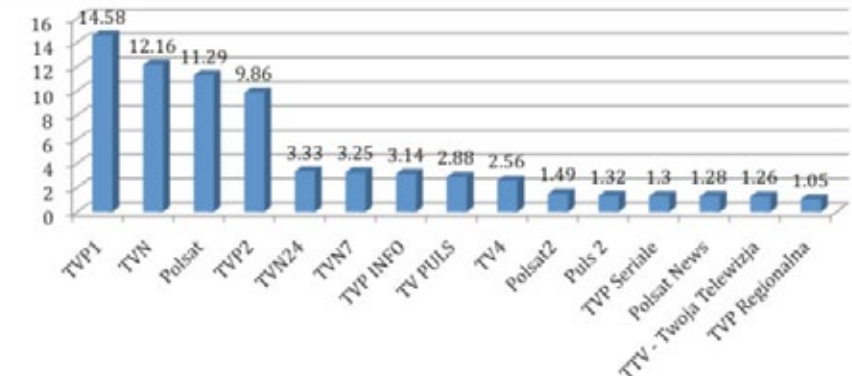
Belarus is a former USSR Republic with the area of 207.6 km<sup>2</sup> and population of 9.5 million people. It is estimated that there are 3.7 million television households and approximately 4.5 million television sets in use. As the end of 2013, totally 227 TV and radio broadcasters were officially registered with the Byelorussian Ministry of Information, of which 158 radio broadcasters (137 governmental and 21 commercial) and 69 TV broadcasters (28 governmental and 41 commercial).

Currently six nationwide broadcast services are available on the analogue terrestrial television platform: **Belarus 1** (coverage is 99.72% of the population), **ONT** (97.99%), **Lad** (91.78%), **CTV** (81.06%), **RTR-Belarus** (63.94%) and **NTV-Belarus** (64.2%) DTT platform officially launched on 1 July 2005 at that time using MPEG-2 in the capital city of Minsk. Adoption of MPEG-4 AVC standard has been approved by the Parliament. As of February 2014, DTT coverage reaches 98.85% of the population. Analogue switch off is planned for completion by 2015. Currently eight broadcast services (**Belarus 1**, **ONT**, **Belarus 2**, **CTV**, **RTR-Belarus**, **NTV-Belarus**, **Mir** and **Belarus 3**) are available on the DTT platform; they all are accommodated in a single DTT multiplex.

Although the vast DTT deployment the analogue terrestrial television platform is still the most widespread television delivery platform in the country and is available to 99.64% of the population. DTT platform **Zala** currently offers access to 18 TV channels. Cable TV is available to 45% of the population. An IPTV service was launched in February 2009 and the number of subscribers has been growing. Satellite TV penetration has coverage less than 15% of the total TV households in the country.

From the advertising point of view local TV market is rather small for such population as it is in Belarus today. TV advertising spend reached last year more than \$60 million and is expected to grow at least 12% this year. More precise data on TV advertising market in the

### POLAND: TV SHARE, FEBRUARY 24 – MARCH 02, 2014 (ALL 4+)



Source: AGB Nielsen Media Research

country and on TV channels ratings is not available for now because of the absence of national-wide TV research and measurements.

### POLAND

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

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

The Polish TV market is dominated by the four largest broadcasters transmitting terrestrial signals, namely **TVP1**, **TVP2**, **TVN**, and **POLSAT**, jointly holding near 55% audience share in the commercial group. In 2012-2013, in connection with the roll-out of digital terrestrial television (DTT), there was significant increase in the fragmentation of the TV market. Smaller TV stations available on the multiplexes gained in importance, mainly at the expense of the above-mentioned four largest TV channels, previously available in the analogue terrestrial TV system.

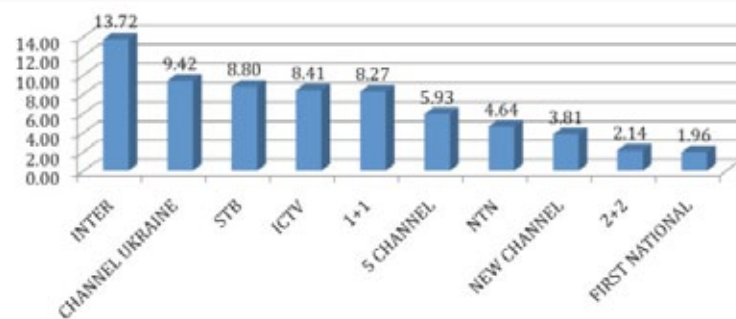
Pay TV services are offered by DTH

operators, cable TV operators and IPTV providers. Currently Polish operators provide pay TV services to approximately 11.5 million subscribers. DTH is the most popular TV platform in Poland – its penetration is about 49% of local TV market. The second largest platform is cable TV that covers near 26% of Polish households. IPTV penetration is near 5% of the market while DTT is used by 10% of homes. According to PwC report *Global Media and Entertainment Outlook*, the volume of Polish Pay TV market dropped in 2013 to \$1.77 bln. from \$1.84 bln in 2012.

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

TV ad spending declined by 3.6% in 2013 as a whole (to \$1.04 billion), but the last quarter of 2013 recorded a 0.3% annual increase, the first such increase in ten quarters, **Starlink** estimates. Thematic channels increased their ad revenues by 4.6% last year and their share in the TV ad market to 21.5% from 19.8% in 2012. However the advertising market is expected to grow by 0.5-0.9% y/y in 2014 after a 3.6% annual decline in 2013 as the market is slowly exiting the period of slowdown.

### UKRAINE: TV SHARE, FEBRUARY 2014 (18+)



Source: Nielsen



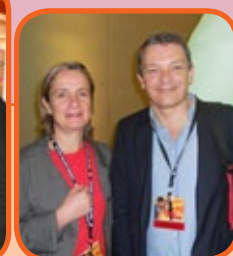


M6 France: Christine Bouillet, programming director, Bernard Majani, head of acquisitions; Bérangère Terouanne, fiction selection manager; and Sidone Garrett, acquisitions & marketing senior manager

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



France Televisions/France O: Benedicte Marchand, head of acquisitions, and Yann Cahpillon, SVP Business Development



Christine Reinaude, program producer at France Televisions



Newen, France: Charlotte Toledano-Detaille, consultant acquisitions, and Alexandra Crucq, head of development



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



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



Ludovic Attal, head of development and formats, TF1 Productions, France



Belgium buyers: Rita Boey, program executive and Valerie Lardinois, head of acquisitions at public station RTBF; Thierry Kasongo, acquisitions BeTV (pay TV channel); and Myriam Heuze, diversification, RTBF



DAF, free TV channel of Germany: Conrad Heberling, CEO, and Christine Vokel, programming director



Germany: Ruediger Boess, SVP acquisitions, ProSiebenSat Group; Christine Brand, director of programming, MGM Germany; and Tim Werner, Mainstream Media



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



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

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



Spain: Miguel Salvat, Canal Plus; Silvia Lama, acquisitions director, PrisaTV; Alex Martínez Roig, general director of content; Nathalie García, CEO, FremantleMedia Spain



TVE, Spain: Juan Ignacio Jiménez, acquisitions director; Ignacio Corrales, president; Alejandro Flores, director of Television

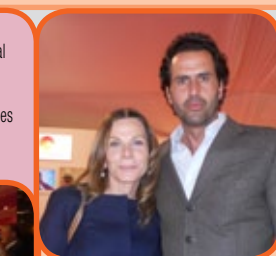


Atresmedia TV, Spain: Mercedes Gamero, programming director, Lola Molina, channel director, Carlos Fernandez, content director, and Javier Iriarte Moreno, programming deputy manager

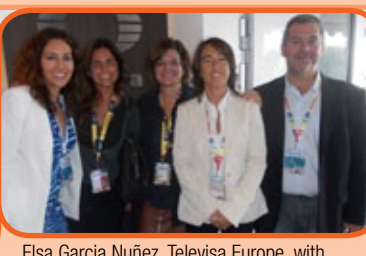


Angel Lopez Armendariz and Ghislain Barrois, director of acquisitions, Mediaset España (borders); and Jesus Higuera, head of program acquisitions, etb

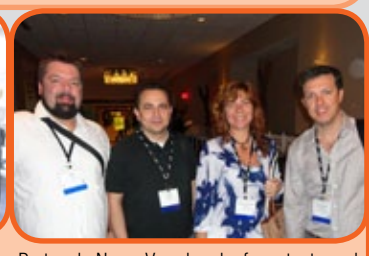
Sergio Ramos, programming director Canal Historia, and Gimena Arensburg, programming director, Odisea/Natura, Chello Multicanal (Spain); Eesti Rahvusringhaaling, acquisitions from the Estonian public broadcaster ERR; Robert Salvestrini, VP co-productions, Kwanza (France); and Montse Portabella, producer of documentaries at Motion Pictures (Spain)



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



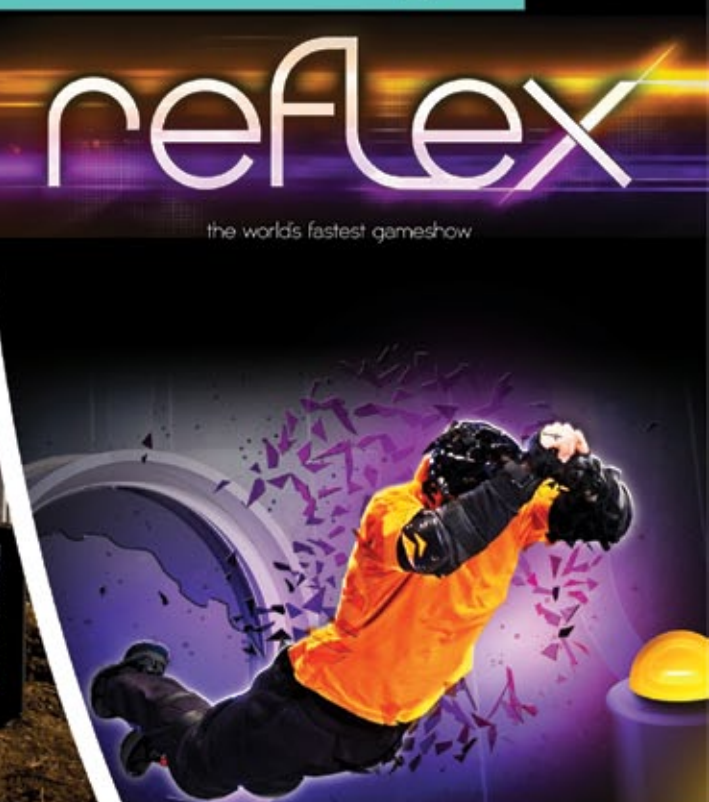
Elsa Garcia Nuñez, Televisa Europe, with SIC Portugal: Vanessa Tierno, head of acquisitions, Julia Pinheiro, content director, Gabriela Sobral, head of production and project coordinator; and Luis Proenca, broadcast and programming management director



Portugal: Nuno Vaz, head of content, and Hugo Andrade, programming director, both at RTP, with Margarida Pereira, programming director, and Bruno Santos, format director, both from TVI, the leading channel of the Portuguese market



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



TV9, Russia: Inna Neudachnaya, head of marketing department, and Anna Tleuzh, program director

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



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



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



Global programming executives: Hernan Lopez, president of Fox International Channels, with Steven Patshcheck, EVP Central, Global Programming, and Angel Gomez, Central Executive Director, Programming, Universal Networks International



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



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



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



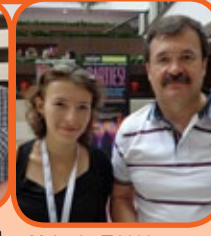
National TV, Rumania: Larisa Mohut, acquisitions coordinator, and Anamaria Popa, acquisitions manager



Kanal D, Romania: Luminita Dona, production executive manager, and Romana Suciu, acquisitions manager



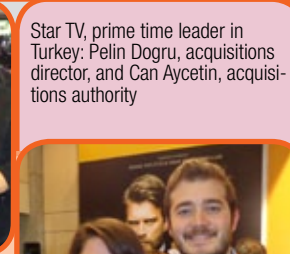
MK Distribution buys for six free Ukrainian satellite channels: Vladimir Osaulenko, head of digital media development, Katerina Dmitrieva, international sales & acquisitions manager, and Denis Mikheev, general director



Malyatko TV, kids channel from Ukraine: Tetiana Kmetyk, acquisitions, and Volodymyr Kmetyk, managing director



TRT: Ibrahim Eren, deputy director general of the public network (center) with producers, TV directors and actors that work for TRT: Osmar Sinay, director & producer, Husyn Auni Danyal, actor, Biral Guven, director & producer, Ozkan Ipek, producer, and Rasi Ortelin, actor



Star TV, prime time leader in Turkey: Pelin Dogru, acquisitions director, and Can Ayceetin, acquisitions authority

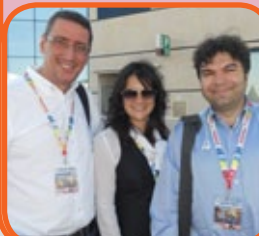


Fox, Turkey: Gul Arslan, drama manager, Tunay Ergin, foreign formats & movie acquisitions manager, and Itr Ozoflu, project development supervisor



Kanalturk, Turkey: Merve Tufekci, senior acquisitions executive, Baris Turanli, programme manager, and Gaye Arman Bickacioglu

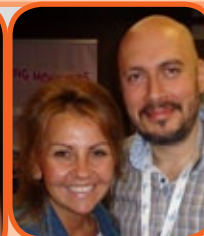
bTV, Bulgaria: Apostol Penchev, head of TV, Vicky Politova, general director and chairman of the Board of directors, and Miro Yanev, head of contents



Channel 7, Bulgaria: Niya Stateva, translator, Nadia Kostova, head of acquisitions



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



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



ProPlus, Slovenia: Natasa Arbajter, program editor, and Tomaz Krzicnik, head of acquisitions



Dejan Zerajic, MD, Atlantic Pro Media, Macedonia

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Tibor Forizs, head of program acquisition & scheduling at RTL



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

Ralf Bartolet, COO Hungary, and Johanna Tubbing, junior trend and program scout format research, ProSiebenSat.1 Media AG (Germany) with TV2 Hungary: Laszlo Arva, creative producer, Okros Gergely, head of production, and Klara Paszternak, chief coordination officer and acquisition manager



Maria Csenyi, scheduler, Zsuzsanna Farkas, marketing coordinator, Alice Nagy, senior scheduler, and Robert Kalas, programme planning manager of Viasat Hungary



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



TV Nova, Czech Republic: Alexandra Bezpalcova, acquisition manager; Ivona Popovichová Patočková, content manager, Alex Ruzek, director of TV channels and programming, and Petra Bohuslavova, acquisitions executive



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



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



Zsuzsanna Kalomista, director for archives and program acquisition, MTVA



The MTVA Public Hungarian broadcaster team



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



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



Mega, Greece: Louis Xenopoulos, head of Greek programming, and Dionisis Kinigos, stock manager



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



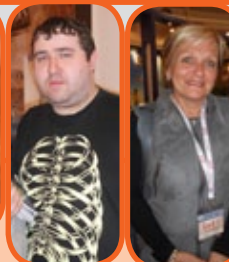
Italy: Fabrizio Salini, MD, Fox Italy; Andrea Scrosati, EVP Cinema & Entertainment, Sky; Francesco Nespega, owner of Switchover Media



Andreja Sertic, Media Acquisitions with Delo Hadziselimovic and Panka Horvat, editors-buyers from HRT, all them from Croatia; Johannes Stanek, Marion Camus-Oberdorfer, sales at ORF (Austria); Nidal Garcia, from Lucha Distribution (Lebanon); and Armin Littenberger, ORF



Nova, Croatia: George Makris, program director of Nova TV channels, and Danijela Bosnar, editor in chief Doma TV



Jaanus Noormets, acquisitions, Kanal 2, Estonia; and Mari Koivuhovi, acquisitions executive, YLE, Finland



Nordic buyers: Bente Engebretsen, senior acquisition executive, Benedicte Steinsrud, acquisition executive, and Nina Lorgen Flemmen, head of acquisitions, all from TV Norge (Norway) with Eric Pack of Gaumont International, and Tina Moreton, head of acquisitions at SBS TV (Denmark)



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



Georgi Lominadze, head of acquisitions, Rustavi2 (Georgia) and his wife, with Liutauras Elkimavicius, CEO, and Daiva Andrade Gonzalez, director program & acquisitions, BTV (Lithuania)



TV Joj, Slovakia: Erika Tothova, head of acquisitions, and Eva Dzurovcinova, acquisition manager



Elza Strapkova, acquisitions manager, and Peter Chalupa, head of acquisitions, at Markiza TV Slovakia (borders) with Izzet Pinto, CEO at Global Agency



Katarina Niketic and Ivana Zebic, acquisitions at DI&MA Vision (Serbia)



Buyers from Serbia: Vladana Cirovic, general director, Happy TV, with Dexin Film executives: Dana and Andeja Petrovic with Ljupka Triunovic



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## TELEVISA EUROPE: EXPANDING THROUGH ENTERTAINMENT

The European office of **Televisa Internacional** (Mexico) is not only consolidating its position as the leading telenovela provided in the region, but also a key referent on entertainment formats with the productions from the joint-venture with **La Competencia** (Spain).

The distributor is launching five new formats at MIPTV, after the twelve launched in the last markets: the hidden camera show *Mad Mall*, the reality show *Project*

*Adan & Eva*, the celebrity show *Dolphins with the Stars*, the game show *Wacky Old Game* and the quiz show *Push it*. The telenovela highlights are *The Color of Passion*, *The Poor Rich Family* and *Loving You is All I Want*.

**Claudia Sahab**, director, **Televisa Europe**, explains: 'We found on the entertainment formats a way to enter to new markets, especially in Northern Europe. All of them had a great reception among our clients. *Everybody and their brother* is on its second season in Mexico and the #2 top rated show in **America TV** (Peru). In Europe, it started production in Spain and was commissioned by Russia. It was also optioned in 28 countries, including Belgium, Finland, France, Italy, Hungary, Poland, Netherlands, Sweden, Portugal, Slovakia and Switzerland, etc.'

On telenovelas, **Televisa** has recovered strategic markets such as Bulgaria and the



Claudia Sahab, Director Europe

former Yugoslavian territories, betting Turkish series. *Wild at Heart* is a big success in many channels: **PRVA** (Serbia), **TV2** (Hungary), **Nova** (Spain), **Pop TV** (Slovenia), **TV4** (Poland), **Diema** (Bulgaria), **Vision Plus** (Albania), **Acasa** (Rumania) and **Doma** (Croatia), among many others. 'We are very well positioned in the region and we are proud of it', says Sahab.

And concludes: 'Classic telenovelas are still the most demanded and we are strengthening our presence in new territories, and consolidating the traditional ones (Rumania, Spain, Slovenia, Hungary, Poland). There is an enormous demand of entertainment formats all over Europe: everybody request for big shiny floor shows, access prime time show, game shows, factual, etc. In terms of hours and content demand, the crisis is not affecting, but broadcasters demand more flexibility with the payments.'



*The Color of Passion*, brand new telenovela, and *Mad Mall*, brand new hidden camera format



## MARVISTA: 12 MOVIES

**MarVista** (USA) brings one of its strongest movie slates to date to MIPTV this year, including 12 movies of drama, dark comedy, thrillers and holiday fare. Among the new 90-minutes titles are *Kristin's Christmas Past*, the teen drama *Dance-Off*, the family film *Monkey In The Middle*. 'There continues to be a healthy appetite

for TV movies from broadcasters all over the world: we have significantly expanded the volume of movies we debut at the market', says **Vanessa Shapiro**, EVP, Sales.

BOOTH # R9.A9



Vanessa Shapiro, EVP Sales

## VIACOM: COMEDY ON TOP



Adeline Delgado, VP Sales

**V i a c o m International Media Networks The Americas** (VIMN) highlights in Cannes the brand-new action series produced to **Nickelodeon** *The Thundermans* (40x'30) about 14 year old fraternal twins and members of a 2.4 family of suburban dwelling superheroes.

Created by one of the winners of the **Nickelodeon 2012 Global Shorts Program**, Gary "Doodles" DiRaffale, *Breadwinners* (20x'30)

follows two dynamic and carefree ducks who fly around in a jet-propelled, bread delivery rocket van, delivering bread to their hungry customer.

In general entertainment the company introduces two new titles: the highly anticipated follow up to the network's original hit TV movie *Being Mary Jane* (8x'60), debuted on **BET** in the US in early January 2014 with over 3.3 million viewers tuning in serving as a back-door pilot into the series aired on **BET** in the UK and Africa in February 2014, and *@midnight* (16x'30), a show produced for **Comedy Central**.

*Are You The One?* (11x'60) selects 10 single women and 10 single men and challenges them to identify their match, offering as a prize the largest cash sum in **MTV** history: USD 1 million.



Breadwinners

Lastly, **Viacom** introduces other two new series produced for **Comedy Central**: *Broad City* (8x'30), originally created as a web series by comedians Abbi Jacobson and Ilana Glazer in 2009, and *Trip Tank* (8x'30), a brand new original series of animated shorts, capturing exactly happens when frighteningly inventive creators are given free rein to express their comedic minds, unfiltered and by any means necessary.

BOOTH # R7.N7



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### Jugados

Programa de entretenimiento en el que los famosos deben jugársela para cumplir el sueño de un personaje anónimo mediante pruebas y juegos. Dos famosos son los capitanes estables de dos equipos integrados por conocidos rostros de televisión que, junto con el personaje en cuestión, luchan en juegos deportivos con destreza y algo de picardía, para conseguir el dinero que hará realidad la ilusión del concursante.



### Calle 7

Programa diario de desafíos y eliminación dirigido al público más joven. Los integrantes de dos equipos mixtos pasan por una serie de entretenidas pruebas físicas con el fin de no ser expulsados y ganar un gran premio final. Durante el desarrollo del ciclo de competencias, se va conociendo parte de la vida, romances y conflictos entre los jugadores de cada equipo.

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MIPTV 2014

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## STARZ, WORLD PREMIERE SCREENING AT MIPTV



Gene George, head of international sales

**Starz Worldwide Distribution (USA)** stresses its great moment at the international content market: it was selected as the official MIPTV World Premiere Screening, with its brand new production *Power* (8x'60), executive produced by **Curtis "50 Cent" Jackson**. **Starz** CEO **Chris Albrecht** presents a keynote and discussion on the first day of the market, with **Colin Callender** on the business of premium programming for global audiences.

The company continues to finalize additional deals on the just released epic series *Black Sails* (8x'60). Launched on **Starz (USA)** at the end of January and was the highest new series debut in our channel's history, and is performing very strong globally being the #1 series in many countries. Season two is already in production.

For those who still don't know **Starz**, the

company holds a premium pay TV network in the US and changed the fiction market with *Spartacus*, 4-5 years ago. It stated a new age of premium pay TV series, with strong production and hot scenes (sex and violence) that were not common to see on regular television.

It will keep focusing on "Made-for-TV" movies, bringing the just completed and very charming film, *Far From Home* ('88) starring **Barry Watson**, a big title in its slate for MIPTV. Another is its brand new drama live action series *Hit The Floor Season 2* (12x'60).

**Gene George**, president, international distribution: 'In the past, we had one big production from time to time. Last year we have *The White Queen*... a huge production. We expect to have 7 productions during 2015 all in all, including important co-production projects'.

The evolution is very positive also at the commercial side: 'Few years ago, we were a well



Black sails, pirates



Power, brand new release at MIPTV

known brand but we were far from buyers, everybody reached us through others. Now we are not only a top content producer, but also a global distributor, very close and friendly to broadcasters worldwide'.

'We are obtaining very good sales both in central markets and in emerging ones, as Asia or Latin America. We make alliances with the main pay TV programmers, but also we receive very good feedback in free TV, we air original or edited versions. We have very good potential in both. And the new digital platforms are the next step, our products have particular good appeal for them', concludes **George**.

### FDI IN CANNES

**Federal International Distribution (Argentina)** is a fast-growing, independent distribution company in the international market that associates filmmakers and producers from all over the country, offering over 500 hours documentaries, features and animation content. It brings historic events, social turmoil, nature, music, human rights, dramas,

thrillers, comedies, which are easily adaptable to any programming schedule in the world: anthology series ('26), and series of 4, 8 and 16 episodes ('26 or '48). It also offers work in progress, scripts and finished features

BOOTH #1C79



## FIC, ORIGINAL PRODUCTION AND GLOBAL SALES



FIC Latin America: Richard Rohrbach, VP acquisitions, Gonzalo Fiore, chief content officer, and Sebastian Snaider, VP content sales

**Fox International Channels (FIC) Latin America** is a good example of the new times. Apart from managing its group of pay TV channels in Latin America, is acquiring production houses in the region to generate original content for its own, and for third parties.

And it is developing an international sales area, to sale worldwide the contents produced.

**Gonzalo Fiore**, chief content officer, **FIC** (and one of the main programmers for pay TV business in Latin America) at the same time is in charge of international distribution business. The sales manager is **Ana Barreto**, who had the same position at **FoxTelecolombia** —a strong Colombian production company—, and **Sebastian Snaider**, VP content sales.

**Fiore**: 'We hold an strategic position in the market, as we are Fox, buyers, pay TV channels, a global network, a regional producer and now a global distributor. Our products meet Hollywood studios with Latin local feelings. We produce TV series, telenovelas, factual and sports programming'.

'At the international markets, we are

selling our finished products, offering production services and analyzing co-production projects.

We are making particular focus on developing win-win relationships, considering our complete platform. We can make synergy with other FIC structures or independent companies. Latin America, Europe, Asia... we are finding good customers, partners in all regions'.

One of the most recent productions is the teen series *Cumbia Ninja* (shot in HD in Colombia by **FoxTelecolombia**), which was a success in the entire region and also in **MundoFox** for the Hispanic audience in US & Puerto Rico. Now, the production company is producing the second season



Cumbia Ninja, teen series shot in Colombia

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## ZODIAK RIGHTS, GAME SHOWS AND ANIMATION



Elliott Chalkley, VP of Sales

**Zodiak Rights** (UK) highlights at MIPTV its brand new content such as *Bam's Badass Game Show* (6'30), a studio-based entertainment show where the *Jackass* star **Bam Margera** takes his wild stunt ideas to a whole new level with this over the top competition series.

Comedic and aspirational, *Mother Of All Talent* (8x'30) shows exactly what it takes to find and coach wannabe child stars and to contend with their super-ambitious parents. *The Temptation Test* (10x'60) is a new game show from **Chilevision** (Chile) where mischievous lovebirds use attractive actors to test their partner's fidelity.

In animation, it highlights the series *Zack & Quack* (52x'11), which follows the adventures of a dynamic and adventurous boy and his best friend, an impulsive young duck, and *Extreme Football* (39x'26), an urban spin off of traditional five-a-side where in each self-contained episode, kids who have grown up online learn to live and work together through amazing street football.

**Elliott Chalkley**, VP of Sales at **Zodiak Rights** (UK), comments: 'This year, we celebrate the 25<sup>th</sup> anniversary of *Fort Boyard*, which has enjoyed 25 years of uninterrupted broadcast on French television. In Latin America, our hit formats such as *Deal With It* and *Killer Karaoke* —both produced by our local production company **Zodiak Latino**— continue to pull in the ratings in Mexico with **Televisa**. Another of our key franchises, *Rude Tube* is also performing extremely well on **Canal 5** in Mexico'.

'We are expecting yet more local productions of *Sing If You Can/Killer Karaoke* to air in Latin America this year as this format continues to soar in popularity. Regarding our finished programming, appetite from our pan-regional partners for lifestyle & documentaries remains strong with several deals to be announced soon. We are also really focusing on the US Hispanic market where we are experiencing a surge in demand for our content', concludes **Chalkley**.



Bam's Badass Game Show



Zack &amp; Quack, animation

BOOTH #P4:C4

### NBCUNIVERSAL: CHICAGO PD

**NBCUniversal International Television Distribution & Universal Networks International** (USA) highlights at MIPTV the police series *Chicago PD* (15x'60), and the comedies *About a boy* (13x'30), based on the Nick Hornby novel and focuses on a single guy whose primary goal in life is avoiding responsibility, and *Growing up Fisher* (13x'30), where a uniquely spirited family have to make some adjustments when mom and dad get divorced.

## eONE: CRIME AND INTRIGUE

**Entertainment One** (Canada) assists to MIPTV with great brand new productions added to the big television series catalogue the company is managing worldwide. Heading the slate is *Turn* (10x'60), an action-packed, political and spy thriller based on Alexander Rose's novel *Washington's Spies*, where a farmer and a group of his friends become unlikely spies and turn the tide in America's fight for independence.

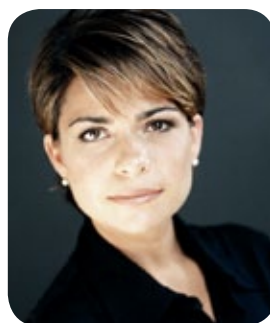


Turn

The other big highlight is the action series *Matador* (13x'60), the story of a DEA agent who must go undercover on a highly classified mission to investigate a mysterious and flamboyant communications mogul and owner of one of the greatest soccer teams in the world.

**eOne** recently announced a three year exclusive output deal with **AMC** and **Sundance Channel**, their first international distribution partnership for scripted content including the new original series *Halt and Catch Fire*, *Turn* and *The Red Road*.

Lastly, the company highlights *Close Up Kings* (8x'60), produced for **Discovery UK**. The series takes three best friends who are among the top sleight-of-hand artists in the US, and send them from city to city with only a few dollars in their pockets and give them a goal.



Valerie Cabrera, EVP

Halt &amp; Catch

*Fire* (10x'60) is an intriguing, adrenaline-filled depiction of the American dream in the 80's and the dynamic people that made this era an unforgettable decade of rebellion and reinvention. *50 Ways to Kill Your Lover* (8x'60) is a true crime series produced for **Crime & Investigation Discovery** with eerie realism, where each episode uncovers the world's most unexpected and heinous acts of spousal murder.

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BOOTH #R7.N3

### ITV: CHASING SHADOWS

**ITV Studios** (UK) launches at MIPTV its drama series *The Great Fire* (4x'60), followed by *Chasing Shadows* (4x'60), the documentary *Rocky Mountain Bounty Hunters* (6x'60), the entertainment show —available as format— *Pressure Pad* (25x'45), and the primetime reality format *Game Of Chefs*.

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# TELEMUNDO: "SUPER SERIES" ALFRED HABER: REALITIES AND SPECIAL EVENTS



Melissa Pillow, sales director, Europe

Telemundo International (USA) has at MIPCOM one of the biggest programming release in the last years: *Camelia la Texana* (60x'60). The "super series" describes the life of a woman who became the main drug dealer in Mexico and how a mix of love and revenge made her one of the most dangerous women in the 1970s.

Melissa Pillow, sales director, Europe, explain: 'At MIPTV we also continue pushing *The Impostor* and *Part of Me*, launched in January



and February in the US and doing really well on ratings. There is a lot of interest of these products in Europe, as *Part of Me* is based on the telenovela *Second Chance*, which was very successful in the region in the past years'.

*Part of me* tells the story of two women who share a tragic and supernatural destiny that binds them together even after death, while in

*Part of Me* *The Impostor* a humble and beautiful young woman from Acapulco falls in love of the son of a powerful an ruthless businesswoman who committed a terrible injustice against her father.

The company is also increasing its presence in cable networks of CEE, which according to **Pillow** are looking for new 'high quality-modern' stories that fit with **Telemundo's** "super series" slate. '*The lord of the Skies* is a good example, as well as *Camelia la Texana*, which can perfectly work on late prime time', she adds.



Camelia la Tejana

Regarding territories, the company continues to do important deals in Rumania, Bulgaria (with some tiles on air at **bTV Lady**). 'We had *Maid in Manhattan* on **DIVA** (a **NBCUniversal** network), which is a rating driver of the network, which broadcast in many territories. *The Impostor* was also sold to Bulgaria and *The Return* was on air in Rumania, Albania and Hungary, among others', she concludes.

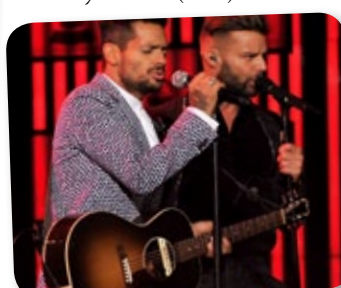
**Alfred Haber Distribution** (USA) highlights at MIPTV *The Bible Group of Mini-Series* (9x'120; 4x'240), thirteen immersive Bible titles for Christmas or Easter, including the stories of some of the most important characters and events of the occidental religion.



Alfred Haber, CEO

Other top reality series is *World's Most Amazing Videos* (65x'60), a powerful footage of dramatic events so startling, and awesome, so unbelievable that audience may think they are watching a movie, but not. *Breaking the Magician's Code* (18x'60) brokes the sacred code of magician's secret forever.

Regarding special events, the company recommends *2014 Latin Grammy Awards* ('180). The dazzling celebration honors the very best in the world of Latin music with performance of artists like Pablo Alborán, Marc Anthony, Banda Carnaval, Calibre 50, Miguel Bosé, El Dasa, Jesse & Joy, among others.



2014 Latin Grammy Awards

Lastly, it introduces the *63rd Annual Miss Universe Pageant* ('120), a special award broadcasted in over 170 territories showing the most popular pageant in the world and featuring some of the world's most talented and beautiful women representing their countries on stage.

**Alfred Haber**, CEO, has 42 years in the international market, and stands: 'The most important thing is to find niches where you can be a specialist and offer diverse contents. We are focused on music and, in particular, in specials. We also increase our catalogue with contents such us *World Most Amazing Videos*, *World Strongest Animals*, etc. Many companies, which did not know us, started to look for us to see what else we have. Today, we are referents in these segments'.



The Bible Group of Mini-Series

BOOTH #P3.A1

## FOX: TYRANT

**Twentieth Century Fox Television Distribution** (USA) highlights at MIPTV the brand new drama series *Tyrant* (10x'60): from *Homeland* creators Howard Gordon and Gideon Raff, it tells the story of an unassuming American family that is drawn into the workings of a turbulent Middle East nation. The other two series are the thriller *The Strain* (13x'60), from Academy Award nominated filmmaker Guillermo del Toro, and *24: Live Another Day* (12x'60), being shot in London.

## GLOBO: BRAVE WOMAN

**Globo TV International** (Brazil) launches at MIPTV its brand new telenovela *Brave Woman* (140x'60), a moving tale of courage and resilience of a beautiful woman with spontaneous sensuality and great inner strength. It also brings *Trail Of Lies* (160x'60) and *Side By Side* (105x'60), all of them in HD.

BOOTH #P0.A1



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## TELEFILMS, SURTIDO DE BLOCKBUSTERS



Tomás Darcyl, presidente

**Telefilms** tendrá en 2014 otro año de más de 30 súper estrenos para toda Latinoamérica y para todas las ventanas y plataformas. Esta situación coloca a la empresa muy arriba en volumen, calidad y variedad de producto frente a otros distribuidores de films de la región, incluso frente a algunos estudios de Hollywood.

**Tomás Darcyl**, presidente del **Grupo Telefilms**, destaca que en el primer trimestre de 2014 se consolidó definitivamente su distribución propia para cine en Argentina, México, Brasil, Perú y Chile, que actualmente representan más del 90% del negocio del grupo.

‘Hoy somos más de 100 personas en la región y hemos logrado pasar del *core business* de TV al de la explotación integral de todos los derechos, empezando por el cine. Y el principal secreto de

nuestro éxito es, sin dudas, el incesante trabajo de parte de todo el equipo. Es lo que verdaderamente marca la diferencia entre nosotros y los competidores. Somos líderes con una notable diferencia’, añade **Darcyl**.

*The Call* con **Halle Berry** (más de USD 51 millones en box office en los Estados Unidos), la animación *Escape from Planet Earth* (más de USD 55 millones), *Olympus has fallen* (USD 98 millones de recaudación en USA), *The Buttlar* (USD 116 millones), la saga *Enders Game* con **Harrison Ford** (USD 62 millones), y *Dragon Ball Z* (1.5 millones de espectadores en México, más de 500.000 en Argentina y Perú y 400.000 en Brasil) fueron algunos de los principales títulos de 2013.

‘Este año lanzamos *The Wolf of Wall Street* con **Leonardo Di Caprio** que tuvo más de USD 118 millones de recaudación en USA, más de 1 millón de espectadores de Brasil y casi medio millón en Argentina; también *Lone Survivor* (que superó los USD 125 millones en Estados Unidos de recaudación). Otro punto alto en 2014 será *Son of God*, una adaptación de la serie *The Bible*



Transcendence, con Johnny Deep

que lanzó **FOX** en USA con 3.300 pantallas y que estrenaremos muy grande en América Latina en Semana Santa.

‘Tenemos el mejor surtido de blockbusters del mercado, aún más completo que el de algunos majors. Tendremos más novedades y proyectos disruptivos a lo largo del año’, asevera **Darcyl**. Y adelanta algunos estrenos: *Transcendence* con **Johnny Deep** (**Warner** en USA), la animación *The Nut Job*, la comedia *Work of Shame*, la de terror *The Vatican Tapes*, y *Hércules*, la leyenda.

‘Vemos un interés por las historias reales, que para el espectador se ha convertido en un plus para ir al cine. Tenemos *The Imitation Game*, la historia sobre el británico que inventó la primera computadora para descifrar los códigos nazis pero que aún así fue condenado por ser homosexual, en la cual tenemos una fuerte expectativa para los Oscars 2015, además de dos recientes adquisiciones en Berlín: una película sobre Jesse Owens (*Race*) y otra sobre Lance Armstrong dirigida por **Stephen Frears**, que aún no tiene nombre definitivo’, completa **Darcyl**.

## NEWEN, TWO NEW FORMATS

**Newen Distribution** (France) launches two formats at MIPTV and is doing two different presentations: the first for its brand new game show *Run & Buzz*, from the creative team of *Harry*, on April 7<sup>th</sup> at 6pm at Salon La Baule, Majestic Hotel; and the second on April 8<sup>th</sup> for the format called *Pizzalicious*.

BOOTH #P-1.C50

Charlotte Toledano-Detaille, acquisitions, and Alexandra Crucq, head of development



## IMAGINA: MORE FICTION AND ENTERTAINMENT SHOWS

**Imagina International Sales** (Spain) launches new fiction and entertainment shows at MIPTV. At the top of the slate is *B&B* (13x’70), a professional drama set at the news room of a weekly magazine where all the members of the team will have to face different conflicts in the personal and professional fields.

It also highlights *The Manor House* (22x’52), a unique blend of melodrama, crime investigation and mystery; and *The Lighthouse* (120x’50), a drama about a family that have been running a modest restaurant for decades.

In *Who Killed Bambi?* (’25) two kidnappings, one unintentional, the other full of mishaps; become entwined in a deliriously long night.

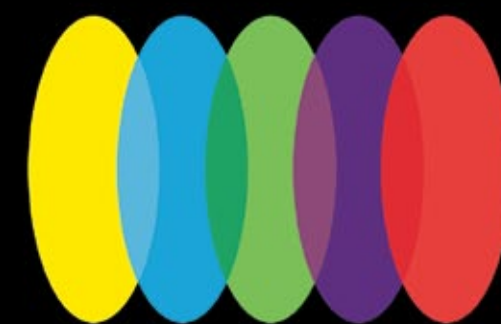
Lastly, are the feature film documentary *The Dream* (’82), about an opera in a dozen courses and a banquet in a dozen acts, and the quiz show *Fifty-Fifty* (30x’20), a street game show that mixes celebrities and trips. Other top title of the company is *The Target* (41x’50), a current affairs magazine focused on what is called “Fact Checking”. It scrutinizes declarations made in the current political panorama which use quantifiable data as their basis.

BOOTH #R7.F31



B&amp;B

The Manor House



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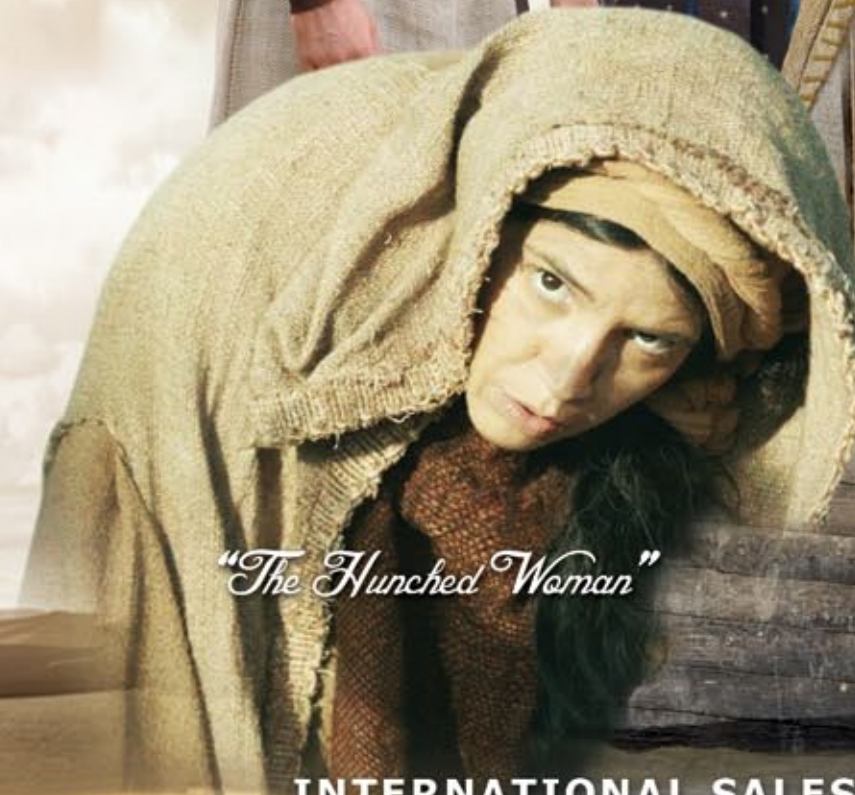


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## TV AZTECA/COMAREX: BRAND NEW TELENOVELAS



Marcel Vinay Jr., CEO

Through **Comarex** (Mexico), **TV Azteca** brings to Cannes its brand new telenovelas *Siempre Tuya... Acapulco* (120x'60), *Corazon en Condominio* (140x'60), the story of a charismatic and noble taxi driver, and *Prohibido Amar* (120x'60).

The company also highlights the series *Hombre Tenias Que Ser* (105x'60) about a woman willing to stand out in a man's world inside a very prestigious advertising agency, as well as the telenovelas *Destiny* (120x'60) and *Timeless Love* (150x'60), set to premiere at **Venevision**, Venezuela.



Capadocia

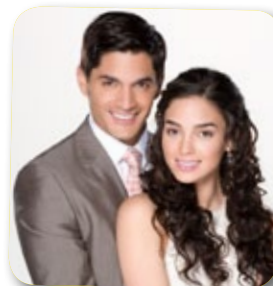
*Confessions from the Beyond* (13x'60) narrates different experiences from several famous personalities and *The Other Side of the Soul* (124x'60) is the story of a woman who is back from death seeking revenge. Other top titles are the telenovela *The Kings* (120x'60), and *La Academia Kids* a reality show that seeks to discover the child artists of tomorrow and develop their musical talents.

From the independent catalogue of **Comarex**, it's highlighted the second season of *Niñas Mal*, a youth drama produced for MTV Networks.

Regarding teen content, it presents *Senior Year* (70x'60), the thriller telenovela produced by **MTV Networks**, and *Popland!* (70x'60), also from **MTV Networks**. Then, the **HBO Latin**

**America** productions that is distributing worldwide: *Alice* (13x'60), the story of a 26-year-old woman who travels from Palmas to São Paulo due to her father's unexpected death; *Sons of the Carnival* (13x'60), the story of the owner of a samba school and leader of a wide network; *Mandrake* (13x'60), *Capadocia* (39x'60), *Epitafios* (26x'60), *Fugitives* (13x'60) and *Mujer de Fases* (13x'30).

Finally, Comarex highlights the worldwide format *Conectados* (24x'60), an interactive TV show where the audiences participate from their own home broadcasting from their webcams. The audience/contestants sign up on the Facebook page of the program in order to nominate themselves and participate live from their webcams on the TV show.



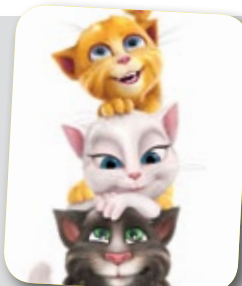
Siempre Tuya... Acapulco

### BRB: TALKING TOM AND FRIENDS

**BRB Internacional** (España) y la compañía de entretenimiento **Outfit7** la producción de la nueva serie *Talking Tom and Friends*, basada en una de las series de *apps* de entretenimiento con mayor crecimiento en los últimos tiempos.

Producida en 3D y dirigida a un target de entre 8 y 12 años, la serie será coproducida por **BRB**, **Screen 21**, y **Outfit7**, y distribuida a nivel mundial por BRB, que la destaca especialmente en **MIPTV**. **Carlos Biern**,

CEO de **BRB Internacional**, dijo: 'El número de visitas generadas por sus primeros cortos en **YouTube**, sumado a los 200 millones de personas que interactúan con ellos cada mes, prueban que hay una audiencia esperando consumir contenido de *Talking Tom and Friends* en TV'.



Talking Tom and Friends

### POLAR STAR: MINISERIES DE ACCIÓN



Diego Kargauer, ventas y adquisiciones

**PolarStar** (Argentina) destaca en **MIPTV** su catálogo de más de 500 films y 300 horas de series y miniseries. Entre sus principales productos están las series de acción de alto presupuesto, además de películas ganadoras como *The Hurt Locker*, *Crash*, *Juno*, *Slumdog Millionaire*, entre otras.

Explica **Diego Kargauer**, ventas y adquisiciones: 'Entre las series, presentamos especialmente la miniserie *Barabbás* y *SAF3*, basada en la novela del Premio Nobel de

Literatura Par Lagerkvist y protagonizada por **Dolph Lundgren**. La miniserie de cuatro episodios explora la historia del último gran pecador de la Biblia, Barrabás, un ladrón que se ve obligado a reflexionar sobre el significado de la redención por el resto de su vida luego de ser salvado de la crucifixión.

En películas familiares, dice **Kargauer**: 'Estamos apostando fuertemente al negocio new media con acuerdos cerrados en ambos segmentos: Pay TV (VOD) o los principales players de SVOD en Sur y Centroamérica. Trabajamos regularmente con **Netflix**, **Telefonica On Demand** y **DLA**'.

La distribuidora presenta los films de acción *Siberia*, *Flying Swords of Dragon Gate* y *The*



Barabbás

*Sorcerer and the White Snake*. *The Admiral* está basada en la batalla de Pearl Harbour, una ofensiva militar sorpresa efectuada por la Armada Imperial Japonesa contra la base naval de los Estados Unidos en Pearl Harbor, Hawái, en la mañana del 7 de diciembre de 1941. Finalmente, exhibe el documental *Cerro Torre* que sigue a David Lema, uno de los campeones de escalada más jóvenes del mundo en su ruta por el Cerro Torre, una montaña de las más difíciles de escalar en el mundo.

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Amauri Soares, director de programación de TV Globo (Brasil)



Record, Brazil: Mafran Dutra, president of the Artistic committee, and Marcuis Vinicius Vieira, EVP



SBT, Brasil: Eron Reigota, jefe de producción, Fernando Pelegio, director artístico, y Richard Vaun, asesor del board



Brasil: Fernando Sugueno, director de programación, y Diego Guebel, director artístico de Band (extremos) con Goyo García, director de adquisiciones y nuevos contenidos de Rede TV!



Brasil: Flavia da Matta de Maimax Productions; Paulo Franco, SVP de programación y contenido, Fox Brasil



Televisa, adquisiciones y programación: Adrián Echegoyen, Elsa Vizcarra y Jaime Aguilar



Televisa Formatos: José Luis Romero y Eduardo Clemesha



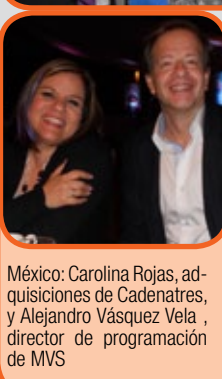
Televisa Networks, adquisiciones: Ana Lidia y Karina Montoya



TV Azteca, México: Pedro Lascourain, director de adquisiciones, Tatiana Gallegos, gerente de programación, y Guillermo Bouchot, director de programación de enlatados



Telemundo: María Iregui, VP program planning, Jesús Torres Viera, EVP, Programming Content



México: Carolina Rojas, adquisiciones de Cadenatres, y Alejandro Vázquez Vela, director de programación de MVS



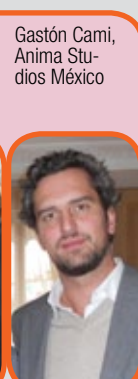
Once TV, México: Mayolo Reyes Ballesteros, director de estrategia, Rodrigo Moctezuma, jefe de adquisición de contenidos



Multimusic/Tunes aggregator, Mexico: Luis Alberto San Martín Ríos y Valles, CEO, Luis Alberto San Martín de Lama, gerente, y Luis Gadea, director de contenidos y nuevos negocios



Eduardo Nava y Mata, gerente de programación Canal 22 México



Gastón Cami, Anima Studios México



Imagina USA: Marina Dimitrus, general manager TV Networks, Mery Pérez, coordinadora de programación, Sulamita Hernández, coordinadora de programación CATV



INCAA TV, Argentina: Eduardo Raspo y Natalia Honikman



Alejandra Marano, directora ejecutiva de Construir TV (Argentina)



Argentina: Mariano Elizondo, gerente general de Ideas del Sur; Jorge Edelstein, director de desarrollo de contenido de Disney Latin America; Mario Schajris, director de ficción, Pablo Prada, gerente de entretenimiento, y Javier Zilberman, I+D y productor ejecutivo, de Ideas del Sur



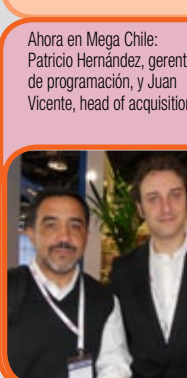
Walter Sequeira, Artear (Argentina)



Lily Caputo, directora de programación de Univision Canada



CBC Radio-Canada: André Biraud, head of drama & feature films, Marie Sylvie Lafebvre, head of acquisitions, y Louise Lantagne, general director, television



Ahora en Mega Chile: Patricio Hernández, gerente de programación, y Juan Vicente, head of acquisitions



Andrés Canale y José Miranda Montesinos, productores ejecutivos de TVN Chile, con Nora Seoane, ventas de Yair Dori Productions



Eduardo Tironi, director general de Endemol Chile, con los nuevos buyers de Canal 13 de Chile: Sofía López Ovalle, subgerente de programación extranjera, y Francisco Espinoza Escobar, gerente de programación y planeamiento



Chilevision, Chile: Jaime de Aguirre, executive director; Pablo Morales, programming & production director; Juan Pablo Gonzalez, executive producer — entertainment; y María de los Angeles Ortiz, head of acquisitions



VTR Chile: Francisco Guijón, gerente de programación, y Ana María Núñez, subgerente de programación



Caracol TV, Colombia: Gonzalo Córdoba, presidente, Juana Uribe, vicepresidente, y Camilo Acuña, VP de programación



Adquisiciones de City TV, Colombia: Lorencita Santamaría, Juan Manuel Castañeda, Olga Navarro



Mauricio Navas, VP contenidos, y Samuel Duque (h.), director de operaciones, ambos de FoxTelecolombia



Tatiana Rodríguez y Migdalis Silva, Nick Latin America, con Manuel Fraiz-Grijalba y Soledad Leiva, de Venevisión (Venezuela)



Turner: Angel Zambrano, VP syndication & acquisitions; Daniela Sterle, TCM program director; Marcelo Tamburri, VP programming; Enrique Heredia, VP finance



Joy Ross y Cindy Kerr, programación de Turner/Cartoon Network Latin America, con Zasha Robles y Jennifer Davila, ambos de Spiral



Turner Latin America: Francisco Morales, director de negocios, Daniela Vieira, directora de contenido de Cartoon Network Brasil, y Pablo Zuccarino, VP/Channel Manager, Cartoon Network y Tooncast



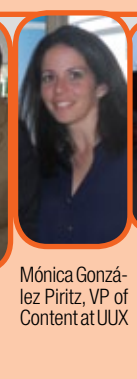
Andrea Hugemann, ventas para Latinoamérica, DW-Transtel (Alemania), con Cathy Reyes, gerente de programación, y Cynthia Hudson, SVP y gerente general de CNN en Español y estrategia hispana para CNN USA



DLA: Javiera Balmaceda, directora de programación, Alessandra Castanho, adquisiciones, Pablo Iacovello, director de adquisiciones, Antonio Barreto, CEO, y Jennifer Barany, adquisiciones



Pablo Corona y Collin Morawsky, Netflix, con Nelson Sato de Sato Co., agregador de Netflix en Brasil



Mónica González Piritz, VP of Content at UUX



Sony-Crackle: José Rivera-Font, VP y gerente general, digital Networks Latin America & Brasil, y Eduardo Arias, director de programación



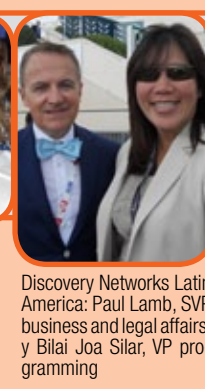
Gonzalo Arrisueño, jefe de programación, y Peter Kothe, director de programación de Telefónica Perú



Albavision: Ignacio Barrera, Analida López, Marcela González, y Alejandro Sacasa



Hortensia Quadreny (Latin America) Rachel Falleroni, ambas adquisiciones de Discovery Networks; María Badillo, compras en Viacom; y Claudia Changui, adquisiciones Discovery Latin America



Discovery Networks Latin America: Paul Lamb, SVP business and legal affairs, y Bilal Joa Silar, VP programming



HBO Latin America: Roberto Hernández, VP de negocios & asuntos legales; Luis Peraza, SVP de adquisiciones y producción; José Manuel Pagani, presidente; y Roberto Ríos, VP de programación



HBO, Max Networks: Eva Villarreal, general manager, Silvia Pérez, programming director



Yanaice Ojito, programming manager MGM, y Tere Villar, adquisiciones MGM, ambas de ChelloLatin America, con José Echegaray, Power



Chello Media Latin America: Marcello Coltro, EVP y Chief Marketing Officer, y Jorge Balleste, director de programación de las señales de MGM



A&E Olé Networks: Mariano Kon, VP Programming & Production, Beatriz O'Higgins, programming director, Miguel Brailovsky, VP Productions, e Isabel Quintero, directora de adquisiciones



Fox International Channels: Christian Barcellos, EVP Reality and Lifestyle programming, global; con Latin America: Mariana Pérez, SVP production & programming Fox Life & General Manager Toma Uno; Fernando Semenzato, CCO; Gonzalo Fiore, VP programming & production



## RCN, COLOMBIA: 'AQUELLOS QUE VATICINAN EL FIN DE LA TV DEBERÁN ESPERAR'



Fernando Gaitán, VP de Producto

Si bien FERNANDO GAITÁN deja en estos meses la vicepresidencia de Producto y retorna a su más preciado trabajo, el de escritor, no son pocos los proyectos que deja encaminados en uno de los principales broadcasters del mercado colombiano, RCN TELEVISIÓN.

‘Tras 5 años como VP de Producto de RCN, doy un paso al costado para dedicarme a lo que siempre me ha gustado: escribir guiones y, específicamente, en una nueva área de la compañía que es la producción de TV movies. Quien venga en mi lugar, lo que aún no se ha definido, no tendrá presión alguna ya que me voy dejando nueve productos en stock, y otros nueve más en pre producción y producción’, señala Gaitán.

Sobre los planes del canal para 2014, indica: ‘2014 será un año intenso de proyectos, como el que desarrollamos con Sony/Teleset: *En la boca del lobo*, serie sobre la caída del poderoso Cartel de Cali a mediados de los ’90. La historia se centra en Ricardo Salgado, ingeniero y soldado que asciende hasta volverse jefe de seguridad del padrino del Cartel de Cali, una de las organizaciones criminales más grandes del mundo, y luego es impulsado a planificar su caída. Y también seguiremos la línea de producciones biográficas con personajes fuertes’, comenta Gaitán que continuará muy relacionado con RCN.

Continúa: ‘Tendremos la historia del cantante de vallenato Diomedes Díaz, en formato de telenovela (120 episodios) y la de Celia Cruz, en formato de serie (80 horas), rodada en Miami, Nueva York, Los Ángeles y México’. Con esta definición, el ejecutivo confirma la tendencia: siguen fuerte en Colombia las historias sobre narcos y sobre grandes personajes históricos. Sobre el primero destaca que es un tema ‘inagotable’ con cientos de relatos que no se han contando. ‘Ha dejado huellas muy profundas en el pueblo colombiano y es entendible que la gente lo elija’.

En relación a las biografías, completa: ‘Son



En la boca del lobo, desarrollada con Sony/Teleset

un refresco para la liturgia. A nivel de producción son doblemente complejas: por un lado es más difícil contar una historia que todos conocen y, por otro, son más costosas’.

Hacia el futuro, Gaitán está trabajando en un paquete de TV movies temáticas: ‘Muchos de los directores de RCN se han formado en el cine. Es un buen momento para experimentar con diferentes temas. Serán 13 horas en total. Comenzaremos con *Grandes Crónicas*, sobre periodistas colombianos, y seguiremos con otras sobre cine, literatura, etc. Comenzamos a rodar en el segundo semestre del año’, indica.

### PENSANDO EN 360°

PRENSARIO quiso saber cómo es para un director formado en televisión y cine, pensar una TV que va cada vez más hacia un consumo bajo demanda. Gaitán no desconoce el avance de las plataformas digitales y los cambios en los consumos de medios, pero remarca que la TV es aún un medio predominante en todo el mundo.

‘Internet es muy ancho y el consumo se divide en diferentes “canales”, por eso la TV abierta aún concentra un mayor número de audiencia. El cable es muy fuerte en el país, pero su incidencia es todavía incipiente. La tvé y su consumo cambia rápidamente, no hay dudas de ello, pero ese cambio no es tan vertiginoso como se cree. Los consumos en TV abierta no han caído. Aquellos que vaticinan el fin de la TV deberán esperar’, remarca.

En la parte creativa, el ejecutivo dice que hay planes para desarrollar contenidos para Internet y nuevas plataformas. ‘Tenemos una escuela de jóvenes creativos llamada CREA, compuesta por 65 escritores, 130 actores y 18 directores. Internet está íntimamente ligado a los jóvenes’, concluye Gaitán.



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## SPT: CAMBIOS EN LA ESTRUCTURA DE TELETSET



José Antonio de Brigard y Ángela Vergara

Teleset, productora colombiana de Sony Pictures Television, anunció que su presidente, José Antonio de Brigard asumió a fines de febrero pasado el cargo de Senior Creative Officer, donde desarrolla el nuevo contenido en español destinado a Latinoamérica y el US Hispano.

‘De Brigard ha logrado que Teleset sea una de las compañías productoras líderes en la industria’, expresó Andrea Wong, presidente de Producción Internacional de SPT. Además, Ángela Vergara ha sido nombrada directora general de Teleset, donde supervisará los negocios de producción de la compañía localizados en Colombia y en México, reportando a Angélica Guerra, SVP y directora general de producción para Latinoamérica y US Hispano de SPT, quien dijo: ‘Aprovecharemos la experiencia de Vergara para guiar a Teleset a través de este período de expansión sin precedentes’.



## AZTECA TRECE SE ADAPTA A LOS NUEVOS HÁBITOS DE CONSUMO



Alberto Santini, director general, Azteca Trece

2013 ha sido un año positivo para **Azteca Trece**, principal broadcaster del grupo **Azteca**, que con sus señales suma un share de audiencia cercano al 35% en el mercado mexicano. Con un mix que incluye formatos de entretenimiento en prime time, las clásicas telenovelas, series de acción y magazines matutinos, la televisora logró posicionarse como opción en el competitivo mercado mexicano.

**Alberto Santini**, director general, **Azteca Trece**, explica a **PRENSARIO**: '2013 ha sido un año diferente, donde hemos comenzado a ver de manera más palpable los nuevos hábitos de consumo. Y nos hemos tenido que adaptar: la audiencia ya no es la misma, mira TV pero al mismo tiempo consume contenidos en Internet, interactúa en redes sociales'.

El entretenimiento lideró el prime time con dos grandes formatos con 'historias conmovedoras, y enfocados a la familia mexicana', dice **Santini**. El primero, *México Baila*, se emitió de junio a agosto: 'Adaptamos el formato de **Ideas del Sur** (*Baila País*) a la idiosincrasia mexicana y le incluimos celebridades, que cambiaron el foco del formato original. Se convirtió en un show de altísima producción que cambió el prime time local, con cifras de dos dígitos que nos ayudaron en la medición'.

El segundo fue *La Academia Kids*, versión juvenil del famoso formato de **Azteca**: 'Implementamos una nueva estrategia: pasamos los realities a los sábados a la noche, que era un pedido concreto de nuestra audiencia, y nos funcionó muy bien. También tuvo mediciones de dos dígitos', comenta. El canal desarrolla importantes campañas de sus contenidos en redes sociales, sobre todo en **Facebook** y **Twitter**.

'El 99% de nuestra grilla es producción in house, apenas tenemos una novela extranjera en el slot de la 1pm', dice **Santini**, quien añade: 'En 2014 **Azteca Trece** tendrá tres realities, aunque posiblemente sean cuatro. Habrá más concursos de talento, nuevas novelas como *La mujer sin nombre* y *Las bravas*, además de una serie que está en desarrollo. También están las revistas matutinas y los programas de concurso, como *El rival más débil* con **Lola Cortes**', completa.

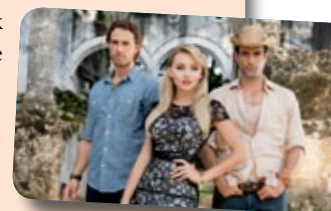


*México Baila* y *La Academia Kids* tuvieron mediciones de dos dígitos y posicionaron a Azteca Trece en el prime time de los sábados a la noche



## UNIVISION, RÉCORD DE AUDIENCIA EN FEBRERO

**Univision Network** anunció en febrero que cerró el mes como la tercer cadena de Estados Unidos en el prime time, superando a **ABC** y **CBS** por 6% y 19%, respectivamente, con más de medio millón de espectadores en Adultos 18-34 (666.000).



*Lo Que La Vida Me Robo*

Las mediciones de febrero marcaron la primera vez que **Univision** finaliza por delante de dos de las mayores cadenas estadounidenses. El promedio fue de 1.4 millones (Adultos 18-49) y 2.9 millones (2+), quedando como la quinta cadena en prime time. También superó al menos una o más canales de habla inglesa (**ABC**, **CBS**, **NBC** y **FOX**) en seis de siete noches (Adultos 18-34) y tres de cuatro noches (Adultos 18-49).

Con una media de espectadores de 38 años, **Univision** continua teniendo la audiencia más joven en prime time frente a las cadenas domésticas: **ABC** (53 años), **CBS** (59 años), **NBC** (55 años) y **FOX** (47 años).

La telenovela de lunes a viernes en el slot de 9pm, *Lo Que La Vida Me Robo*, tuvo más televidentes Adultos 18-49 y Adultos 18-34 que muchos de los programas del prime time estadounidense como *ser Killer Women*, *Super Fun Night* y *The Taste* (**ABC**); *Intelligence* (**CBS**); *Brooklyn Nine-Nine*, *Dads*, *Enlisted*, *Raising Hope* y *Rake* (**FOX**), según datos de **The Nielsen Company** (Live+SD).

## AZTECA AMÉRICA: NUEVO PRESIDENTE Y CEO



Manuel Abud, presidente y CEO

**Azteca America**, cuarto broadcaster del mercado hispano de Estados Unidos, designó a **Manuel Abud** como nuevo presidente y CEO de la cadena. En su nuevo rol, Abud liderará la recientemente creada Station Group, que maneja 25 estaciones locales, y reportará a **Gustavo Guzmán**, senior ranking member del comité ejecutivo de TV Azteca y uno de los fundadores de la compañía.

Su equipo está conformado por Martin Breidsprecher, designado como COO, **Court Stroud**, EVP de Ventas, y Enrique Pérez como EVP del Station Group. 'Estamos muy bien posicionados en el mercado y buscamos crecer en distribución y, sobre todo, en generar proyectos de peso in house pero también con socios estratégicos', remarcó **Guzmán**.

Antes de unirse a **Azteca America**, **Abud** fue presidente del Station Group de **Telemundo** —con 16 estaciones locales en operación—, además de una experiencia de más de 20 años en la industria, habiendo sido el responsable del lanzamiento de Mun2, cadena de TV paga de **Telemundo**, y el presidente de **CBS Telenoticias**.



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## HBO, AHORA PREMIUM EN CENTROAMÉRICA Y EL CARIBE



Gustavo Grossmann, VP Corporativo de HBO LA Networks

Grandes noticias tiene **HBO Latin America** en 2014: además de iniciar transmisiones en inglés en el Caribe de su señal **Max**, anunció el lanzamiento de su plataforma de entretenimiento **HBO Go** en el paquete **HBO/Max** de **Cable Onda** de Panamá —siendo el primer operador en Centroamérica que cuenta con dicho servicio—, y de una nueva producción original en Brasil: *Psi*.

Desde febrero, **Max** está disponible en los países del Caribe con una imagen renovada inspirada en las características propias de la región. Ofrece una selección de premiadas

películas internacionales, documentales y series, con la transmisión del audio en su idioma original, pero ahora subtulado en inglés para los países del Caribe que no son territorios de Estados Unidos.

**Gustavo Grossmann**, VP Corporativo de **HBO LA Networks**, destacó que estas noticias 'refuerzan' la posición de la compañía en la región, donde continúa 'fortaleciendo' su compro-

miso con los suscriptores. 'El nuevo canal fue creado específicamente para el Caribe, incluyendo Aruba, Bahamas, Barbados, Curacao, Bonaire, las Islas Vírgenes Británicas, las Islas Caimán, Granada, Guyana, Haití, Jamaica, Santa Lucía, San Martín, San Vicente y Trinidad & Tobago', explicó.

Entre otras producciones, estarán *The Master* (**Joaquín Phoenix**, **Philip Seymour Hoffman**), *The Place Beyond the Pines*, *To Rome with Love*, *Kon-Tiki*, el documental biográfico *Marley* y *Searching for Sugar Man*, ganadora del premio Oscar en 2013 por "Mejor Documental de Largometraje". También la serie

**HBO**

*Psi*, la nueva serie de HBO rodada en Brasil



*The Master*

dramática *Borgia*, y el drama de ciencia ficción *Real Humans*.

Por otra parte, HBO anunció el lanzamiento de su plataforma **HBO Go** para los suscriptores del paquete **HBO/MAX** con **Cable Onda** en Panamá. Los suscriptores acceden a contenidos en sus computadoras o dispositivos móviles con iOS, incluyendo *Looking* y *True Detective*, o la tercera temporada de *Girls*, además de temporadas completas de *Game of Thrones*, *Boardwalk Empire* y *The Sopranos*, y hasta los contenidos distribuidos exclusivamente por **HBO** en la región, como *Mad Men*, *Masters of Sex* y *House of Lies*, o las series originales de Latinoamérica: *Sr. Ávila*, *O'Negocio* y *Prófugos*.

Finalmente, **HBO** estrenó a fines de marzo *Psi*, la más reciente producción en Sao Paul (Brasil) que presenta las aventuras inéditas de Carlo Antonini personaje de dos aclamadas obras de **Contardo Calligaris**, *El Cuento del Amor* y *La Mujer de Rojo y Blanco*. Antonini es un psiquiatra que tiene un particular gusto por las aventuras, con una personalidad ambigua.

*Psi* está compuesta por 13 capítulos de 60 minutos, es producida por **HBO Latin America Originals** y es realizada por las productoras independientes **Biônica Filmes** y **Damasco Filmes**. Desde 2004, HBO invierte en el mercado brasileño de producción y ha realizado cinco series originales: *Mandrake*, *Filhos do Carnaval*, *Alice*, *Mulher de Fases* y *O Negócio*.

**HBO GO**

**max**

## MEDIABIZ, AGREGADOR DE CLAROVÍDEO



Alex Lagomarsino, CEO de Mediabiz

**Mediabiz**, agente internacional de varias productoras fuertes de América Latina —**Pol-ka** de Argentina, **Pródigo** y **Mixer** de Brasil, etc.— ha sido designado

agregador de contenido para **Clarovideo**, el servicio VOD de **América Móvil**, propiedad de **Carlos Slim**. El acuerdo se realizó con **DLA**, empresa que gerencia **Clarovideo** en la región, junto a otros sistemas new media.

La compañía adquiere contenidos a proveedores en los países del Cono Sur, como

Argentina, Chile, Uruguay y Paraguay, para su emisión en toda América Latina. El acuerdo se basa en contenidos de cine y televisión.

Por otro lado, **Mediabiz** está abriendo oficinas en Los Ángeles para convertirse en un hub de negocios entre América Latina y, sobre todo, la parte anglo de los Estados Unidos. Se trata de una importante inversión, en la **Alex Lagomarsino**, CEO, viene trabajando desde hace dos años.

Y si bien en general la empresa no hace foco en producción de proyectos, está trabajando en una *remake* internacional de *La Fiaca*, muy popular film argentino de 1969, que tuvo éxito en América Latina y España. Se encuentra en la etapa de definición de partners.

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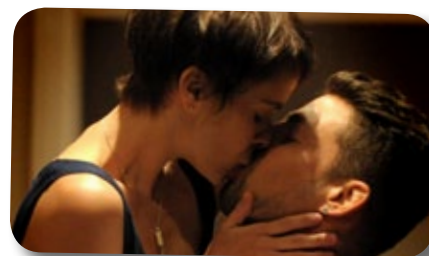


## ARTEAR: MODA, COCINA Y MÚSICA

‘Nos organizamos con un esquema en noviembre y diciembre para conformar con cada señal un plan de trabajo mensual. En cable hay tanta competencia que se necesitan acciones mensuales, con productos nuevos o eventos como los conciertos, que demuestre que la señal está viva. Los estrenos siempre arrancan en abril y junio.’

**Eduardo “Coco” Fernández**, gerente de producción de **Artear**, que opera el canal abierto **El Trece** y un portfolio de señales de TV paga, describe a **PRENSARIO** las estrategias de esta dinámica división que lidera en uno de los grupos audiovisuales más importantes de Argentina.

Y continúa: ‘Entre las novedades de todas las señales, en **Magazine** tenemos *Avenida Brasil*, la vuelta de *Jaula de la moda* que



*Avenida Brasil*, el éxito de Globo TV en TV abierta, ahora en cable

ganó un **Martín Fierro** y vamos a estar con la “Previa del Show” de *ShowMatch*. También tendremos la telenovela *El Clon* y *Mr. Bean*. **Gerardo Sofovich** vuelve con *La noche del Domingo*, además de la transmisión de los **Martín Fierro** del Cable y dos novedades más. Magazine podría ser un canal abierto por la programación que tiene.’

‘Volver este año tendrá cosas nuevas’, adelanta Fernández, y completa: ‘Habrá un ciclo de cocina histórica, comenzando con lo que comía Don José de San Martín en el cruce de los Andes. *Volver a cantar*, que había hecho **Jorge Rossi**, donde cantan los abuelos para ganar el viaje de egresados de los nietos. Va a haber una parte de diseñadores, donde varios hablan de lo que era la moda en cada etapa, y una de directores. Y festejando los

20 años de la señal, habrá 10 elegidos de TV, 10 de cine y 10 de música.’

Un paso importante ha dado **Canal Quiero**: ‘Tras cinco años y medio, le va cada vez mejor en ratings y ganando más lugares en la vía pública. Cuando lo lanzamos estaba **Much Music** con música anglo, que hasta ahí le había dado resultado, **MTV** que al año siguiente empezó a cambiar hacia el entretenimiento, **VH1** y **CM** que sigue siendo la mayor competencia. Vimos una oportunidad de sólo música en español para entrar y hacernos fuertes. Y se cumplió.’

‘El año pasado crecimos un 30% en el rating, creo que por la agilidad de la programación. Tuvimos una comunicación y presencia a nivel regional dando importancia a cada país. Tenemos una pisada diferente desde Miami hacia aquí, cubriendo muy bien toda Sudamérica’, completa Fernández.



Eduardo “Coco” Fernández, gerente de producción

## FRAPA, EN RIO Y EN ARGENTINA



Asistentes a la reunión en Argentina: Marcos Tanoira de Smilehood, Hugo Di Guglielmo, Juan Biset y Leandro Chamorro de B&CM, Nicolás Smirnoff de Prensario/FRAPA, Patty Geneste de FRAPA, Michelle Wasserman de Endemol, Ethel Pis Diez de la Universidad Austral (organizadora) Javier Zilberman de Ideas del Sur, Daniel Otaola de Telefé, Elena Antonini de Dorimedia, Alejandro Parra de OnTV, Virginia Berberian de Pol-ka/Mediabiz

**FRAPA**, la principal asociación de protección y registro de formatos, continúa su tarea de evangelización y adición de miembros en América Latina. En marzo, **Patty Geneste**, presidente de FRAPA, hizo una gira por Sudamérica, donde asistió al Rio Content Market en Brasil y participó de dos charlas organizadas por la **Universidad Austral** en Argentina, una con estudiantes y la otra con principales casas productoras y distribuidoras de contenidos de Argentina.

En ambos países, **Geneste** marcó importantes

tips de negocio: el mercado mundial de formatos hoy se calcula en 18 millones de euros, siendo USA, UK y Holanda, en este orden, los tres primeros países en exportación de formatos. Israel y Turquía son los dos polos que más han crecido en el último tiempo.

‘Un formato es un framework. Cuando se licencia es importante acceder al conocimiento y al expertise, se compra un éxito, reputación de marca. Si bien hay seguido copycats en el mundo, lo bueno es que la mayoría fracasan. En la venta de un formato, la consultoría es el *big issue* en los deals. Es lo que más dinero genera al proveedor, y lo que puede definir éxito y fracaso en el cliente.’

En Rio Content Market, **Geneste** dio un workshop ante 20 productoras miembros de **ABPI**, la asociación de productores independientes de Brasil. Se han incentivado



conversaciones con esta entidad para generar una alianza.

En Argentina, la coordinación estuvo a cargo de **Ethel Pis Diez** de la **Universidad Austral**, que brinda maestrías a miembros de la industria de medios. Estuvieron presentes **Telefé**, **Pol-ka/Mediabiz**, **Endemol**, **Dorimedia**, **Ideas del Sur**, **OnTV**, **Smilehood**, **Hugo Di Guglielmo** y el estudio jurídico **B&CM**, entre otros. **PRENSARIO** concurrió con doble rol, ya que nuestro director **Nicolás Smirnoff** es board member de FRAPA por América Latina.

Las productoras asistentes en ambos países se mostraron muy interesadas en FRAPA y sus servicios online: registro de formatos, price calculator, contract generator, format production bible, dispute resolution, reports, hot line. ‘FRAPA es útil no sólo para defender de la piratería, también para acompañar a las empresas de formatos en su extensión internacional. Hay importante networking, de FRAPA son miembros 140 de las principales empresas de formatos del mundo’, concluyó **Geneste**.

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## CANAL FUTURA, BRASIL: OTRA TV ES POSIBLE



Lúcia Araújo, CEO

‘En 16 años que estamos en el aire, una cosa se ha vuelto muy clara: hay una demanda creciente para contenidos educativos en Brasil. Tenemos un gran desafío por delante: transformar nuestro contenido en oportunidades de ayudar a mejorar éticamente a la población. Somos un canal que no simplemente se mira, sino que se usa como herramienta para la educación: para construir mejor ciudadanía y le desarrollo social.’

**Lúcia Araújo**, CEO de **Canal Futura**, continúa:

‘Tenemos 41 millones de televidente, incluyendo 10 millones de niños, la gran mayoría de ellos de las zonas pobres del noroeste de Brasil. La audiencia principal está compuesta por jóvenes de 16-40 años, cuya mayoría son niños de madres cuya educación alcanza apenas el grado elemental (primaria 6-14 años).

‘Estas estadísticas nos inspiraron a pensar sobre qué más podemos hacer para la población que necesita urgentemente educación, que tiene un valor central para nuestra sociedad, y que no debe ser exclusivamente responsabilidad de los profesores y maestros. Depende de todos nosotros.’

Entre los principales programas del canal, están el documental *Going Back* (‘52) que muestra los días atípicos de cuatro prisioneros mientras los dejan salir de una cárcel en Río de Janeiro, durante Navidad. Y la serie animada *The Adventures of Teca* (60x’3), con personajes encantadores que viven sus aventuras en forma animada. Fue especialmente desarrollado para los televidentes más jóvenes de Futura.



*The Adventures of Teca*

## TV CULTURA LANZA TRES CANALES

Durante Rio Content Market, **Marco Mendonça**, presidente de **TV Cultura**, anunció el lanzamiento de tres canales: dos de TV paga con programación musical y documental, y un canal digital con contenido educativo para niños en edad escolar. Además del canal principal, la **Fundação Padre Anchieta** ya opera en conjunto con las universidades **TV Univesp**, que tiene como base la educación a distancia.

‘Para estos nuevos canales vamos a necesitar contenido. Queremos recuperar el acervo de música de **TV Cultura**, que es enorme, y tendremos contenidos nuevos que vamos a buscar junto a los productores independientes. Necesitamos productos de calidad para mantener una programación de 24 horas. Tenemos una gran variedad de programación y por eso hicimos un convenio con **ABPITV** y **EBC** para financiar producciones en conjunto e incluso dividir los costos de la producción propia’, completó Mendonça.



Marco Mendonça  
(fuente: estado.com.br)

## TVN CHILE, LA CLAVE DEL ENTRETENIMIENTO

**Andrés Canale Serra**, productor ejecutivo del área de entretenimiento de **TVN Chile**, describe a **PRENSARIO** el proceso creativo de *Apuesto por Ti*, el formato de entretenimiento chileno que se ha convertido en fenómeno de audiencia tanto a nivel local como en Ecuador, donde está al aire en **TC Mi Canal**, segundo broadcaster del país.

‘A lo largo de mis años como productor participé en muchos formatos de talentos donde nos visitaban aspirantes poco comunes y al mismo tiempo poco aprovechados. Si a la incorporación de estos aspirantes sumamos la participación de la audiencia sin duda se puede obtener un producto más que interesante’, indica.

**TVN** encontró un nuevo *twist* con este show: la ‘apuesta en verde’, donde los apostadores pueden desafiar a los participantes a realizar diversas pruebas para obtener el dinero que obtienen inmediatamente después de participar, ‘algo que atrae a nuevos participantes a competir’, según **Serra Canale**.



*Apuesto por Ti*

*Apuesto por Ti* se estrenó en Chile en enero de 2013 con un share promedio del 25% en su primera temporada, lo que llevó a crear una segunda temporada lanzada al aire en julio del mismo año. La versión ecuatoriana en **TC Mi Canal** alcanzó picos de 30 puntos posicionándose como líder del prime time superando a otros concursos de talento y continuando con el éxito de *Calle 7*, otro formato de **TVN** que consiguió altos niveles de audiencia en Ecuador.

‘En cada capítulo de *Apuesto por Ti* hay una habilidad diferente. Nunca se sabe que va a venir después, los doce capítulos son distintos, y esa variedad es lo que atrae a la audiencia. Nos hemos acostumbrado a ver formatos en el cual los participantes muestran una sola cualidad a lo largo de doce o veinticuatro episodios’, comenta **Serra Canale**.

En cuanto a las tendencias en Chile, asevera: ‘Si bien la ficción aún es relevante para la audiencia, el entretenimiento se está abriendo un espacio con una tendencia creciente que eleva la cantidad de emisiones de un formato de una vez por semana a tres. Las telenovelas han ocupado desde siempre un lugar muy importante que no pretende ser reemplazado’, remarca.

Y finaliza: ‘Estamos pensando en realizar algunos *spin off* del show entre los cuales están una versión kids y otra de famosos, incorporaciones que hacen aún más atractivo a un producto como *Apuesto por Ti* y que puede dar un salto de calidad al formato de entretenimiento’.



Andrés Canale Serra, productor ejecutivo de TVN

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## RIO CONTENT MARKET 2014 Y LA APUESTA AL CONTENIDO LOCAL

La cuarta edición del RIO CONTENT MARKET reunió del 12 al 14 de marzo más de 3.200 asistentes y conferencistas, y marcó un crecimiento cercano al 10% frente a la edición 2012, en parte motivado por el especial momento que transita el mercado brasileño con la *LEY DE SERVICIOS DE ACCESO CONDICIONADO (SeAC)* en pleno funcionamiento.

La repercusión de la Ley, tema principal de RCM, no solamente se vio reflejada en los paneles: nuevos productores independientes y señales de TV abierta participaron en las rondas de negocios con nuevas propuestas de coproducción que ayuden a cubrir la cuota que la misma exige a los canales de TV paga.

Marco Altberg, presidente, y Rachel Do Valle,



Eduardo Ghilaroni Senna, director de Senna&Mariano, y Danilo Almeida y Paulo Fontenele de la consultora Womx



Stéphane Cardin, VP de Industria y Public Affairs de CMF (Canadá) y Adrién Muselet, director comercial de Riofilme



Mônica Monteiro, CEO de Cine Group Brasil, Nelson Akira Sato y Anderson Sato de Sato Co

executive manager, de la **Asociación Brasileña de Productores Independientes de TV (ABPITV)**, organizador del mercado, comentaron a Prensario: 'Este año logramos reforzar la presencia de empresas internacionales que asisten a las reuniones de negocios y a las charlas, y además encontramos un equilibrio entre ambas facetas del evento. La preocupación principal han sido las conferencias, asegurándonos de contar con importantes expositores que le dieran mayor peso al evento'.

'Durante la última década hemos trabajado fuertemente para preparar a los productores para el nuevo mercado que se está gestando. Desde el ABPITV hemos desarrollado un área de entrenamiento donde asisten tanto especialistas locales como internacionales y también hemos creado este evento que se ha convertido en uno de los más importantes de Latinoamérica para el mercado', señaló Altberg.

La organización ya confirmó la quinta edición del evento, que se desarrollará del 25 al 27 de febrero de 2015 en el mismo hotel de Río de Janeiro y, según destacó Altberg y do Valle, 'contará con muchas novedades', aunque no adelantaron.

Jérôme Delhay, director de la División de Entretenimiento de Reed Midem, partner en la realización del RCM, expresó: 'Brasil es un mercado que ha captado la atención de muchas compañías que ven a la Ley como una nueva posibilidad de hacer negocios. RioCONTENTMARKET se ha convertido en uno de los eventos más importantes de la región y que sin embargo aún tiene mucho potencial de crecimiento'.

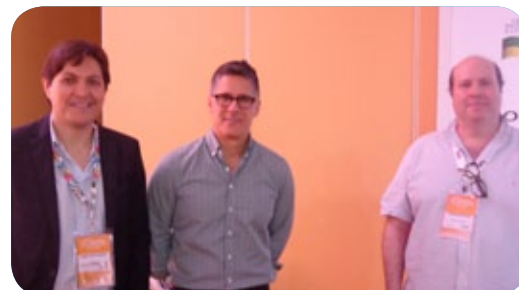
Oscar Simões, presidente de la **Associação Brasileira de Televisão por Assinatura (ABTA)**, destacó la importancia de contar con una Ley que 'defienda la producción local e independiente', y los beneficios de la misma dentro de una economía como la brasileña.

### COPRODUCCIONES

Una de las formas que ha encontrado la TV en Brasil para generar contenido de calidad, que se adecue a la Ley, han sido las coproducciones. Rogerio Brandão, director de Producción y Coproducciones Internacionales de **EBC-TV Brasil**, dijo: 'Hemos firmado durante la feria numerosos acuerdos, entre los que se destacan los de **NHK** de Japón, **ARTE** de Francia y **Paka**



Marco Altberg, presidente de la ABPITV y Rogerio Brandão, director de Producción y Coproducciones Internacionales de EBC



Pablo Zuccarino, VP Channel Manager de Caroon Network; Rob Sorcher, COO de Cartoon Network; y Andre Breitman, Board Member de ABPITV



Guilherme Tensol de Óculos, Mario Di Poi, de Input; y Leandro Hbl, productor de Bando

**Paka** de Argentina, entre otros. Esperamos seguir potenciando así nuestro contenido en todo el globo'.

Entre los compradores europeos en esta edición del RIOCONTENTMARKET estuvo **Anette Romer**, directora de Adquisiciones y Formatos de **TV2** (Dinamarca), quien explicó: 'Los televidentes en Dinamarca cada día emigran más y más de la TV abierta a nuevas formas de ver contenidos de manera no tradicional y es necesario que nos adecuemos a esos cambios generando contenido que incluya interactividad'.

Alejandro Chávez Vejo, director de Programación de **Azteca** (México), dijo: 'Buscamos contenido que entretenga a la familia, que nos acerque a la audiencia, sobre todo formatos de entretenimiento. Contamos con alianzas con **Fox**, **Disney** y **Sony** y firmamos recientemente



Vicente Solis, de Plataforma.tv; Jimmy Leroy, VP creative Nickelodeon Latinamerica; Tatiana Rodríguez, SVP Programming & Creative Strategy de Nickelodeon y Diego Alvarez, de Plataforma.tv



Giovanna Alvarenga, directora de Contenido de Cuentos y Circo; Fernando Puhlmann, director de Innovación de Cuentos y Circo; y Bibiana Leite, Account Manager Latam de Youtube



Wilson Feitosa, director general de Europa Filmes; Suelli Tanaca, gerente de Marketing de Europa Filmes; Antonio Almeida, gerente de Planeamiento de Globo Filmes; y Jaqueline Rapozo

acuerdos con productoras japonesas para la realización de varios formatos novedosos'.

Kenny Bae, Head & Executive Director de **KBS** (Corea), señaló: 'Estamos en plan de expansión y es por ello que buscamos nuevos proyectos —sobre todo documentales— para coproducir en América Latina. Nuestro plan es poder incorporar la señal de **KBS** a cableoperadores de Argentina, Brasil, Chile y Paraguay, entre otros, y por ello creemos que es necesario tener contenido que pueda ser relevante para ambas regiones, tanto América como Asia'.

Brett Marottoli, executive director de **Starz** (USA), destacó a Prensario tras su conferencia: 'Nos encontramos a la búsqueda de nuevos formatos en español para nuestra audiencia latina. No buscamos formatos extensos sino más bien series que cuenten con episodios cortos e independientes entre sí para toda la familia. Hay proyectos muy interesantes en vista para este 2014 que seguramente sorprenderán a muchos'.

Alberto Niccoli, SVP de **Sony Pictures Television** de Brasil, comentó: 'Hoy en día todos los canales internacionales están asentados

regionalmente y no es tan fácil encontrar productos que mantengan una línea similar a la realizada afuera en cuanto a calidad que sea capaz de cubrir la cuota que la Ley impone'.

Roberto Martha, director Senior de Producción de **Viacom**, dijo: 'Asistimos a RCM para buscar nuevas ficciones y animaciones escolares para Nick Junior, sitcoms para VH1 y nuevos géneros dirigidos a una audiencia joven para MTV, la última incorporación de Viacom'.

Finalmente, Vince Commisso, CEO de **9 Story**, una de las principales productoras canadienses de animación, destacó: 'Brasil se ha convertido en un mercado muy interesante y dinámico. Hemos logrado concretar nuevos negocios de coproducción durante el mercado que ayudarán a proveerle una calidad distintiva a nuestro catálogo de contenido original'.

### TV PÚBLICA, REFORZADA

El evento también contó con la presencia de Nelson Breve, presidente de la **Empresa Brasil de Comunicação (EBC)**, quien explicó durante una de las charlas más concurridas: 'El sistema público en Brasil es un proyecto que lleva tiempo, pero no es un proyecto comercial, es geopolítico y nacional. La palabra negocio asusta cuando se asocia con la TV pública, pero tenemos que ir tras nuestros propios recursos'.

Durante el evento, Marcos Mendonça, presidente de **TV Cultura**, anunció la firma de un acuerdo con **EBC** para financiar producciones en conjunto y dividir los costos de la producción propia.

Stéphane Cardin, VP de Industria y Public Affairs de **Canada Media Fund (CMF)**, por su parte, confirmó que la entidad financiará hasta el 75% de desarrollo de los proyectos de la compañía brasileña **Riofilme**. 'Hay un crecimiento en la demanda en Brasil y vemos este acuerdo como una oportunidad para aumentar el desarrollo de coproducciones', remarca.

### NEW MEDIA

Alex Carlross, Head of Entertainment, y Alessandro Sassaroli, Partnership Manager, ambos de **YouTube**, y Rodrigo Mazón, representante de **Hulu Latino** fueron algunos de los representantes más destacados en lo que refiere a negocio OTT.

Mazón explicó durante su exposición en el evento: 'La creación de **Hulu Latino**, dirigido a la audiencia de habla hispana en USA, se ha



Liliana Mazure, Diputada Nacional Argentina, junto a Luis Diez, gerente de Fomento del INCAA, y Rachel Do Valle, Executive Manager de ABPITV



Gabriel Mellin, Veronica Machado y Rafael Mellin, todos de Grupo Sal



Joana Peregrino, de TV Ines; Juliana Capelini, Executive Producer de Conspiracao TV; Gustavo Menezes, de Irmaos de Criacao; y Luciana Motta de Conspiracao Filmes

duplicado en los últimos dos años y, si bien consideramos que no es el momento para partir en Latinoamérica, estamos en búsqueda no sólo de contenido de librería, que pueda ser relevante para la audiencia, sino también contenido original que pueda seguir marcando nuestro crecimiento'.

Finalmente, participaron conferencistas internacionales con paneles a sala llena: Jeff Swampy Marshal, creador de la serie animada *Phineas and Ferb* (**Disney**); Mark Gattis, escritor de las series de **BBC** *Sherlock* y *Dr. Who*; Liliana Mazure, Diputada Nacional Argentina y ex presidente del **INCAA**; Gideon Raff, productor ejecutivo de *Homeland*; y Dan Weiss, creador de la multipremiada serie *Game of Thrones*.







## DRAMA + FACTUAL: ALL3MEDIA



Louise Pedersen, managing director

After a successful Discoop Istanbul, where the company promoted its formats, as well as ready-made content, **all3media international** (UK) is attending MIPTV with huge expectation for its catalogue. It highlights its brand new titles, especially its high end British drama series.

In Cannes, the distributor brings a mix of factual programming and drama series, apart

from its extensive entertainment formats catalogue. Heading the catalogue is *Love Child* (8x'60) a story that takes a poignant trip to the swinging 60s, led by the young heroines, midwives and rock stars pulling the world through a cultural revolution.

Rich in detail and steeped in authenticity, *ANZAC Girls* (6x'60) is the true story of five Australian and New Zealand army nurses, young women who put their lives on the line for King and Country during WWI.

In the unscripted factual show *The Embassy* (8x'30), for the first time diplomats at the Australian embassy in Thailand take audience behind the scenes at their Bangkok offices where cultures collide on a regular basis. With unprecedented access at every level, *Inside British Airways* (13x'30) examines one of the most prominent airlines in the business.



Love Child



ANZAC Girls

Finally is the comedy drama format *Step Dave* (13x'60), the story of a man that finds out that the love of his life comes complete with three kids and a whole host of responsibility that he has spent his life successfully avoiding.

## BUENOS AIRES, IN FULL GROWTH



Marisa Bircher, CEO of Creative Industries at the GCBA

Created in September 2011, **Distrito Audiovisual Argentino** currently concentrates 140 companies from the industry to develop initiatives that serve to promote, empower and build through them also benefits for the inhabitants of the areas in which the district is located.

**Marisa Bircher**, CEO of Creative Industries, observes: 'Throughout 2013, 1,000 professionals were enrolled in some of the training that is offered from the program, and perform activities as the first *Encuentro de Negocios de TV*, held in late August and attracted over 450 attendees and 25 local and international speakers, the second edition of the *Noche Audiovisual* and external events like *Comic Con*. We see a dynamic and active industry, which generates new enterprises remains'.

'From **BaseT** (the office that handles film permissions in the City) 490 shootings were assisted between January and November, including the realization of *Focus*, the new production of **Warner Bros.**, starring **Will Smith**; 275 advertisements, 47 feature films and 30 television projects, among others', adds **Bircher**, and concludes: 'In 2014, we will continue supporting the development of local audiovisual industry and incorporate a business round in the second edition of *Encuentro TV* event taking place late August'.

## UNIVERSAL CINERGIA DUBBING

**Liliam Hernandez**, managing director at **Universal Labs of America**, and her 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 expanding five new studios in Mexico, and debuting with major Turkish productions for the Latin American market. We offer our services to international producers, channels and global distributors from Europe, Africa and USA, as well multiple countries in Latin America; our multilingual dubbing of native talents based here in South Florida (French-Paris, Portuguese-Brazil & American -English) with our specialty in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc.', they explain.

**Universal Cinergia** dubbed production meets the quality required for all majors' principal television stations in the entire world. 'We attend to MIPTV to give welcome to new programs for our Latin American market. We will continue with our tour to various European and Asian Countries with much energy and fighting tirelessly, and yet our goal has not been achieved', complete **Hernandez** and **Lopez**.



Gema Lopez and Liliam Hernandez celebrated Universal Labs 20th Anniversary during Natpe Miami with a big party in a boat

## FINISHED PROGRAMS



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## ITV INTER MEDYA: QUALITY & DIVERSITY



Can Okan, president & CEO, and Ahmet Ziyalar, managing director

Being one of the top content distributors, **ITV Inter Medya** is a good example of Turkish content diversification and expansion: its catalogue includes from action/drama series (*20 Minutes*) to traditional, love story series (*Black Rose*) with high quality production values.

**Can Okan**, president & CEO, and **Ahmet Ziyalar**, managing director: 'We changed our distribution model in the MENA region,

by partnering with Dubai-based production company **Beelink**, which already have four of our titles to distribute. They will have our full catalogue available in the near future.'

In Central Asia the distributor is doing really well with new deals in Georgia, where it sold *Black Rose*, *Red Scarf*, *The Tulip Age*, *Love is in the air* and *20 Minutes* to local broadcasters. 'Both, traditional love stories and action series work well for us in the international market. We aim to have this diversity to offer more options and became more attractive to clients'.

The company is also putting special emphasis in Latin America, where it has sold a format right. 'We have fully dubbed our catalogue in Spanish and we are focusing on the smallest territories, where we believe we have more opportunities. In CIS countries we are doing well in Ukraine and regional channels of Russia. And we are starting with Baltic, who are demanding more Turkish products', say



*Black Rose*, love series

**Okan and Ziyalar.**

The executives also highlight the alliance with **Construir TV** (Argentina). The distributor has done the first sale to **Minika** (ATV kids free TV channel) in Turkey for *Yellow Table* and it 'truly believe' in the potential of their content. 'Year to year we double our income figures, so we are trust that we will keep growing in the next years', they complete.

## CONSTRUIR TV: SOCIAL PROGRAMMING



Ralph Haiek, general manager, and Alejandra Marano, executive director, at Construir TV



**Construir TV** (Argentina) has become an alternative network of quality content with programs where workers are the stars. **Ralph Haiek**, general manager, and **Alejandra Marano**, executive director, say:

'2013 was a year of great growth in terms of brand development, digital platforms and second screen. We also closed the international sale of our series and micro programs to distributors and TV channels in Eastern Europe, Latin America and Europe'.

The channel has a reach 2.5 million households in Argentina, and the grid is composed of customizable content to non-linear format, divided into micro-programs and docu-series that meet four areas: industry, labor, social content and education', they add. At MIPTV there are three new series: *Trades over time*, about the history of some fundamental works, *Art & Work*, about work and art; and *History Restorers*.

'In 2013, we launched our **iPad app** in Spanish and in English, and we generated a very active community in social networks. This year we will work to deepen our themes and consolidate as the channel of work and workers in the world, carrying our postcard screen all workers, regardless of job and the place each occupies in the chain of value', conclude the executives.

## CBS: PENNY DREADFUL

**Barry Chamberlain**, president of Sales of **CBS Global Distribution Group** (USA) announced the highly anticipated premiere of the drama *Penny Dreadful* this May on **Showtime**: 'It will transport viewers into this rich period of time when some of the most iconic horror characters were created and envisioned. The cinematic storytelling, rich backdrop of London at the turn of the century and the terrific cast has already garnered strong interest from the world's Premium players'.

Other top products from distributor are the futuristic thriller *Extant* (13x'60), and *The Affair* (10x'60), which explores the emotional and psychological effects of an extramarital affair. *The Millers* (23x'30) follows a recently divorced local roving news reporter and in *Reign* (22x'60) a teen Queen of Scotland lives surrounded of danger and sexual intrigue in every dark castle corner.

Lastly, **Chamberlain** recommends the dramas *Star-Crossed* (13x'60), about a 6-year-old boy and an alien and their reunion 10 years later, and *Reckless* (13x'60), where two lawyers must hide their intense mutual attraction as a police sex scandal threatens to tear the city apart.



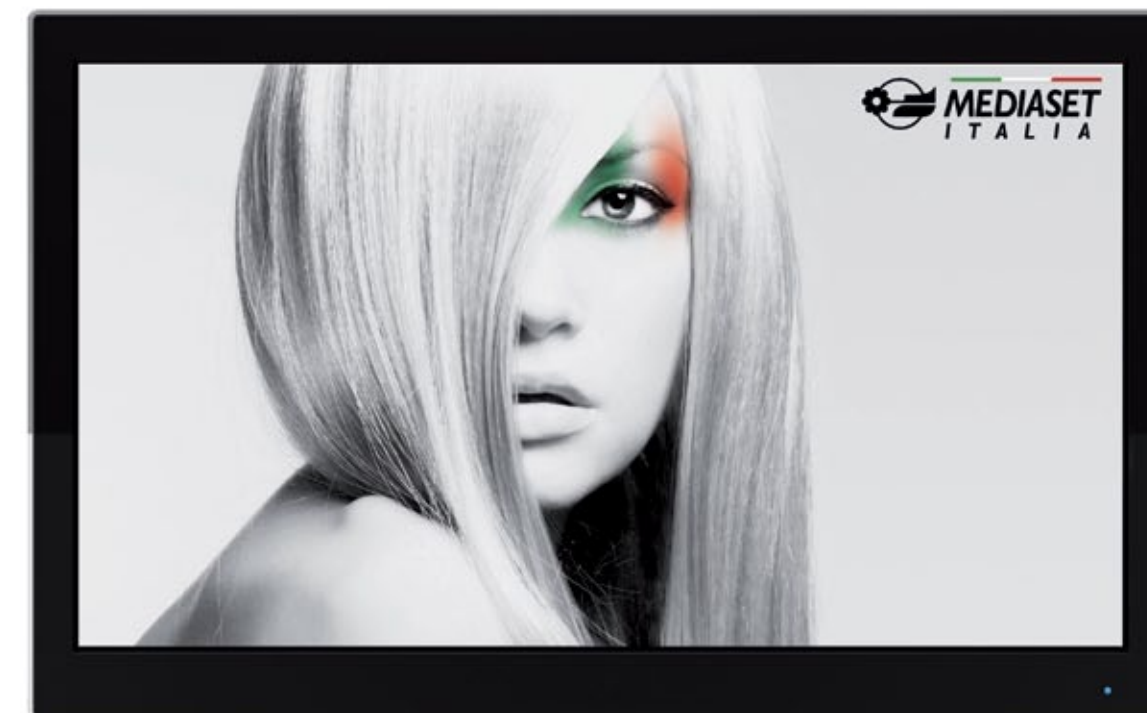
Barry Chamberlain, president of sales



*Penny Dreadful*

BOOTH #R7.E2

# Look of Italy



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## TELEFE: STORIES AIMED AT FAMILIES

**Telefe International** (Argentina) arrives at MIPTV with two major releases, which premiered last January on **Telefe** with good audience numbers at the prime time. First, *We are family* (150x'60), a comedy co-produced with **LC Accion** that marked the return of Gustavo Bermudez, and tells the story of two people who join the destination to take over four orphaned boys.

Second, *Dear Daddies* (120x'60), another comedy that reflects the new parenthood: the way in which people today learn to know their children and share with them, those

first special moments of their lives. It's the prime time leader in Argentina.

The distributor also exhibits *Taxxi, crossed hearts* (66x'60), which recorded a 28% share in its premiere (**Ibope Argentina**). It is a co-production between **Endemol**, **Azteka Films** and **CTV**, the teen drama series *Allies* (40x'60) from the successful producer **Cris Morena**, which was a hit in 2013 and returns in 2014 with a second season. It was the first 360° project of the broadcaster and marked the return of the producer to Argentine TV: the series was broadcast on free TV, Pay TV (**FOX International Channels**) and Internet (7-minutes *webisodes*).

The comedy *Neighbours at War* (150x'60), co-produced with **Endemol** and **Underground** (34% share averaged), is the story of a 40-year-old housewife, who, 20



Claudio Ipolitti, director de negocios internacionales

years ago was a member of a gang of swindlers but nobody in her current life knows about her past. *Sweet Love* (150x'60, **LCA**) format was adapted by **Caracol TV** (Colombia) and **TVN** (Chile), where it recently had an average rating of 28.1% and 43.1% of share. The ready-made version was sold to Panama and Nicaragua and there is also a Mexican version on **Televisa**.

Lastly, the most-watched TV show in 2012: *Graduates* (120x'60, **Underground-Endemol**), acquired in Panama and Nicaragua, while their format is being adapted in Chile, Colombia and Mexico, and optioned in China, the Netherlands, Poland and France.



Dear Daddies, the new prime time comedy

BOOTH # R8E1

### SHINE: FRENCH COLLECTION

**Shine International** (UK) launches at MIPTV the factual entertainment show *French Collection* (15x'60) for **Channel 4**, where 3 British contestants with an eye for a deal get to spend a day at a French brocante market with €800 and veteran dealer Mark Franks on hand to provide his expert advice. *Big Town Dance* (6x'60) is a dazzling dance format that delivered an average market share +35% higher than **Sky 1**'s slot average, exceeding the broadcaster's average share by +54% for Adults 16-24 and +79% for Men 16-24.

### TF1: RESISTANCE

**TF1 International** (France) launches at MIPTV its brand new epic period drama miniseries *Resistance* (6x'52), a co-production between **Légende-Alain Goldman** and **Gaumont Télévision** to be premiered on May 2014. The distributor also highlights the third season of the action series *No Limit* (22x'52), written by **Luc Besson** and **Franck Philippon** and produced by **Europacorp Television**.

BOOTH: #R7.F7

## MEDIASET: SUSPENSE AND STRONG SCRIPTED FORMATS

**Mediaset Distribution** (Italy), the international distribution branch of Italian group **Mediaset**, exhibits at MIPTV a catalogue of more than 500 titles, including drama series, as well as scripted and unscripted formats.

As finished programs, *Infiltration* (12x'50)



Infiltration

follows the story of two detectives in a world of corruption and *The Secrets of Borgo Larici* (7x'80 or 14x'40) is a costume drama series about the secrets of a small town called Borgo Larici in the '20s. *Rudolph Valentino, The Legend* (2x'100) is the story of a man born at the beginning of the last century in a small town in southern Italy who became a Hollywood legend.

Other top series is *Tucan Passion*, which second season in production, is available as miniseries (14x'90) or series (28x'45): it is about two young people shattered in the wake of a dramatic murder. At the second season of *The Chosen* (12x'50), a young priest and Professor

of Theology, is concerned with exploring the boundaries between science and faith, studying the world of paranormal phenomenon. In the fifth season of *Antimafia Squad* (10x'100 and 20x'50) the *Duomo Squad* focuses on capturing all the members of the so-called "Greek List"; a list of criminals and their supporters.

Lastly, Mediaset offers the lifestyle formats *Holiday Homes* (15x'50) and *Who will dress the Bride? Mother vs. Mother-in-law* (16x'50).



Manuela Caputi, International Sales Manager

BOOTH #R7.L26

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## MIRAMAX GETS INTO TOP TV SERIES: *FROM DUSK TILL DAWN*



Joe Patrick, EVP Worldwide Television, Marna Grantham, SVP International Sales

**Miramax** is presenting at MIPTV *From Dusk till Dawn* - The series, a TV series version of the famous vampire thrill-ride feature film of **Robert Rodriguez**, who is in charge of this project too, as director and producer. The product means the first big bet of the studio on TV series, added to its traditional film blockbuster library.

**Joe Patrick**, EVP worldwide Television, says to PRENSARIO: 'We are very pleased of introducing this product, as it fits very well with what the market is mostly demanding today: TV series apart from movies, action thrillers, comedy and super natural condiments —especially, vampires. Target: young, teen audiences. We

provide all of these tips together, in one product'.

'We have the highest quality independent library of feature films in English language of the world. But we want to evolve with the market, so we need to be strong also with TV series. This is the first project of others that come. We want to handle top profile TV series, to make a difference from what the industry usually provides, pointing out a big exposure'.

'From *Dusk till dawn* includes big Theatrical and TV names, from Rodriguez to actors as DJ Cotrona (protagonist of *GI Joe: Retaliation*, Zane Holtz (*Holes*) Robert Patrick (the villain of *Terminator 2*) Madison Davenport (*Save me*) and classic Don Johnson (Miami Vice). The TV series deepens the tone of the film, adds new characters and back stories and expands the mythology about dark creatures'.

About Miramax distribution business: 'We are getting very good response from the central markets to emergent territories, from Asia to

Latin America. And

we target very well both pay TV channels

and free TV broadcasters. Now we are in a big challenge building a strong digital business, understanding the new platforms and its options. Our products are perfect for VOD systems, for instance, as most of our library has permanent demand'.

At MIPTV, the company is also highlighting **Miramax** library, which includes **Frank Miller's** *Sin City*, *Sin City: A Dame to Kill For*, *Pulp Fiction*, *Kill Bill Vol. 1 & 2*, *Good Will Hunting*, *Chicago*, *Spy Kids*, *Scary Movie*, *Gone Baby Gone*, *Like Water for Chocolate*; the **Revolution Studios** library with *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *America's Sweethearts*, *Maid in Manhattan*; and **Samuel L. Goldwyn** library, including *Guys & Dolls*, *The Westerner*, *The Secret Life of Walter Mitty*, *Wuthering Heights* and *The Bishop's Wife*.



From Dusk till Dawn: Robert Rodriguez on TV

## TELEFILM VIETNAM, SECOND EDITION

**Telefilm Vietnam** will be held on June 5th-7th at the Saigon Exhibition and Convention Centre in Ho Chi Minh City, Vietnam. The second edition will attract 5,000 visitors, with over 300 international and local exhibitors from Japan, Malaysia, Denmark, Thailand and Korea.

The Vietnamese market has 69 TV stations with close to 900 cable, satellite, terrestrial channels and IPTV platforms. The 90 million population has 92% TV ownership rate with 22 million TV subscribers

and a fast growing paid TV subscriber rate of 4 million.

The local government has been making efforts in the recent years by injecting the industry with millions of US dollars' worth of investments to improve the infrastructure of the broadcasting network to the latest HD technology. This has resulted in Vietnam enjoying an average growth rate of 7.3% in TV subscription rates over the last 15 years and they are looking to increase this to 17% by 2015.



## PGS, ORIGINAL PRODUCTIONS ON ICONIC



Guillaume Soutter, president, PGS Entertainment

**PGS Entertainment** (France) is consolidating itself as a leading brand management company, focused on kids segment. Recently, it has made a global deal with **Nickelodeon International Channels**, to air the new CG-

animated series *Alvin!!!* and *the Chipmunks* on more than 70 Nick channels, since 2015. At MIPTV is presenting for the first time *The Dungeon of Naheulbeuk*, a medieval kids parody that will be aired at **Canal+** France.

**Guillaume Soutter**, president: 'We are a global distributor focused on original content based on very iconic brands. This is great formula, which assures good responses worldwide and makes 360° developments easier. We prefer to manage all rights about our products, making alliances from the beginning of the projects with leading producers, especially from France and the United States'.

'*Alvin!!!*... is a very well known franchise that had recently very successful theatrical releases, and now is returning to TV after 20 years. The producers involved are the same of the films, **Bagdasarian Productions**. We have opened offices in Hong Kong to develop our business



Alvin!!! and the Chipmunks, on TV again

deeper in Asia. We want to make alliances with local producers to enlarge our product pipeline and to promote new levels of business collaborations between different regions'.

*The Dungeon of Naheulbeuk* includes medieval iconic characters as the range, the elf, the dwarf, the enchantress, and the goblin, shot in HD. At **Super 4**, **Playmovil** toys make their first foray on TV, through CG animation; and *Thomas Edison's secret lab* combines real science with comedy.

BONDIS ENTERTAINMENT PRESENTA

# Angela



Propiedad en desarrollo: Telenovela 120x45

PROPIEDAD DE BONDIS ENTERTAINMENT S.A.





## CISNEROS MEDIA: DIVERSIFICATION



Cesar Diaz, VP of Sales, and Cristobal Ponte, Exclusive Independent Representative, at last Discop Istanbul

Recently launched at Natpe Miami, **Cisneros Media Distribution** (USA) brings to MIPTV *Dangerous Confessions* (working title), its brand new classic telenovela which has solid numbers in the territories that is on air. The distributor also highlights its series *Lucia's secret*, shot in HD.

**Cesar Diaz**, VP of Sales, who attended last Discop Istanbul, comments: 'We notice that we

have more spaces to growth in this region with new clients from CIS, Middle East and Baltic. Our main objective is to keep our presence with new products, such as our telenovelas and series, but also with our diversified slate which growth market to market.'

The company is putting special emphasis on bring third-party content for international distribution. 'One of the most successful one is *Animal Atlas* (208x'30), an educational series that has worked really well in many territories. We are opened to work with producers that want to expand in the international market, especially with entertainment format providers'. **Cisneros Media** is also doing well with new in-flight with deals with **Iberia** (Spanish airline) and **LAN** (Chile).

During 2014, it will release new productions, such as *Emerald Heart* —already premiered



Emerald Heart, new release at MIPTV

on **TC Mi Canal Ecuador**—, starred by Irene Esser (*Miss Venezuela 2011*) and another HD production done in Venezuela. And from the production hub in Miami, it will bring to the market one series and one telenovela before this year ends.

The distributor also promotes the telenovela *Sweet Thing* featuring **Christian Meier** and **Ana Lorena Sanchez** in the leading roles, as well as the sport series *Inside Football* (34x'30), *Hacienda Heights* (26/13x'30/60), *Home Video Bloopers* (200+ hours), from **Novovision** (France), *Latin Angels Special* (52x'30), the reality *All for the Crown* (15x'45), the *Platinum Documentary Series* (20+x'60), *25 Classic Films From Mexico's Golden Era* and the action series *A Legend of Shaolin Kungfu* (42x'60).

## KANAL D, NEW TITLES FOR NEW CLIENTS

**Kanal D** is a key referent in the local TV market: it is not only the #1 broadcaster with 10.77% of share (all day, total viewers) but also one of the main content exporters of Turkish series abroad.

**Karim Emrah Turna**, international sales executive, describe to PRENSARIO: 'We will be presenting our new titles to both our existing and new clients, and looking for new opportunities in different platforms. In addition, we are adding a couple of new titles to our catalogue in the upcoming weeks. MIPTV attendees are the first ones to be informed about those new projects'.

Among the top series, the distributor highlights *Waiting For The Sun* (+30x'95), with the story of a woman that finds hard to adapt to Istanbul, after moving from a small village: she tries to find her unknown father while trying to

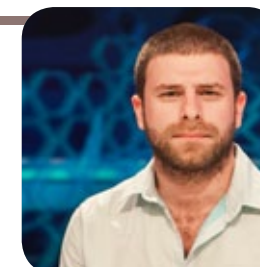
adapt her new life, new school and new friends.

In *Mercy* (+30x'90) a young woman who has overcome many difficulties in her life through hard work and determination, is well on the way to really becoming someone successful without help from anyone. *Secrets* (18x'95) tells the story of a family that has a life to be envied, but his little son is taken from his home by two police officers one night, and the life of them change forever.

The classic titles from the distributor are *Kuzey Guney* (80x'90), about two brothers' struggle to

survive in their own worlds, and the successful *Fatma Gul* (80x'90), where a woman is counting days to marry her fiancée, but one night she gets raped by people she has never met in her life before.

'Markets like MIPTV are very important for players that are looking for new opportunities such as in production, financing and distribution across all platforms', completes **Turna**.



Karim Emrah Turna, international sales executive



Waiting for the Sun

### GAUMONT

**Gaumont International Distribution** (France) is evolving well at the international content market. Adding to the success of the TV series *Hannibal* (based on the famous movies) the company is presenting at MIPTV *Barbarella*, a brand new TV based on the historic graphic novel character.

Erik Pack, president, international sales: 'We've found a niche on producing Hollywood level TV series but being independents. Everybody knows *Hannibal Lecter*, and we follow the same path with *Barbarella*, recovering for the first time at TV, a famous character of comics at the 70's'.

*Barbarella* is written and executive produced by **Neal Purvis** and **Robert Wade**, responsables of 007's *Skyfall* and *Casino Royale*. The project is financed by **Canal+** France and an important U.S. broadcaster, which can't be mentioned.



Barbarella

## JIM HENSON: ELIAS: RESCUE TEAM ADVENTURES

BOOTH #R7.E45

The **Jim Henson Company**'s third party licensing banner, **HIP** (Henson Independent Properties), is unveiling at MIPTV the first episodes of the 52 x 11' CGI-animated series, *Elias: Rescue Team Adventures*. This all-new series is a follow-up to the original International Emmy-nominated series which first gained popularity as a children's picture book by Alf Knutsen and Sigurd Slättebrekk.

Norway's **Animando** is producing the series in partnership with the Icelandic animation studio **Coaz Animation**, while **Norwegian Broadcasting** (NRK)

started broadcast of the series last March. 'HIP represents the media distribution rights to the new series together with global consumer products rights under a deal announced in 2013', explains **Richard Goldsmith**, EVP, Global Distribution.

The **Jim Henson Company**, renowned across the globe for its pre-school programming that is entertaining, engaging and educational, is also meeting with new broadcast partners for its own series, *Doozers* —co-production with **DHX Media** sold in Europe, Latin America and Asia-Pacific— and HIP's *Driftwood Bay*.

## SCRIPPS NETWORKS: LIFESTYLE + FOOD

BOOTH #P4.C13

**Scripps Networks International** (USA) is the global development arm of **Scripps Networks Interactive**, a lifestyle media leader across the food, home and travel categories. It operates **Food Network** and **Travel Channel** in Asia, Europe, EMEA, as well as the **Asian Food Channel** in Asia and **Fine Living Network** across EMEA. It also has significant presence in Canada, with **HGTV**, **DIY Network** and **Food Network**. The company also licenses their content through **Passion Distribution**.

**Hud Woodle**, VP Program Licensing: 'Our catalogue represents

some of our top titles across the home, food and travel categories. Some of the new shows we're bringing to market include *Vanilla Ice Goes Amish*, featuring pop icon *Vanilla Ice* in his second series for **DIY Network**; *Living Alaska*, a new series created for **HGTV**; *Chow Masters*, a hybrid food-travel show'.

'There's been great demand for shows like *Cutthroat Kitchen*, a food competition show hosted by Alton Brown that's back with several new seasons, and the *Crashers* brand of home improvement shows. We have got nearly 400 episodes across 5 shows, including 26 new-to-

market episodes each of *Kitchen Crashers* and *House Crashers*. Other popular titles include *Cupcake Wars*, *The Great Food Truck Race* and *Ghost Adventures*.

'There's a strong demand for lifestyle content around the world: our programming can be viewed in over 220 countries, and we are going to build on that number. We are the leading creator of home, food and travel lifestyle content so we'll continue to play to that strength as it relates to both our TV networks and international program sales strategies', concludes **Woodle**.



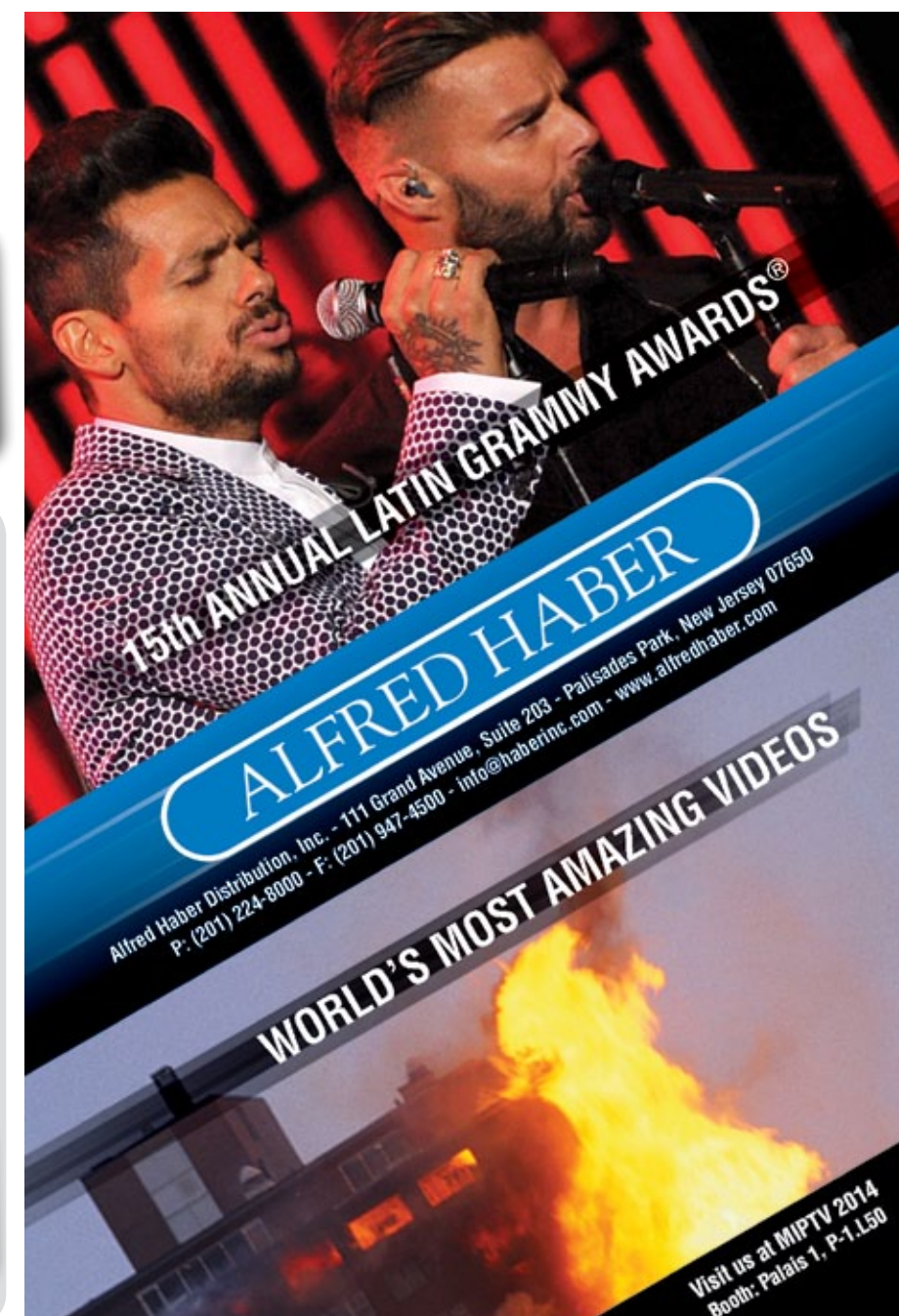
Cutthroat Kitchen, food competition show



Vanilla Ice Goes Amish



Hud Woodle, VP Program Licensing





## CALINOS: ALLIANCES AND CO-PRODUCTIONS

**Firat Gulgen**, CEO, **Calinos** (Turkey), describes: 'We have been working in international territories since 1997 and today we have customers from more than 60 different countries all over the World. We are focused on exporting telenovelas and series to Middle East, Balkans and Far East countries (Malaysia, Indonesia, Taiwan, Thailand, Singapore, Japan and Vietnam).'

At MIPTV, the distributor highlight a slate



Endless Love

of formats and dramas headed by the original production *Hidden Lies*, the story of a man who falls in love with a woman that will change his life completely. 'We have also added *Love and Dreams*, *Different Lives*, the second season of *Don't Worry About Me*, *Endless Love* and *In Between* to our catalog', explains **Gulgen**.

'We provide services of films distribution to domestic and foreign TV companies, marketing advertisement space, production of TV dramas, advertisement and formats, co-production with foreign TV channels and production companies and working under the solution partner agreement with **TTNet** providing and marketing IPTV platform content.'



Firat Gulgen, CEO, Calinos

'TV channels started to distribute their own productions, producers are selling their own products. In order to provide benefit from this stand point we get into a partnership with Turkey's best producers and production houses. In this new company structure we are planning to produce at least 3 powerful TV drama and 3 feature films yearly', he describes.

'We are planning to launch a Pay TV channel called **DramaTiVi**, contributing the whole world with Turkish series as a turnout aspect in this domain and we have reached an agreement with **Show TV**, one of the leading TV channels of Turkey, for the distribution rights of its series all over the world', concludes.

## GCMA, MOVING FAST

**GCMA** is the PR & marketing agency for the media entertainment industry and, with the growth of the *Malaysian Creative Content* industry (**FINAS**, **MDeC**, **MCMC**) has seen some exciting developments, working with the recently formed capital investment venture **Dragonslate** (Malaysia), the animation powerhouses **Zhejiang Zoland Animation** (China) and **Ocon Inc** (Korea)', explains **Adam Ham**, CEO, among others.

This year the company announces their appointment as the ASEAN Representative Office of **Reed Midem**. 'Their aim is to enhance the region's opportunities and growth of the creative content industry on a global

scale. GCMA now not only represent Malaysia, but also Singapore, Indonesia, Vietnam, Thailand, the Philippines, Brunei, etc.', concludes **Ham**.

GCMA recently came to an agreement with **Adpex Joint Stock Company** (Vietnam) as an advisory body to facilitate and co-organise a number of the country's marketing campaigns for the Vietnamese creative content industry. Concurrently, the company is discussing with various governmental organizations and associations in Singapore and Indonesia to provide similar assistance.



Adam Ham, CEO

## SMILEHOOD, GOING UP IN THE MARKET



Silvana D'Angelo, director, Smilehood Media

After MIPCOM and Natpe Miami, **Smilehood Media** (Argentina) has established itself as a player to be reckoned with, by including areas of distribution, licensing and production, it focuses on just a few products but high quality, making a difference in the market.

**Silvana D'Angelo**, director: 'With the animated series *Plim Plim* we close deals in Italy and India, which will give wide circulation. All this added to the partnerships we have with major companies to boost 360° businesses such

as **CMD** for digital content and **Universal Music** for the international exploitation of the music'.

Broadcast on **Disney Junior** Latin America and **Discovery Family** USA, the series has a mass appeal that lies in its positive message for the little ones. 'It is not just a series, but also a multiplatform content (TV, theater, merchandising, music and apps). Soon, it will be on air in India, Turkey, Israel and Italy, and are very advanced in Spain and France', she adds.

Co-produced between **Onceloop**, **Coca-Cola TV**, **Warner Chapell** and **Framazero** with original idea and musical production of **Sebastian Mellino**, and executive produced by **Sergio Pizzolante**, EVP & GM at **E! Entertainment Television**, the teen musical series *Wake-up* premiered last November on **E!**

**Latin America**. 'It had a great reception from buyers from Spain, Italy and France. The first season has 13 episodes with 56 songs', explains **D'Angelo**.

'After the great success at social networks, the comedy *According Roxi* released its first book and it will be shot for TV, which will be available worldwide. It is about motherhood that has become a cult series for the female audience. These three products, thanks to **Cinergia Dubbing** (**Lilian Hernandez**), were translated into English and French for buyers in the world', completes the executive.



Plim Plim, multiplatform

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# INCAA: THE NEW MEDIA LANDSCAPE IN ARGENTINA, FOR THE INTERNATIONAL MARKET

**Lucrecia Cardoso**, president at the **National Institute of Cinema and Audiovisual Arts (INCAA, Argentina)**, describes to PRENSARIO: 'Since the adoption of the *Audiovisual Media Law* in 2009 and the adoption of the Japanese-Brazilian standard (ISDB-Tb) to implement the Argentine digital TV



Lucrecia Cardoso, president at INCAA

platform, **INCAA** started a transformative process with the National State as engine of development, betting on a new TV model, which express the cultural diversity of the country and all the territories that comprise it'.

'We are deeply working to build a new map of the media sector. We advanced many steps in the promotion of new productions but there are still many challenges ahead. We have to think in a new business model posed by the law and we know that there is much to deepen'.

According to **Cardoso**, the reality of the local industry has changed but, thanks to the federalization of the production and the promotion of international co-productions 'unique goals' have been achieved. 'The result is the generation of more than 1,000 hours content

for television per year, apart from the benefits we give to producers that do co-productions in Argentina'.

She enumerates the main characteristics of the industry: 'There are high quality technical equipments

and highly skilled professionals, as well as a vast territory, diverse climates and landscapes, which makes Argentina an attractive nature scenery for co-production and ambitious projects'.

**INCAA** assists to MIPTV to promote the audiovisual sector. 'We arrive to Cannes with many animation products, aimed to what the market nowadays is requesting and requiring; many of them were conceived and designed for multiplatform. We want to be different in this segment of business: Argentina is a country where every year the market launches one teen/youth product, so we are very specialized in developing these kinds of programming'.

**Cardoso** continues: 'By participating in this market, we give the possibility of expansion



to small and medium audiovisual companies. Small firms from all regions of the country are attending the market; they showed excellent coordination and joined work with the State and between different areas of government'.

'Not only TV content is changing, but also the way we think that production is sustainable, and how it identifies and builds a business model. At MIPTV, we are focused in generating new businesses and bringing new screens for these new content. It is also essential to think that this is a reality to build the new map of communications, and more important: we assist to see the results of the work of recent years, which is very encouraging to continue on this path'.



Lucrecia Cardoso with German Calvi, manager of content promotion for TV, Internet and Videogames

## INCAA TV, PROMOTION OF NATIONAL FILMS IN ALL GENRES AND FORMATS

**INCAA TV** (Argentina), the 24 hour TV channel of the **National Institute of Cinema and Audiovisual Arts**, has as a main priority to promote national films in all genres and formats, as well as including Latin American film series and special presentations of relevant filmmaking worldwide.

This promotion and broadcast endeavor, which **INCAA** has been developing in other areas, falls within the specific powers both granted and required by the *Cinema Law*, making **INCAA TV** a potential key tool for accomplishing this goal. In short, the



Eduardo Raspo, director of INCAA TV

channel represents an important link for the film industry; for the long-term, a sustainable chain to support the growth of the public media system, that takes all Argentinians into account.

**Eduardo Raspo**, director, explains: 'Our main goal of 2014 in Argentina has been to enter on **Cablevision's** grid. It is the largest pay TV operator of the country, so

to be there is a key factor to have a mainstream exposure. About product, this year we will continue recovering films, *remastering* them, and organizing new national and international cinema seasons. We are involved in very

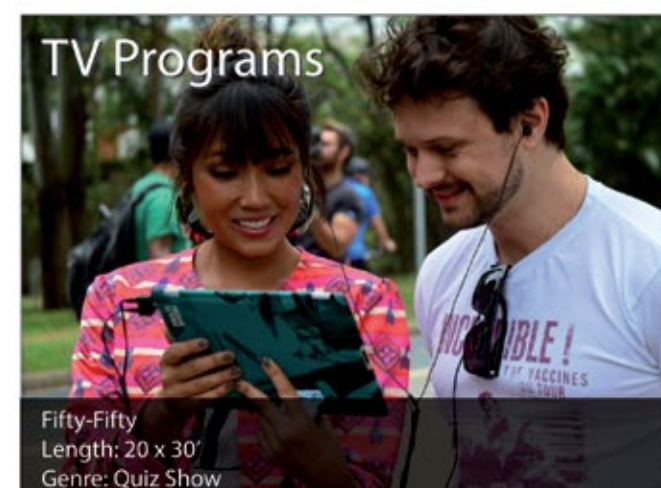
positive growing trends, that must be consolidated'.

Among the main titles of **INCAA TV** schedule are *Leading men*, *Frontiers*, *Cardinal point*, *Camera lucida*, *Outlaws*, *Life brought to light* and *One we all know*, combining author cinema with very commercial movies. **Raspo** concludes: 'Apart from national films, we program international movies, we have stable acquisition deals with important worldwide providers. Our commitment is to post the quality cinema all in all, to make our channel as attractive as possible and to set up two way relationships between Argentina and the world'.



# Imagina

International Sales



Imagina at MIPTV  
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AUDIOVISUAL  
FROM SPAIN



## KESHET: "EDGY MAINSTREAM"

'After 10 years of running *A Star Is Born*, the first and very successful music talent show in Israel, we felt the need for something different. What was exciting and innovative ten years ago became predictable and out-dated. So we took a very bold decision to end that show, and go back to the drawing table and come up with something completely new: together with **Tedy Productions** we brainstormed ideas every week for more than a year and eventually created *Rising Star*'

**Keren Shahar**, Head of Distribution & Acquisitions, **Keshet International**, tells to

PRENSARIO how it was born the fastest-selling talent show format, now sold to over 25 countries globally. The first international version of *Rising Star* premiered on Sunday, April 6 on **Globo's** prime time (Brazil). **ABC (US)** version of the show will air in summer and is available to buyers at MIPTV as a finished 10-episode tape.

'It has broken

records for **Keshet Channel 2**: it was #1 in the weekly charts 10 out of 15 weeks it aired, it never experienced a "mid-season drop" and finale peaked with a 40.3% rating and 58% share. More than 10 million votes were cast through the app, which was downloaded more than 1.5 million times (there are just over two million TV homes in Israel)', adds **Shahar**.

'The level of *second screen* activity was totally unprecedented, 10 times higher than ever recorded in the country. The show allows viewers to be so engaged in the show that they watch actively on the edge of their seats, rather than sitting back and letting the events roll over them. They are not just viewers—they are judges'.

Regarding Israel as a hot hub for formats, the executive concludes: 'We have embraced the great domestic talent pool and given them a platform for ideas with huge potential, but which may be risky and unique. We like to provide content which falls under the umbrella of "edgy mainstream" which has wide appeal, but isn't formulaic. The combination of our demand for this kind of content and the fearlessness of Israeli talent has been very successful both in Israel and abroad'

At MIPCOM the distributor is to unveil *Boom!*, a trivia TV game with the potential to drive the game show genre back into primetime around the world. Due to air on **Channel 2**



Keren Shahar, Head of Distribution & Acquisitions, Keshet International

Israel at 9pm from early April 2014, it fuses the drama, intensity and thrill of a blockbuster action movie with the high-octane fun of a video game. It is also exhibiting the high-rating children's talent show *Masterclass*; Israel's most viewed scripted series, romantic comedy *She's With Me*; the highly anticipated new comedy *Easy Money*; touching drama *The A Word* and the breakout, international scripted property upon which the *Homeland* was based, *Prisoners of War*.



*Rising Star* was sold to over 25 countries

BOOTH #C20

## FILMAX: FOCUS ON *THE RED BAND SOCIETY*



Ivan Diaz, head of international business

**Filmax** (Spain) exhibits at MIPTV 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. 'At **RAI** (Italy) the season finale reached a 26% of share, in France the series was shown

at **Numero23**, **Beta** bought the series for Germany, Scandinavia and Baltics. Also, the series was optioned by **ABC (USA)** and sold to **TV Azteca** (Mexico), **CIS**, **America TV** (Peru), **TVN** (Chile) and **Telefe** (Argentina)', he adds.

**Filmax** exhibits the new TV movie *Summer Camp* and the *Pantelion*, the joint venture between **Lionsgate** and **Televisa**. Also the company highlights *Stranded*, and the thrillers *I'll die Tonight* and *Kidnapped*.



*The Red Band Society*, second season

## BANIJAY EXPANDS

**Banijay International** (UK) is one of the most dynamic format producer and distributor: from the creative European production network to the world. **Karoline Spodsberg**, managing director, explains: 'Latin America became a strategic region for our expansion plans. We feel that the objectives set some years ago are now becoming true'.

One of those milestones was the great success of *Opposite Worlds*: originally from **Canal 13** (Chile), the format was adapted on **SyFy** (USA) and continues travelling across many countries in 2013. 'We are

really proud of representing this format, and we continue searching for Latin formats to be distributed worldwide. We recently announced deals in Argentina (*Video Host*) and Peru (*Mentor*)', adds **Spodsberg**.

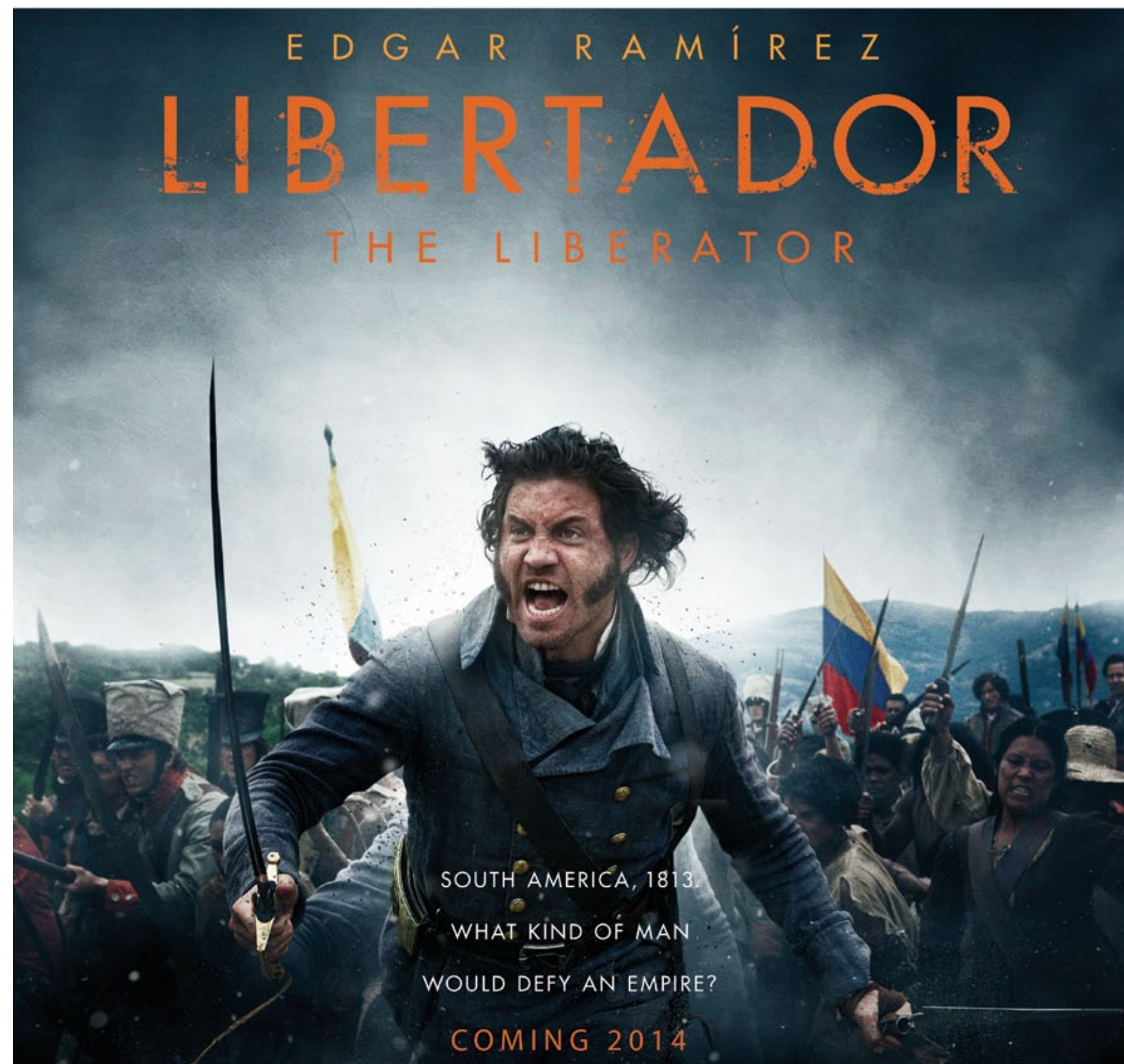


Karoline Spodsberg, managing director



*Opposite Worlds*

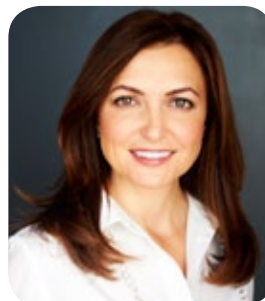
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## 9 STORY, TRULY UNIVERSAL



Natalie Osborne,  
Managing Director

*Tiger's Neighbourhood* to the classic gag and prank humour of *Camp Lakebottom*, our shows have a truly universal appeal.

She continues: 'The acquisition of **CCI Kids & Family** last year has played a role in this growth, allowing us to make great strides in new territories like Latin America and Asia. The acquisition more than doubled the size of our catalogue, added new members to our sales team and led us to attend new markets like ATF and NATPE for the first time.'

**Natalie Osborne**, Managing Director, 9 Story (Canada), describes: 'We have great momentum internationally, as our animated children's shows travel quite well to other markets: from the social and emotional messaging in *Daniel*

Regarding MIPTV, Osborne says: 'We have a strong slate, ranging from preschool to *tween*, and live action to animation. Preschool shows include an all-new season and format of the 3D animated series *Monkey See Monkey Do* and the adorable series *Peg + Cat*. For the 6-11 demographic we have new episodes of the animated comedies *Nerds and Monsters* and *Numb Chucks*. For a *tween* audience, we are presenting new seasons of the live action prank series *Extreme Babysitting* and game show *Cache Craze*'.

'2014 has gotten off to a strong start', remarks the executive and continues: 'We closed a significant deal with **Super RTL** (Germany), which included various programs and totaled over 70 half hours of content. We also licensed *Daniel Tiger's Neighbourhood* to **Nick Jr. Italy**, and *Joe & Jack* to **KiKA** (Germany). We also secured international distribution rights to **Galaxy Pop's** animated comedy *Get Ace*'.

With respect to partnerships, **9 Story** has



*Daniel Tiger's Neighbourhood*, a key preschooler property, was sold to Nick Jr. in Italy

long standing relationships with **PBS Kids** and **WGBH** (*Arthur*) and **The Fred Rogers Company** (*Peg + Cat*, *Daniel Tiger's...*). 'We also have strong relationships with select creators and producers whose content complements our offering and fits our brand, both with respect to quality and entertainment value. Going forward, we are actively looking to acquire more third party content, both as individual shows as well as libraries. We continue to look for similar opportunities to CCI acquisition that will help us become one of the industry's largest distributors of children's and family content', completes **Osborne**.

## BAND: TAYLOR MADE CONTENT

**Elisa Ayub**, director of International Content at **Band Contents Distribution** (Brasil), highlights: 'For MIPTV we have set the goal to further strengthen our relationship with existing customers and to attract new partnerships with various platforms of most of those present at the event. We want to establish ourselves as a leader in the international content distribution.'

Over the top of the catalogue is *Natália* (13x'26), a series that follows the journey of a religious girl and the daughter of a rigid priest whose life changes when she is discovered by a major modeling agency. Regarding entertainment, it stand the comedy *Panic* (26x'60) and the series *The Amazing Professor Ambrosius' Mansion* (26x'5) with a funny teacher as presenter. Band also presents the special *Rio Negro* ('86), a documentary that takes the viewer through the sights of the rivers of the Amazon, narrating the stories of the people who live along the river, exposing lives and adventures Brazilian people.

Regarding realities, Ayub recommends *The Challenges of a Brazil you do not Know* (13x'26), a series that shows the colors, festivals, regional challenges and unique stories of the most remote corners of the country, *The Team* (26x'45), *Police Operation* (28x'26 first season/13x'45 season 2-5) and *Homicide Division* (13x'26). Finally there are the series *Way Beyond Fear* (4x'30) and *Kick Off* (26x'15).



Elisa Ayub, director of  
International Content

## MANNAM MEDIA: ROMANCE AND DRAMA

**Mannam Media** (South Korea) exhibits at MIPTV a slate of drama series headed for the historical drama romance *Empress Ki* (50x'75), about love and political ambitions between the two countries.

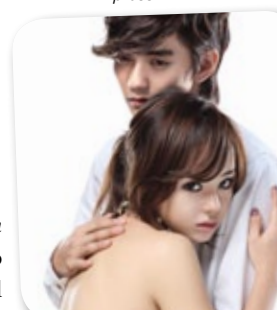
*Flame of Desires* (50x'75) tells the story of success and devastation of a chaebol family where an artist and a popular actress get involved in a scandal. In *Generation of Youth* (24x'75) a boy loses his father at the age of 15 when a Japanese soldier shoots him during the Japanese occupation of Shanghai in the 1930s. But instead of finding justice, he is accused of his own father's death.

Starring **Yoon Kye-sang**, *The Full Sun* (16x'75) follows a hardworking student who wants an honest life for himself. That is, until he accidentally gets entangled in one of his father's heists the night of a glamorous jewel exhibition opening.

Lastly, Mannam Media highlights the drama *Very Good Times* (50x'75), where a smart young boy from a poor family background became a successful prosecutor and comes back to his hometown for the first time in 14 years.



Empress Ki



Flame of Desires



Natália



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## ARMOZA FORMATS, NEW DAILY



Avi Armoza, CEO at Armoza Formats

**Armoza Formats** (Israel) continues surprising the market with new deals in Asia and Latin America, the regions the distributor is putting special emphasis on. **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.'

At MIPTV the company brings a selection

of game shows and formats, and highlights *Celebrity Battle* a '90 or '120 format for prime time where 8 celebrity singer-producer duos compete to find the country's Ultimate Music Duo. Each week they are challenged with a new genre that will test their musical range. In the daily-stripped format *Runway in my Closet* ('30-'60) each week 3 upcoming designers are challenged to turn shabby and worn items into chic outfits, competing against each other and putting their design skills to the test.

Other top titles of the company are *Born To Win* ('30), the new game show where little ones win big, and *Pull Over* ('30), the new on-location game show that proves being pulled over by a cop doesn't have to ruin audience's day.

'In China, crucial territory for the company,



Celebrity Battle

we had recently licensed a trio of formats to CCTV, in partnership with **Beijing Century Media**, including factual format *House Call* and game show *Extreme Wedding Album* while also re-commissioning a third season of the popular game show *Upgrade*.

Lastly is *The Final Cut-Down* ('30), the new daily-stripped format where each week 5 hairdressers from a different city will compete to give one lucky passer-by a completely new look in just 3 hours.

## SECUOYA LAUNCHES THE SHOWER



Vanessa Palacios, Content Manager

**Secuoya Content Distribution** (Spain) presents at MIPTV a new format slate, along with a larger catalogue for distribution and a clearly defined goal: to show that 2014 is the year that the internationalization of our business model sees the light.

Among some of the novelties is the musical talent show that will be filled with humor: *The Shower*, which is a complete turnaround of the more traditional programs of this genre, thanks to its unique staging in which the less fortunate contestants will end up under the shower.

Contestants participating have to sing a song while standing under a shower placed in the middle of the stage. The jury's verdict reside with the audience, who will use an *app* in order to decide whether the singer deserves to leave the shower and complete their performance



The Shower, new format at MIPTV

on stage as real artists, or whether they are doomed to being "shower singers". **Secuoya** is also offering successful shows from last season, such as *Vive Cantando*, a musical show that has become a benchmark in terms of production and a hit with viewers in Spain, and *Wicked Chef*, *Miss President*, *Carmen the Captain*, *A Journey to the Past* and *Ainus, paths to the memory*, which make up a catalogue of over 400 titles and approximately 3000 hours of ready-to-use footage.

In addition to working on the distribution of the group's audiovisual catalogue, **Secuoya** makes the most of its presence at MIPTV in order to strengthen its international position and continue building alliances for its international network of contents production.

## RTVE IN ULTRA HIGH DEFINITION



Rafael Bardem, Head of Programmes Sales

**Radiotelevision Española** (RTVE) is the largest audiovisual group in Spain with eight national and international channels and offers at MIPTV thousands of hours of programming to the international market, lead by **Rodolfo Dominguez**, commercial director, **Rafael Bardem**, deputy program sales director, and **Maria Jesus Perez**, deputy channel sales director.

The distributor highlights the international channels **TVE** and **Canal 24**

**Horas**, and also the new high end production: *El Prado, a passion for painting*, a documentary in Ultra High Definition (4K), that invites the audience to enjoy a magical visit to the halls of one of the most famous Spanish museums. It will definitely revolutionize the audiovisual market.

Also, RTVE presents the new format *Together* that combines solidarity and entertainment, and in which we will witness moving stories of effort and triumph, of generosity, of love and of struggle.

'Regarding series, *Isabel* is still one of the most sought on the international market, having sold the first two seasons in more than 25 countries. Historical content with excellent screenplays with the capture of Granada as one of



The second season of Isabel is still one of the most sought on the international market

the main plotlines in the second season, explains **Rafael Bardem**, Head of Programmes Sales, and concludes: 'The detective series *Mom detective*, sold to NBC, and *Inspector Lebel*, and the popular TV format *Knowing and Winning* are some of our highest stake this year.'



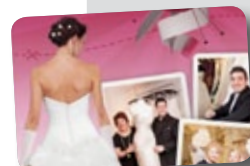
Prado, a passion for painting

## EYEWORKS DISTRIBUTION

BOOTH # H4.32

## FIRST TURKISH SERIES TO LATINAMERICA

**Global Agency**, one of the major Turkish distributor, sold the series *1001 Nights* to **Mega** in Chile, which premiered with over 11 rating points and a great reception from the audience. Originally called *Binbir Gece*, **Kanal D** broadcast the series between 2006 and 2009, and it has been on air in more than 45 countries globally.



Meet the Frockers

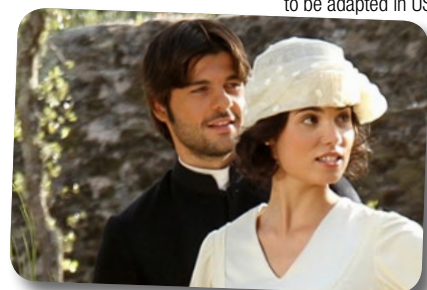
**Eyeworks Distribution** (Netherlands) highlights at MIPYB the new lifestyle format *Meet the Frockers* ('30) that follows the rollercoaster worlds of three different bridal stores, as well as the scripted drama *De Ridder* ('60), available as format & finished program. The company also highlights the travel adventure production *The Great Food Race* ('90) and the entertainment show *Who Wants to Marry My Mom?* ('90)

## THE SUCCESS OF THE SPANISH CONTENT

BOOTH # R7.J11



The Red Band Society, to be adapted in USA



Old bridge's secret, sold in several European territories

Under the organization of ICEX and the collaboration of FAPAE, **Audiovisual from Spain** arrives to MIPTV once again to introduce new developments in all genres and the birth of new Spanish firms. During the event, Spanish companies introduce a wide range of developments and announce major agreements in Latin America.

Spanish content is crossing a very good commercial period. Based in the series from **Filmax**, the Italian version of *The Red Band Society* is giving good response from the audience in RAI and in USA **Steven Spielberg Amblin TV** and **ABC Studios** are preparing an adaptation of the series.

*Old bridge's secret*, from **Boomerang TV** was sold in Italy, Croatia, Slovenia, France, Macedonia, Montenegro, Serbia and Ukraine. *El tiempo entre costuras* is in negotiation in USA, Colombia, Mexico and Chile, among others. **Mediaset**

**España** fictions arrive to the Latin market even before its premiere in Spain: *Dreamland*, *Hermanos* and *El Rey* have been acquired for **DirecTV Latin America** for its emission at channels **OnDirecTV** and **OnDirecTV HD**.

After sweeping in terms of audience at **Telecinco** with almost 4 million viewers and a 22.2% share *Niños Robados* will be offered through **M6 France**, **Mediaset** (Italy), and in Russia and other ex-Soviet states of Armenia, Azerbaijan, Belarus, Estonia, Georgia, Kazakhstan, Kyrgyzstan, Latvia, Lithuania, Moldova, Tajikistan, Turkmenistan, Ukraine and Uzbekistan through **Sony Pictures'** channel **AXN**.

Other top Spanish series in the international market are *Isabel*, sold in over 20 countries, *Los Misterios de Laura* (**Boomerang TV**) and *Vivo cantando* (**Grupo Secuoya**), emitted in China, Brazil, Colombia, Venezuela, Bolivia, Paraguay and Chile.

# AUDIOVISUAL FROM SPAIN



## MIPTV'14 STAND R7.J11


[www.audiovisualfromspain.com](http://www.audiovisualfromspain.com)



## DORI MEDIA, FOCUS ON ENTERTAINMENT



Nadav Palti, President & CEO, Dori Media Group

Heading the catalogue is the reality show *Power Couple* that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. *AHA! Experience* is an entertainment quiz show that wants to find out not what you know but what you see and *Taste of Love* combines two of the greatest

**Dori Media Distribution** (Switzerland) brings to MIPTV a varied catalogue of entertainment formats, a genre the company is specializing. Also, it highlights its drama, police and teen series.

human passions: the passion for good food and the passion for love. Other entertainment top titles are the game show *Mission is possible* and the talent show *Win the Crowd*.

Regarding series, the slate is headed by the drama *Shtisel* (12x'45), where a bachelor and his widow father share an apartment, a cynical humor and a quest for love and a little motherly warmth in the cold world of god.

In each episode of the comedy *So Where Were We?* (8x'30) a cast of main characters find themselves in a different location or venue where things don't go as planned. *Little Mom*



Taste of love

Lastly are the telenovela *Enigma* (150x'30 or 75x'60) and the second season of the teen series *Galis* (116x'30), where a mysterious donation sends three lucky foster home kids to join "Galis", an elite summer camp in a faraway forest. While at first they struggle to find their place amongst stuck-up kids and twisted love triangles, they soon discover it wasn't luck that brought them there, but a sophisticated scheme that leads them on a larger than life adventure.



Power Couple, new reality show

(13x'30) is a scripted comedy that reveals the harsh truth of life after having kids.

## MGM: FARGO



Fargo

**MGM Holdings Inc.** celebrates the 90th Anniversary of the founding of **Metro-Goldwyn-Mayer** in 1914, as it continues to focus on the production and distribution of film and television content globally. For MIPTV, the company is launching the stellar new series *Fargo* (10x'60), inspired by the award-winning film and featuring an all-new "true crime" story. It is produced by **MGM Television** and **FX productions** for **FX** in the U.S., and was recently acquired by **Channel 4** in the UK.

## GRB: LIZ LEVENSON



Liz Levenson

**Liz Levenson** was confirmed as the new director of International Sales & Acquisitions, by **GRB Entertainment** (USA) SVP International, Michael Lolato. 'GRB slate is diverse and intriguing, and appeals to viewers around the world', remarks the executive, who has a decade of experience in the business.

## RED TOUCH: 'A SPACE TO LEARN ABOUT THE MARKET'

**Red Touch Media** (USA) is a media company that connects content owners, advertisers, retailers, and consumers to premium digital content via the world's most innovative distribution platform.

**Jon Accarrino**, CMO at **Red Touch Media**, describes to PRENSARIO its business model and the actions taken in the last edition of **Natpe Miami**: 'Our model is simple: We partner with content creators to both supply premium content through our platform as well as help them manage and distribute their content'.

'Natpe was great event for us. It gathers all of



Jon Accarrino, CMO at Red Touch Media

the biggest brands in North America into one location and creates a great networking opportunity for everyone.' 'Instead of being inside the ballroom, we chose to take over the lobby area at last Natpe edition. It's a much more relaxed space and gave us the freedom to create an experience relevant to the **Red Touch Media** brand. Natpe attendees who visit us could sit down and recharge both themselves and their content devices at our *Recharge Lounge* while getting demos of our white-label technology platform.' 'Attendees also get an opportunity to watch content industry influencers get interviewed for our popular video interview series, *The Future*

*of Content*. On the series we ask professionals who manage, produce, market and distribute content, to share what their individual organizations are doing and what they have planned for the future', explains Accarrino.

'We've published over 200 videos with top executives from some of the industry's biggest brands including **TiVo**, **Turner**, **NBC**, **The New York Times** and **AOL**. The series is part of our brand journalism strategy and it has been an eye-opening experience. In just a year, we've heard some amazing insights from everyone from *Star Wars* creator **George Lucas**, to Natpe president, **Rod Perth**', concludes.



## Castalia Communications

Contenidos que impactan.

'Nuestro renovado portafolio de contenidos asegura un valor agregado a las grillas de programación de nuestros clientes, ya que con 22 años de experiencia en el mercado y el know how en venta de canales, nos damos paso a seleccionar los mejores contenidos internacionales para venta y representación en Estados Unidos y Latino América', Miguel Torres Bohl, Vicepresidente y líder en el área de distribución de contenidos comparte los títulos que están manejando en el mercado y la gran aceptación que han tenido, "La variedad de títulos que manejamos permite estar en diferentes pantallas con lo mejor de la cultura, animación, novelas, ciencia y tecnología. Sabemos que la demanda televisiva es cada vez más fuerte y por ello seleccionamos contenidos que cubran las necesidades de los televidentes".

Castalia Communication Corp. destaca en MipTV un variado catálogo de formatos, animés, documentales y series en los que incluye: "Go Green" y "Motorcycles" para llevarnos al mundo del automovilismo del futuro al mundo de las dos ruedas de **Motorvision**. Adentrándonos en ciencia y tecnología presentamos series como: "How Tech works", "Mighty Planes" y "Nerve Center", que nos atrapan con su contenido sobre: la ciencia detrás de los grandes inventos tecnológicos, el magnífico mundo de los aviones, y la compleja y estadístico funcionamiento de las grandes sistemas aeroportuarios, teatrales y grandes maquinarias; todo ello de la mano de **EPI Canadá** el brazo productor de **Discovery Canadá**.

Acercándonos al mundo del animé y cultura con "The legend of Nezha": basado en los valores de la amistad y perseverancia para los pequeños de la casa; además, orientarnos al cuidado del cuerpo y mente con la serie "Yoga", que con 34 capítulos muestran los mejores paisajes en China; y que decir de los adelantos en la construcción con "China's Mega Projects": el documental sobre 5 de los magno proyectos de ingeniería más importantes de la China, ambos con el sello de garantía de **CITVC**; hasta conquistarnos como en épocas antiguas por el estómago con las sensacionales series de cocina: "Sabor Perú", "Mar y Fuego" y "Dulce compañía" de calidad peruana de renombre internacional, del canal **FUSION**.

Finalizando con 5 series de **MUSEUM HD** del canal francés **PurescreensHD** como: "Within the Frame: (1x20)" el programa que revela los secretos de célebres obras maestras hechas por grandes pintores famosos; "An hour with: (4x60)" muestra la retrospectiva de las mejores obras de un pintor célebre de la época, iniciando desde los bocetos hasta llegar a las obras maestras finales; "Masters & Composers: (4x60)" Un mágico encuentro entre pintor y compositor de una misma época, nunca antes creada; "Exhibition: Impossible: (4x60)" crea una exposición temática de arte que no podría existir en el mundo físico y "Photo Booth: (4x60)" fotografías extraordinarios que invitan a descubrir sus imágenes instantáneas de momentos que enmarcan nuestras vidas y que lo transportarán a los museos más grandes e impresionantes del mundo, donde se encuentran las más grandiosas obras maestras, todas ellas en alta definición para no perder de vista ningún detalle, ¡es como estar ahí, pero visto desde la comodidad de tu hogar!



## ARTEAR: SERIES AND DOCS



Luciana Egurrola, Senior Sales Executive

**Artear International** (Argentina) highlights at MIPTV region a good variety of series with twist for late prime time, as well as telenovelas and documentaries.

Among the highlighted products is *The Brave Ones* (218x'60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town. In *Compulsive Times* (14x'60) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. And *Wolf* (55x'60) tells the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf.

Another top product from the distributor is *The Social Leader* (40x'60), which tells the story of a political staffer, a man that keeps his dreams alive in a very peculiar way: through the political and social work within a extremely poor neighborhood. It reached an average rating of 17.7 and a 44% of the market share during its emission in 2012, when

it won the Golden Martín Fierro, the main award of Argentine TV.

Other new series is the cooking program *Boulangerie* (39x'26), in which two French pastry chefs reveal different

techniques and recipes different delicacies baked in their traditional firewood oven. Lastly, the documentaries *Hotels and Spas of Latin America* (13x'26) and *Legacies* (13x'26).



The Brave Ones, classic telenovela

## BONDIS = ORIGINAL STORIES

Introduced to the market in Natpe 2014, *Angela* is the news telenovela from **Bondis Entertainment** (Argentina) starred by **Laura Esquivel** (*Patito Feo*). The company is working on it and building interest for a new Latin America/Europe coproduction.

With great experience in combining live action and CGI, *Angela* will be the new family-targeted success, with a strong musical component, which will derive in a high visual impact live show. **Bondis** authors continue to work on the script writing process of *DJ Fredy*, an 18-25 targeted series.

The company recently launched *Intrepidos*, a variety show on **America TV** (Argentina) that

combines licensed as well as original family-targeted content. The show contributes to position properties and creating new business opportunities. Licensed properties—*Canimals*, *Kambu*, *Suckers*, *Ruby Gloom*, *The Three Stooges*, etc.— and original content such as *Urban Magic*, live music projects, are coming together in a variety show hosted by young talents, who discuss the most important news in the show biz, sports, urban arts and fashion segments, as well as a section on media, apps and digital content.

For 2014-2015 calendar, **Bondis** continues to work on *Ser Mujer*, a multi-plaform brand starred by famous telenovela star **Carolina Papaleo**. It is a women-targeted property that

## FALL IN LOVE WITH CARACOL

Heading **Caracol TV International** (Colombia) slate at MIPTV are *The Dark Widow* (80x'60), a story about a woman with an angelic beauty but with very dark secrets, and *The sweetest love* (120x'60), the Colombian version of the **Telefe/LCA** format.

*Football Dreams* is 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. Other top title is *The Voice of Freedom*, the story of Helena Vargas, a woman eager to become emancipated during an extremely chauvinist time.

There are two co-productions: *The Lord of the Skies*—with **Telemundo**—, that follows Aurelio Casillas' journey in his efforts to become the leading drug dealer in Mexico in the '90s; and *The Mother in Law*—with **Sony**—, a joyful comedy where a woman will have to find a way to reshape her life after an unfortunate experience in USA.

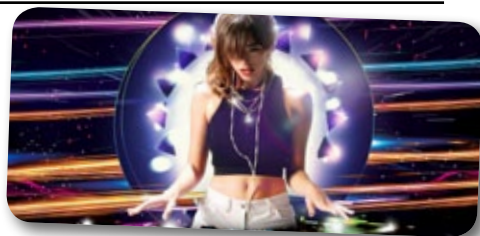
*Buenaventura, don't leave me* (2x'60) mixes the rhythm of Latin Music with the inspiration of mystical music from France. Through four stories, *The White Line* (80x'60) reveals the true realities of drug traffic. On entertainment, *The Dance Floor* is a talent competition where 16 dance groups led by 16 experienced Colombian singers will make the audience dance, and *The challenge*, a reality in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money.



Lisette Osorio, VP International



The Dark Widow



DJ Fredy, an 18-25 targeted series

is growing through social media, to become a TV and live show project that deals with all areas of interest of the relevant target.

Because of 2014 Soccer World Cup this year, **Bondis** is developing *El Agente*, a reality show on all the "behind the scenes" material and everything that goes on around when the national Argentinean soccer team goes out on the field. The project is being developed together with **Guillermo Toffoni**, FIFA promotor of the Argentinean soccer team friendly matches.

# Not Just Content



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Contact: Sebastian Choy  
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## SOMOS, FROM ALL ORIGINS THE SINS OF RECORD



Francisco Villanueva,  
VP & COO

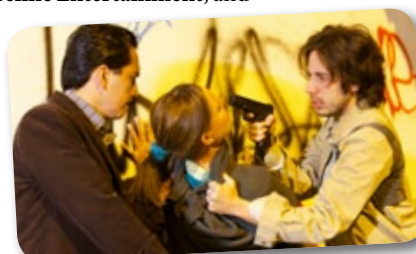
**Francisco Villanueva**, VP & COO, **Somos Distribution** (USA), explains: 'We have grown carefully and always trying to have the product mix that can support our expansion into new markets. The entry in a new territory must be accompanied by content that is appealing to the programmers in that particular region, or there is the risk of passing unnoticed, affecting the company's long term positioning.'

'We started in the Americas, where we already had the contacts and the content to have the impact we wanted at launch. Our experience in the industry served as a platform to sign relevant partnerships with attractive content providers and the push towards globalization.'

The distribution agreement with US based companies gave **Somos** the necessary content to enter global markets. '11-11 (**Nickelodeon**) gave us an attractive content backed up by a global brand in a genre with global appeal. Our decision to participate in the business of telenovela scripts and Turkish dramas also contributed to our global presence, as well as our affiliation to **Sparks Networks**, which gave us access to a format portfolio from all over the world', he says. **Somos** also signed agreements with companies such as **Shoreline Entertainment**, and more recently with **Ecuavisa** for the distribution of its series *Secretos*.

'TV drama is still the dominant presence in the market, especially the telenovelas, but genres like **Mixed Martial Arts** combats, Hollywood movies, which has diminished somehow and opened doors to independent cinema, and new formats have gained ground. We are looking to strengthen our catalog in many of the genres we already manage, as well as expanding our participation in the selling of formats', adds Villanueva.

'We are moving towards Asia, reactivating our relationship with key players such as **CCTV** (China). We look to the future with lots of optimism, given our continuous search for new products and new approaches to the marketplace', he concludes.



*Secretos*, the new series from  
Ecuavisa (Ecuador) for international distribution

**Record TV Network** (Brazil) promotes at MIPTV its new series *Sins*, the story of a family that arrives to Brazil in the early '70s to escape the police and the financial difficulties of a Europe at war.

The distributor has also become a leader in Bible series, among which stands out the latest *Joseph of Egypt* (38x'60) that tells the story of a young man who returns to reclaim the throne



*Joseph of Egypt*,  
continue the Bible series

that was stolen and save his people. It was filmed in Egypt and the Atacama Desert (Chile) at a cost of USD 36 million and got a huge reception at Natpe Miami in January.

Other highlights are the series *The Penny Lady* ('45), about an abandoned, uneducated woman who must work twice as hard to give their children a brighter future, and *Tricky Business* (163x'45). The most successful series in 2013 was undoubtedly *King David* (30x'60), released in **MundoFox** for the U.S. Hispanic with excellent results of audience: the slot in which it was transmitted (8pm) grew 300% in audience opening the door to new titles.

The catalogue includes the telenovelas *Jackpot!* (234x'45), the story of a group of friends who become millionaires in the New Year's Eve; in *Masks* (125x'45), a wife of a rich landowner from Mato Grosso do Sul is kidnapped along with her son while returning from a therapeutic cruise to cure her postpartum depression.

**Delmar Andrade**, International Sales Director, explains: 'In addition to the series and telenovelas of the highest quality that offer this MIPTV edition, we are starting a new phase in the international distribution of **Record** by selling the formats of these same productions. Hopefully it is having a great reception in the market.'



Delmar Andrade, director  
of International Sales



*Tricky Business*

### RESONANT TV: ER

**Resonant TV** (Argentina) producirá la versión latinoamericana de *ER*, la serie de **Warner Bros.**, que saldrá al aire este año a través de **Fox International Channels** para toda la región, **RCN** en Colombia y **TC Mi Canal** en Ecuador. La primera temporada constará de 60 episodios, que serán producidos enteramente en Colombia. Su versión original, producida para la cadena NBC en Estados Unidos, estuvo al aire entre 1994 y 2009 con 15 temporadas consecutivas: tuvo una audiencia promedio de 20 millones de personas por episodio, y fue vendida a decenas de países. Obtuvo 23 premios Emmy logrando ser el programa más nominado de la historia de la TV en Estados Unidos.

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### I-CABLE: UNBELIVABLE – JAPAN 13

**i-CABLE International Distribution Limited** (Hong Kong) is the sole distributor for **Hong Kong Cable TV** and for **Sundream Motion Pictures**. It has expanded globally, as it has a good understanding of distribution practices in mainland China, where it has established a distribution network. At MIPTV it highlights the series *Unbelievable – Japan 13* (13x'60) that visit Japan and introduce the supernatural and mystery stories spread for decades, and *First Criminal II* (13x'60) that analyze terrible criminal cases in Hong Kong in the past, crime mentality and police investigative skills.

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## ZEE: ENTERTAINMENT AND DRAMA SERIES



Zunita Uchil, Global Head-Syndication, Zee Entertainment Enterprises

**Zee Entertainment Enterprises** (India) brings to MIPTV a strong line up with six top titles to be considered by world buyers. **Zunita Uchil**, Global Head- Syndication, describes to PRENSARIO: 'Over the past few years, Indian content has made its presence felt and proven worthy of world audiences. At MIPTV, we expect higher demand for premium Indian entertainment content, be it dramas, romance, movies or formats'.

'Our main feature is our homegrown format for *Dance India Dance* ('90). Launched in 2009,

this series spans across four seasons, several variations and has even inspired the making of a **Bollywood** movie. We are also highlighting our compelling drama series, historical programs, food shows, Bollywood's biggest blockbusters and some of the industry's film based events'.

*Jodha Akbar* (200x'30) is the epic love story of the great Mughal Emperor and the Indian princess: it uncovers some unknown facts hidden

in the Mughal history. Shot in Cinemascope HD, *Buddha* (52x'60) traces the life of Siddhartha and his evolution to becoming the global icon Gautama Buddha. It will take your viewers back in time to his place of birth, his royal upbringing, his relationships from childhood till youth, and the pain and joy experienced through this journey.

*Zee Cine Awards* ('180) is the Indian film

industry's first truly global viewer's choice awards that features live performances by leading Bollywood stars and other amazing acts and is telecast around the globe. *I Accept* (370x'30) tells the story of two families related by blood and yet distanced by circumstances. Lastly, *Dreams of Adolescence* (500x'30) is the story of two cousins who became friends, but after some family conflicts, it starts to blossom a deeper relationship between the two.



Dance India Dance

## ATV: 'NO BORDER FOR TURKISH DRAMAS'

ATV was during 2013 the #1 broadcaster of drama series in Turkey with successes such as *Valley of Wolves*, *Fugitive* and *Tatar Ramazan*, which has reached its final, completing 26 episodes, with great success. After a successful Discop Istanbul, the company prepares for MIPTV in Cannes.

**Ziyad Varol**, Head of Sales at **ATV Distribution**, explains: 'Expansion to new markets such as Pakistan and Ukraine

was our focus this past year. We have partnered with new clients in the Balkan region, which we already had presence in. Middle East maintains its stable situation but we are expecting it to grow in 2014. Generally it was a successful year and we can see an increasing trend both in our market expansion strategy and sales'.

At MIPTV, the company highlights *The Noble of Today*, *Fugitive*, *Tatar Ramazan* and *Peace Street*. 'In the upcoming days, we will introduce new drama series to our audience. As we have a vast library size, our classic series such as *Sila* and *Unforgettable* are also available for acquisition'.

Sales were 'mostly focused' in Balkans, Middle East and Caucasian regions in 2013/2014, says Varol and he adds: 'We had a very good start in 2014 and the sales already reached 1/3<sup>rd</sup> of previous year's total amount'.

'Eastern Europe is one of the major markets of our business. We are already having strong presence in this region. For Turkish drama, apparently there is no border to be clarifying as it has a very strong presence in all countries. Surely, there is still room for us to be the first choice of our potential clients', he concludes.



Ziyad Varol, Head of Sales at ATV



Tatar Ramazan and The Noble of Today, two of the top series at MIPTV



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EN TODO ESTÁS VOS

## FIRST HAND FILMS: LATIN AMERICA



Esther van Messel, CEO

**First Hand Films** (Switzerland) introduces at MIPTV *Fonko* (6x'26, 3x'52, 1x'90), a brand new music documentary, and *Whoopi Goldberg Presents Moms Mabley* ('54 and '72). **Esther van Messel**, CEO: 'Latin America is a big and very interesting market, mostly one language and many territories. In Brazil, we would like to extend our reach beyond the handful of faithful clients such as **TV Cultura** and **Globosat**'.

She also recommends the documentary series from Norway *Death - A Feelgood Series About Life* (5x'52) and the political documentary *Sound of Torture* ('58). 'We regularly travel to Latin America to further understand the market, its needs, and also its products, which allows us to meet buyer expectations whilst establishing the demands of the local audience, viewing habits, as well as seeking out new opportunities', concludes.

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## ECHO BRIDGE: REALITY SERIES

**Echo Bridge Entertainment** (USA) launches at MIPTV two brand new lifestyle reality series in Spanish co-produced with public Spanish network **VME**: *Tu Bebe* (113x'30) and *Mi Mascota* (40x'30). The distributor is also promoting its English-language series *The Apartment* (18x'60 and 2x'90 season finales), from Singapore.





CCTV China: Zhang Jianxin, Luo Ming, VP, Sjen Jianing, and Li Qingqing

Jin Jue, controller, Shen Jijun, deputy controller, and Zhang Jingwei, deputy secretary of CCTV China, with Ma Runsheng, general manager of China International Television Corporation (CITVC)



China top networks: Summer Zheng, director of Formats, Strategy Development Centre, Zhejiang Satellite TV; Beryl Yan, Head of Programme Strategy, Hunan Satellite TV; and Xiaowei Yin (Vivian), Chief representative in the UK, Star China



China top new media players: Sara Yi-Lun Yen, director of BD, APAC at Viki, and Sunny Zhu, Chief Content Officer, Youku Tudou



Maggie Rhodes, Director of Global Acquisitions & Co-Productions, National Geographic Channels (UK); Junko Ogawa, Head of Global Content, NHK (Japan); Michele Schofield, SVP, Programming & Marketing, A+E Networks Asia, Singapore; and Chen Xiaoping, Documentary Director, CCTV Documentary Channel, China



Singapore: Lee Soo Hui, Head of Media Business Unit, StarHub, and Sherin Ranie, Content Licensing Manager, Entertainment, Samsung



Mediagroup, Singapore: Chang Long Jong, deputy CEO; Victoria Cheng; Joy Olby-Tan, VP programming; Esther Wan, VP Marketing; and Lim Suat Jien, EVP



BBC Worldwide Asia: Pruthvi Pandit, acquisition manager, Melanie Owen, senior acquisitions manager, Daphne Kang, manager, programming, and Ryan Shiotani, VP Programming



Indonesia: Lydia Razali, section head of marketing and services, Estheria Elisabeth Monika, international manager, and Zafira Shareef, head of international media licensing, from Trans TV, with Haryani Suwirman, manager of international acquisitions, SCTV, and Hendra Respati Saputra, research & development manager at NET Media



RCTI, leading Indonesian broadcaster: Firdi Kusuma, acquisitions manager, and Devi Noviana, Head Section of International Acquisition



ABS-CBN, Philippines: Pia Bacungan, sales manager, Evelyn "Leng" Raymundo, VP integrated program acquisitions and international distribution, and Rachel Simon, acquisitions



The Philippines: Macie Imperial, head of program acquisitions, Creative Programs (ABS-CBN); with GMA: Vicky Rivera Pacis, sales; Redwie Magno, VP drama productions; Cecille de Guzman, manager entertainment TV; Roxanne Barcelona, VP international

Kompas TV, Indonesia: Julie Wibowo, program acquisition manager, and Ayu Iyone Khania Utami, acquisition section head



Dinhi Thi Nguyen Anh, program acquisitions manager, and To Anh Nguyen, CEO's assistant, Today TV (Vietnam) with Jahallah Hasan, manager acquisition, TV3 (Malaysia) and Lway Soe Soe, strategy and planning promotion, MRTV-4 (Myanmar)



Khamdy Bounleutay, programming executive, Laos National Television; Marcel Gomez, senior program manager, AIB (Malaysia); Surasak Hunsachaleekon, senior program officer, NBT (Thailand); Khuay Attiya, programming, TVK (Cambodia); David Pandarakannu, assistant programming manager, Television, Vasantham (MediaCorp, Singapore); and Sariman Bin Abdullah, secretariat, local program, RTM (Malaysia)



Channel 7, Thailand: Suriyada Kachenchai, acquisitions and right management, Krissada Trishnananda, head of international program acquisitions, Nichamon Puavilai, acquisition executive, and Penduan Wattanachakun, international program acquisition



NTK, broadcaster of Kazakhstan: Talgat Dairbekov, advisor to GM, Said Igenbek, general director, and Gulnara Sazanbaeva, program director



Channel 7, Kazakhstan: Assel Nukisheva, program director, and Ainur Nussipbekova, chief content acquisitions & sales manager



Global Media Partner, distributor from Kazakhstan: Serik Saliyev, general producer, and Bezkat Kaldygaliev, acquisitions manager



RTB, Brunei: Hajah Amnah Haji Othman, channel manager RTB2 & RTB 3 HD, and Hajah Mastura Haji Abdullah, acquisition executive



True Vision, Thailand: Attaphon Na Bangsang, Chief Program and Content Officer, and Nisa Sittasrivong, manager of Program Acquisitions

Asian buyers: Dave Lee; Gae Yong, Fox Channels Korea; Shin Bong Kang, Disney Korea; Sun Moon, Fox Asia; and Josh Ha, from Disney Korea



CJ E&M, Korea: Kim, Han, Park Ho Sik, Chief producer drama team2, and Kim, acquisitions; with Korea HD Broadcasting Corp.: Becky Baek, acquisitions manager; Abel Shin and Christine Baek



Jongsun Na, senior acquisitions manager, Park Man-Young, drama director, both from KBS Korea; with Se-Ung Kim, president of Kim Media, Korea



Korea in America: Dong Peel Yoon, MBC; Iljoong Ki, KOCCA; Ines Kyunghye Kim, KBS; Xavier Aris-timurño, Telemundo; Eduardo Choi, KBS; Nahee Kim MBC; Lee Seung Hoon ABMedia



Duane Hatherly, general manager, lifestyle, Foxtel (Australia)



Australia: Hanna Barnes, head of programming and commissions at Foxtel, Alison Baker, senior acquisitions manager, Australian Broadcasting Corporation (ABC), Dan Edwards, sales executive of ITV UK, and Patricia Phillips, acquisitions at Foxtel



Paul Anderson, CFO, and Matt Mcarath, chief brand officer, both from Network Ten, Australia



Hong Kong, China: Sissi Law, developer manager, Youku TV; Nancy Wang, ITV Studios; Maggie Xiang, acquisitions, Youku TV



Hong Kong: Ko Ping Yeung, director, and Lanny Albina Huang, president, Promo Group TV (regional distributor) with the broadcaster TVB: Ivy Nale, senior program officer, Nancy Lai, program division



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



IRIB, Iran: Gh. Ali Ramezani, president, and M. Mehdi Yadegari, head of acquisitions

Afghanistan: Abdul Raouf Oria, deputy channel manager, and Hayat Yaghubi, senior director and head of international content and creative services, Hong Kong; and Rohit Tharani, programming manager, head of Fox and Star Movies, The Philippines



Fox International Channels: Francesco Denti, head of entertainment channels, MENA; Harry Teper, senior director and head of international content and creative services, Hong Kong; and Rohit Tharani, programming manager, head of Fox and Star Movies, The Philippines



Mo Abudu, Chairman & CEO, EbonyLife TV, Nigeria



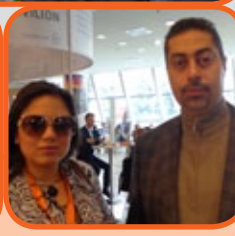
Rawland Okorie, MD/CEO, Equity Concepts (Nigeria)



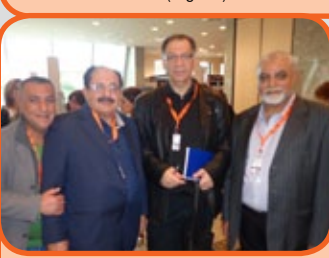
Brianne Bonney, sales director at Global Agency, with executives from pan regional pay TV platform OSN (UAE): Oze Condouroglu, acquisitions, Aya Medhat, digital executive, Nuha Mohieddin, acquisitions, and Ibaa Halal, acquisitions executive



More Middle East buyers: Mohamed Ali Dashti, executive director, Al Salm Media Group (Kuwait); Ahmad Assaad, general supervisor, Libya Awalan TV (Lebanon); Mohammad Al-Ghamdi, chairman, Saudi Arabia Producers & Distributors Association (Saudi Arabia); Albert Haddad, CEO, Arab Media (Jordan), and translator Mohamoud Darwish



Egypt: Sheren Magdy, general manager, Stars, and Eslam Mosaad, senior acquisition executive, Arab Radio and Television Network (ART)



Middle East: Abdullah Hammoud, Media Audio Visual, Syria; Mohammad Yaghi, CO/general manager, Middle East Media, Jordan; Ibrahim El Massri, City RT, and Awmi Al Lababidi, Founoon Film (UAE)

Africa and West Asia: Waleed Shalaan, content sales manager, Rotana International (Egypt); Lyes Belarbi, acquisitions manager at Algerin TV (Algeria); Nassima Boudi, commercial responsible, Euro-data Worldwide; and Tony Kassouf, Cable Arab Network, Lebanon



Middle East: Sarkis Semaan, COO of the producer Sync, Ruqaya Abdulla, acquisitions at the broadcaster Abu Dhabi Media, May Nassur, CCO of Sync, Shereen El Meligi, head of programming at Abu Dhabi Drama channel, and Dania Barghout, project manager of TV at Abu Dhabi Media





# WHAT'S ON IN AUSTRALIA AND NEW ZEALAND?



By MARIE-LAURE TRITZ

Despite some country-to-country specificities, Australia and New Zealand show a common enthusiasm for local and original TV content. Whilst in 2013 Australia registered a stable average daily viewing time of 3 hours and 21 minutes, unchanged since the previous year; New Zealand was on a downward trend, with a daily time spent in front of the small screen of 3 hours and 6 minutes (12 minutes less compared to the 2012's score).

Australia's and New Zealand's TV markets are led by both private and public broadcasters. However, each of these do not have the same power in both countries. Indeed, Australia's TV landscape is led by the private channels **Seven** and **Nine** (which respectively achieved a regional 15.1% and 14.2% market share in 2013), while the Kiwi TV market is dominated by the government-owned networks **TV One** and **TV2** (**TVNZ**) which posted a cumulative 40.3% share last year (-0.9 points vs. 2012).

Whereas New Zealand's public broadcasters are losing ground due to harsh competition from commercial channels, Australian public networks **ABC1** and **ABC2** registered positive results over the year 2013 with shares respectively 0.6 and 0.4 points up from 2012. In both countries, FTA broadcasters dominate Pay-TV channels and gather the largest share of television viewing. Moreover, they will now be at a turning point as the digital TV switch-off was completed at the end of 2013.

In terms of TV content, Australia and New Zealand historically import a large quantity of

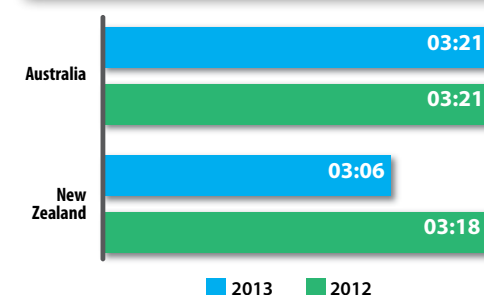
programming. In 2013, respectively 75% and 83% of new programs launched were finished formats, most of which British documentaries as well as US and UK series. Despite representing the majority of the broadcasters' scheduling, their results are not so impressive. In Australia, only one foreign program (the US hit series *Blacklist*) ranked among the top 10 best performing shows in 2013. The same trend occurs in New Zealand where the British docu-soap *Dynamo: Magician Impossible* appeared among the 10 best performing programs, yet falling behind original productions and a local adaptation.

Original formats continue to thrive in their country of origin. Among the 10 best performing shows in Australia last year, nine were produced locally and seven were original formats. Indeed, Australian viewers appreciate local creations such as the popular reality show *My Kitchen Rules*, the recent series *A Place To Call Home* and the well-known drama comedy *Packed To The Rafters*.

The current 2013-2014 season in Australia should be synonymous with the renewal of the national TV landscape, as the expenditure on the production of local TV dramas has reached the highest level on record. Broadcasters invest more and more in local high quality productions and aim to rely less on finished formats. Even if the country is far behind in this aspect, Kiwi channels should follow in the same footsteps.

In 2013, there were four locally-produced programs among the top 5 shows of 2013. New Zealand's audiences continued to prove its enthusiasm for factual and news formats. The long-running morning news show *Breakfast*, broadcast on **TV One**, attracted more than 1.1 million viewers for its best episode in 2013, and achieved an outstanding 83.3% market share among all individuals. Fiction-wise, the soap opera *Shortland*

## AVERAGE DAILY VIEWING TIME IN AUSTRALIA AND NEW ZEALAND (2012 vs. 2013)



*Street*, on air on TV2 since 1992, is still one of the country's highest-rated shows.

Both countries tend not to rely on adaptations, yet the few local adaptations are among the best performing programs (*The X Factor*, *Got Talent*). Local successes are also big news at an international level. In Australia, more and more series have become recognised abroad, such as the series *Wentworth* (sold as a ready-made format in New Zealand and many European countries, but also as a format for adaptation in Germany and The Netherlands), *Miss Fisher's Murder Mysteries* (licensed in Malaysia and Singapore), *The Slap* (sold in more than 20 countries) and *A Moody Christmas* (adapted in the United States and sold to many territories).

Entertainment formats have also made an entry on the international market. The international successes of Australian formats *The Block*, *Taken Out*, *Go Back To Where You Came From* and Kiwi talent shows *Popstars* and *The Hottest Home Baker* are unquestionable. Australian and New Zealand's formats should certainly continue to make headlines...

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To find out more about these reports and more, please contact Laure Bianchini: [lbianchini@eurodatatv.com](mailto:lbianchini@eurodatatv.com)

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## TOP 5 PROGRAMS OF 2013 IN NEW ZEALAND

Rank	Ch.	Time	Program	Type	Origin	Rat.	000'	Sha%
1	TV ONE	08:30	Breakfast Special	News	New Zealand	28.4	1168	83.3
2	TV ONE	17:59	One News	News	New Zealand	20.6	849	50.2
3	TV ONE	19:31	New Zealand's Got Talent	Reality Show	New Zealand	20.1	827	43.4
4	TV ONE	19:30	Dynamo: Magician Impossible	Reality Show	UK	19.2	792	42.4
5	TV2	19:00	Shortland Street	Soap Opera	New Zealand	18.1	746	39.1

## TOP 5 PROGRAMS OF 2013 IN AUSTRALIA

Rank	Channel	Time	Program	Genre	Origin	Rat%	000'	Shi%
1	PRIME/7QLD	20:38	My Kitchen Rules: Winner Announced	Reality Show	Australia	17.6	1145	38.6
2	WIN/NBN	20:34	The Block Sky High: Winner Announced	Reality Show	Australia	15.6	1015	35.6
3	PRIME/7QLD	21:51	The X Factor Grand Final: Winner Announced	Reality Show	Australia	15.3	1001	47.0
4	PRIME/7QLD	21:01	House Rules: Winner Announced	Reality Show	Australia	12.7	831	30.8
5	WIN/NBN	19:00	National News Special: Labor Leadership Ballot	News	Australia	10.7	700	24.8

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## MBC GROUP, MIDDLE EAST: GROWTH IN ALL SENSES



Fadi Ismail, Group Director of Drama  
Production, MBC Group/ O3 Productions

**mbc**  
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PRENSARIO is pleased to publish a new interview with one of the main referent of the TV market in Middle East, FADI ISMAIL, Group Director of Drama Production, MIDDLE EAST BROADCASTING CORPORATION (MBC). The company had a great 2013 with new channels, as well as groundbreaking original productions that will be released in 2014.

'We have moved from strong to stronger in 2013. It was another year of growth and achievement on all levels. A new channel was born: **MBC Bollywood**, and international talent formats such as *Arab Idol*, *Arabs Got Talent* and *The Voice* (currently on air) have been a phenomenal success. There will be more announcements about new entertainment formats, to be released this season', resumes **Ismail**.

MBC continues to offer its viewers the best of Arabic content and mix of drama

genres. 'In addition, we were one of the few stations which continued airing Turkish dubbed dramas while other channels boycotted that genre. We also introduced Korean dubbed series and the response was very encouraging. In general, 2013 was a positive year'.

Regarding original/ local productions, and following the mega success of the series *Omar* (coproduced with **Qatar TV**), there will be more this year. 'New Arab drama productions will be released, such as *Cactus Alliance* (already on air), a high end Dubai based thriller of 15 episodes. And *Saraya Abideen* (*The Palace*), a period drama taking place in 19<sup>th</sup> Century Egypt in the Palace of the ruler. It is sort of *Downton Abbey* meets *The Magnificent Century*, and will be the biggest Period Drama ever done in the region', says **Ismail**.

The company is also well known for having adapted Latin titles from Brazil, México (*Ruby*) and Argentina (*Montecristo*). In 2014 it will produce and broadcast *Matrimonio/ Second Chance*, an adapted telenovela of 120 episodes. 'Latin America is the home of the genre and, therefore, it is a logical place to look for scripted formats and even co-



On entertainment, the second season of *The Voice* has been a phenomenal success



*Cactus Alliance* is a high end Dubai-based thriller of 15 episodes

production opportunities on content that makes sense in MENA as well as in Latin American markets'.

**Ismail** continues: 'We have even picked up a short-33 episode prime time series and adapted it: we hope to have an Arab version of *The Chairwoman* (**Telefe/Endemol**) on screen by next year'.

### FUTURE

The executive concludes about the future plans: 'For the future, there will be more quality content and better production values with stronger storytelling. We are open to adapt international scripted formats but also looking forward and working towards the day when our productions can travel worldwide and be adapted elsewhere'.



On drama, there will be more original production in both, local and Latin titles with *Saraya Abideen* and the adaptation of *Matrimonio/Second Chance*



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# DISCOP ISTANBUL 2014: EMERGING ECONOMIES TAKE THE SCENE

**Discop Istanbul 2014** offered a complete renew design, with more participants and new companies/countries attending the show. The final numbers of the fourth edition were 1,048 participants (33% of growth vs. 2013) from 67 countries, and over 52% of growth in buyers, breaking a new record since its launch in 2011. The 2015 edition was confirmed for February 24-26 at the same place.

'Middle East presence grew 100% (with countries such as Libya and Iraq exhibiting for the first time) and Central Asia, 200%, and we receive new players from the Gulf region, Central and Eastern Europe. We clearly focused on those regions and the results we fantastic', summarizes **Patrick Jucaud-Zuchowicki**, managing director of **BasicLead**, and founder of Discop.

He also announced strategic alliances in Turkey, with **Globus Fairs and Congress** (organizer of **ITVF** in June), and South Africa, with **Nat Kekana**, who bought 50% of each markets, Discop Istanbul & Discop Africa, respectively, to 'rapidly expand both events and build closer connections between the fast-developing TV ecosystems', he remarks along with **Hakan Adiguzel**, president of the Istanbul-based trade show organizer.

'Turkey has become a major player in the global industry. As a marketplace for international content suppliers, as a production center with a plan to export USD 1 billion of TV content in the next decade. The city is now a strategic TV business hub for Central and Eastern Europe, Central and West Asia, North Africa, and the Middle East', explains **Adiguzel**.

Discop Africa 2014 will be held on November

4-6 in Johannesburg and will gather 3,000 executives. There will be 15 national pavilions, confirmed **Tim Mangwedi**, marketing director.

## TURKEY

According to **RATEM**, the Association of Radio and TV Broadcasters of Turkey, the country exported USD 212 million in 2013. **PRENSARIO** did a special research to know which were the top distributors. '**Kanal D** exported USD 35 million in 2013', a source highlights. 'And the other two main distributors are **ITV Inter Medya** and **Global Agency**', completes.

But, at the same, the domestic TV market is showing many faces. It is truth that year to year there are more productions from the main networks (**Star TV**, **Kanal D**, **ATV**, **Samanyolu**, etc.), but some local sources agreed that the market is passing through some difficulties. 'You can feel the complex political situation (with massive protests last year) in the streets and that is impacting, in some way, in the TV industry. Broadcaster are demanding less content', states an important distributor from the US.

Moreover, two important major channels have new owners since 2013: **ATV** bought by **Kaylon Group**, and **Show TV**, by **Ciner Group**. It was confirmed that production company **Acun Medya** has bought **TV8** and will re launch it in September as an entertainment network. Actually, the channel has just bought **Utopia** from **Talpa**.

On the other side, the market is changing its

drama production system. How? A key Turkish distributor describes: 'The new rating system has changed the industry (people meters are considering A-B 20+ as ABC 20+) and the drama series are not working well. The strategy is now moving to produce short weekly series (not more than 30 episodes), focused on traditional themes to decrease the risk'.

## NEW REGIONS, NEW PLAYERS

Walking the corridors of the International Convention Center, **PRENSARIO** spoke with buyers from Algeria, Egypt, Syria, Libya, Jordan, Saudi Arabia, UAE, Georgia, Pakistan, Afghanistan and Kazakhstan, from which an important majority are attending for the first time. This is an important goal from organizer **BasicLead** that has worked hard to bring them all in the same place.

Together with Iraq, a Libyan company exhibited in a convention for the first time, too: **AMG Agency**, which represents five Libyan companies related to production, artistic, distribution, etc. By contacting them is a good way to connect with market top players:



Hakan Adiguzel, president of Globus Fairs and Congress (Turkey) and Patrick Jucaud-Zuchowicki, managing director of Basic Lead, and founder of Discop announced that the Istanbul-based trade show organizer has acquired 50% of Discop Istanbul to expand the market in the future years



MBC: Lina Matta, channel manager, MBC4/MBC2/MBC Max, Mia Edde, acquisitions manager, Tareq Falah Al Ibrahim, Channel Manager, MBC Drama and coordinator manager at MBC1, Fadia Azzam, acquisitions manager, and Fadi Ismail, group director, Drama, MBC



Efe Beserler, senior content manager, and Esra Acar, consumer product manager, at telecommunication company Turkcell, with Sibel Ozorhon, business development director, Calinos Entertainment (Turkey)



There was strong presence of CEE buyers: Filip Zuneć, head of films and series, and Marco Doslic, head of schedule and research, RTL Croatia (borders) with Tatjana Pavlovic, director of international sales and acquisitions at Antenna Group (Greece)

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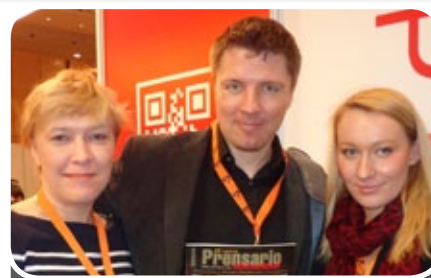


## DISCOP ISTANBUL 2014: EMERGING ECONOMIES TAKE THE SCENE

'There are 40 stations in our country, being the leading ones **Alnaba'a** (news), **Libya TV2** (entertainment) and **Libya 1** (generalist)', explains **Issra Nuri Abu Shaala**, marketing and PR manager.

There also was a stronger presence of CEE buyers, from former Yugoslavian countries such as Croatia and Serbia, but also from Russia and former CIS territories such as Ukraine, as well as Rumania, Moldavia and Slovakia, and the Baltic countries like Lithuania. 'Some Baltic and CIS territories are now programming Turkish series, becoming important clients of us', remarks a very important Turkish distributor.

Because of the recent political crisis, the CIS ad market is going to decelerate in 2014, according to sostav.ru. While in Ukraine



Viasat, UK: Katrina Ivanova, acquisitions manager, Free TV CEE, Girts Lici, acquisitions manager, formats licenses, and Ilze Korjusa, head of acquisitions FTV CEE & Africa

management changes have taken place and the country is on the brink of a financial crisis, and in Kazakhstan the Government authorities have devalued its national currency, in Belarus and Azerbaijan the situation is more stable.

Even it is true that mostly of the newcomers are FTA satellite and terrestrial network, pay TV channels and producers, there were also telecommunication companies such as **Turkcell**, as well as **Turkish Airlines**, and the Russian **QuizGroup**, one of the biggest **YouTube** multichannel networks in the world and leading partner of **YouTube** since 2010 in Russia and former CIS countries.

The majority of the debuting broadcasters have come from the MENA region, including **Saudi TV** (state-owned corporation managing nine TV stations), **Telvzat TV** (a private network from Tunisia) and **Al Ghadeer TV** (a leading news & current affairs Iraqi FTA satellite channel), to mention some examples.

'In 2003, after Saddam Hussein fall, the market opened and started to grow. We have 80 FTA Satellite channels available in Arabic and Kurdish. This big amount of networks needs contents, bought mainly from Turkey and other producers of the region. There are only 4 production companies, but still not generating great content', comments **Muthar Al Bakaa**, CEO of **Al Ghadeer TV**.

The panel *Focus in Iraq* (moderated by Fabrizio Ferrara, from Prensario International) offered the audience the key points about that market, but also about Tunisia, Saudi Arabia and Egypt, whose participants remarked that after the social revolutions in the last 10 years (from Saddam Hussein fall in 2003 to the Arab Spring in 2010 and the Tunisian revolution in 2012) affected positively the media market: from the state monopoly to a vibrant open market with more and more options.

'Egypt is the oldest content producer in the region (1950) and its productions cover the



Channel 31, Kazakhstan: Olga Bordeianu, programming director, Iuri Brodskiy, general producer, and Natalya Tsybmal, programming director

whole Arabic region. We have over 40 projects annually and 70 studios', says **Waleed Shalaan**, content manager at **Rotana International**. 'In our country there are more openness and players in the audiovisual industry: the social & political stability is good for growing on production, especially drama', adds **Cheker Besbes**, a free lance producer in Tunisia.

Discop Istanbul was also attended by many associations, such as the **Georgian Association of Regional Broadcasters**: 'We are buying all kind of contents for the smallest channels of the country', explained **Natia Kuprashvili**, executive director. And **Saudi Arabia Producers & Distributor Association**, which is promoting local producers and alliances, among others.

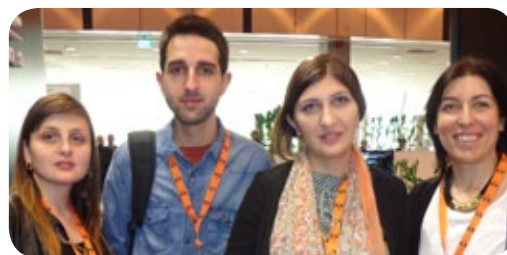
India was the *Country of Honour*. This year there are more Indian distributors at Discop Istanbul: some of them see 'many opportunities' to grow in these regions. For example, **Debkumar Dasgupta**, VP Syndication & Affiliate Sales, **Viacom 18**, remarks the success of its series in the former Yugoslavian territories, with titles such as **Balika** on **Pink TV**, Serbia.

### BEEMA

Discop Istanbul hosted the launch of **Branded Entertainment EUROPE MENA ASIA Association** (BEEMA), who organized several panels about one of the main topics of the audiovisual industry nowadays. 'At the very beginning the idea was to gather product placement agencies from Europe in order to unify the sector and manage this business in a better way, as well as generating an updated database and fixing strategies for the future. Then, we include MENA and Asia, as the headquarters will be located in Istanbul, from which we can cover both regions together with Europe', explained **Raquel Casino Ortiz**, from **3P** (Turkey), one of BEEMA members.



New players at Discop I: GroupM Pakistan is a good example of new players at Discop: Syed Yasir Aqueel, head of GroupM entertainment, Fadah Bashir, head of buying and trading, Syed Muustafa Hussain Abbas, senior manager trading



New players at Discop II: Georgian Association of Regional Broadcasters: Khatuna Mamardashvili, Aleksandre Khutiashvili, Natia Kuprashvili, executive director, and Tamar Karkulia



New players at Discop III: Telvza TV, TV station from Tunisia attending for the first time: Zouhir latif, president and director general, Amel Smaoui, director of programming, and Nefissa Najjar, owner of the channel

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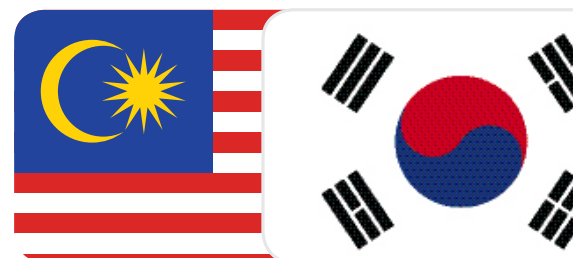
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## FINAS: MALAYSIA ATTRACTS THE WORLD



Leon Tan, CEO at Tripod Entertainment, and legendary Hollywood exec Greg Coote, former Chairman of Dune Entertainment launched Dragonslate

The Malaysian media entertainment industry has grown exponentially in the last few years, and with the support of our Malaysian Government and through **FINAS** will continue to see the growth of the creative content industry of Malaysia. To date, it has over 1,000 hours of export ready content

with 40 leading studios for local and foreign industry players to produce and co-produce in Malaysia.

2014 sees **FINAS** in conjunction with **The Malaysian Ministry of Communications and Multimedia (KKMM)** increasing their scope of activity and promotional efforts in all major international trade missions. *Ribbit*, the new animation from **KRU Studios** (producer of *Vikings*, released in over 10 countries), will be released this year at Marche Du Film (May).

The local industry has attracted legendary Hollywood exec **Greg Coote**, former Chairman of **Dune Entertainment**, to start a company for feature films for the region, in partnership with **Leon Tan**, CEO at **Tripod Entertainment**. Their company **Dragonslate** is expected to be releasing their latest project at *Marche Du Film*.

As a result of a strategic alliance between **Pinewood Studios Group** and the Government of Malaysia's investment holding arm **Khazanah Nasional Berhad**, **Pinewood Iskandar Malaysia Studios (PIMS)** is a world-class international film and TV studio facility (100,000 sq ft of film stages, 24,000 sq ft of TV studios), for the Asia Pacific region.

**FINAS's Film In Malaysia Incentive (FIMI)** 30% Cash rebate has already started to attract a number of foreign investments into the region, by allowing partnerships and training with local companies to be part of large-scale Hollywood productions. **Imagica** (Japan) has signed a joint venture with Malaysian **Candelon Ventures** to launch a digital post-production facility at PIMS. **The Weinstein Company** has also chosen Malaysia as their destination to shoot their next **Netflix** original series on the life of Marco Polo in Malaysia.

It was developed a creative content infrastructure to promote the country as the *Creative Content Production Hub*. The Malaysian delegation in Cannes is seeking for co-production partners as well as foreign companies seeking to JV with local producers to set up companies in Malaysia.



## KOCCA: SUPPORTING KOREAN INDUSTRY

About 30 companies are attending MIPTV under the umbrella of the **Korean Creative Content Agency (KOCCA)**. **Im Kyoung Sung**, team manager, explains to **PRENSARIO**: 'MIPTV is our primary goal to comprehensively introduce/promote Korea's creative products to broader audience, by supporting all-sized companies to enhance the whole industry and balance the growth. **KOCCA**

promotes the creation of original contents, strengthen capacity of production companies, and improve international competitiveness of overall broadcasting contents'.

Korean offering is composed by drama series, animation, game, music and fashion, but also there is a special focus on formats. 'We aim to help local firms to network with format-related experts in the global format industry. There are more and more competitive programs that are able to expand into foreign markets. The amount of export (Broadcasting Industry) in 2013 was USD 242 million, with a growth of 3.3% in comparison with 2012 (USD 234 million)'.

'We also participate at Filmart, STVF, TTF, Mipcom, TIFFCOM, ATF, Natpe Miami, etc. to create opportunities for competent domestic contents to expand in foreign markets; provide business networking opportunities and promote exchange of culture'. **KOCCA** provides overseas market trend and information about, distribution, and market composition, and arrange global networking opportunities'.

'We are also focused on the technology transfer & commercialization support, as well as expanding the international and domestic use of CT R&D products in industries and promote technology transfers. We also host the **BCWW 2014** in September 3-5 in Korea to support domestic broadcasting infrastructures to improve the international competitiveness of broadcasting contents', comments **Sung**.

**Korean Broadcasting Content Export Council** was established in 1999 to promote content exportation: 33 companies are participating as members in 2014. With the support from the Ministry of Culture, Sports, and Tourism, **KOCCA** participates in the council as an executive. 'We try to adapt to the international demand by researching needs of foreign customers. When we evaluate companies to provide support, a priority is given to the companies that satisfy needs of foreign customers/buyers and reflect changing trends'.

'The export of Korean contents is highly concentrated in South Asian regions (Japan and China). We consider getting into emerging markets as one of the most important objectives for the future. We plan to participate in Natpe Europe (Czech Republic, Prague) and researches on new markets in Middle East and Latin America', completes **Sung**.



Im Kyoung Sung, team manager



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## SAUDI TV, SAUDI ARABIA: STRONG EVOLUTION IN THE LOCAL TV MARKET



Hassan Al-Hamdan, general manager, production and programming, Saudi TV



**Hassan Al-Hamdan**, general manager, production and programming at **Saudi TV**, the state-owned media corporation of Saudi Arabia that operates nine TV free-to-air satellite channels, describe the company's assets. 'Founded in 1965, at the very beginning there were only two TV stations broadcasting a local TV and a radio channels in the capital city Riyadh and in Jeddah. Now, we have nine TV channels, a major growth', he stands.

The channels are **Saudia-Channel 1** (Arabic), **KS2-Channel 2** (English), and the thematic channels **Thagafeiah** (cultural), **Egtisadia**

(economy), **Ekhbaria** (news), **Rejadhegah** that includes 6 sports channels and **Ajial** (children).

There are other two networks dedicated to broadcast the religious ceremonies at the holy Mosque in Mecca and Medina.

**Saudi TV** was managed by the Ministry of Culture and Information and since 2014 *Golden Jubilee*, is transforming into **Saudi Broadcasting Corporation (SBC)**.

'Operating a media company in Saudi Arabia is a major responsibility for us, as it is a very important media reaching all the society and religious statements. We also have a Pan-

Regional approach', remarks **Al-Hamdan**.

Even it's a major corporation, **Saudi TV** competes with private companies such as **MBC** and **Rotana**. 'Rating is not a matter we are worried about. But these companies do compete with us, as they recognize our strength in reaching our people. Only in the Holy Mosque in Mecca we have more than 40 new cameras after the expansion of the Mosque. We have seven big stations all across the country and 15 TV centers', he describes.

At the markets, the executive is looking for sports, children, English movies and TV series, and family content in general. 'We work with



*Masterchef*, the Arabian version on KSA 1 was a big success

several providers of different origins. Saudi Arabia is not anymore a closed market, the society is more opened and modern, so we don't have any specific limit regarding TV contents', he comments.

'We have produced big brand shows such as *The Cube* (**all3media**) and *Masterchef* (**Shine**), and broadcast several own produced series. We work with major production companies from Saudi Arabia. 60% of our content is original production, and the rest acquired in our flagship station', completes **Al-Hamdan**.

### TRT, TURKEY: NEW FACTUAL CHANNEL



Turkish *pubcaster* **TRT** is launching a global channel that will air news and documentaries and is looking to coproduce original programming for it. **TRT World** will broadcast in English and air factual programming across a range of topics, as well as current affairs and news. It has been scheduled to start broadcasting in August or September.

The channel has already started commissioning shows. TRT's deputy head of TV, **Mehmet Demirhan**, confirmed at Discop Istanbul he was looking for coproduction partners on new factual series. 'Turkey is a very dynamic country, as is the media here. Corresponding to changes in the outlook of our country, we believe we need to now express ourselves globally'.

### ZUKU KENYA: STATE HOUSE



**Zuku**, the **Wananchi Group's Triple Play**

and PayTV business, announced the commission of an original, locally produced political drama series, *State House* (12x'30), co-produced by **Wananchi Programming** and a Kenyan production company, **Awali Entertainment** for **Zuku Entertainment**.

**Hannelie Bekker**, MD, **Wananchi Programming**, says: 'It is an excellent example of high quality locally produced Kenyan drama. *State House* is the first ever series to dramatize the inner workings of a living and breathing East African political institution'.

### TV1 TANZANIA

**Modern Times Group**

announced last January the launch of its first ever advertising funded free-TV channel in Tanzania under the **TV1** brand, available through the digital terrestrial network, and already reaching up to 30% of the 48 million people in the country.

Being the second African FTA channel of the group (joining **Viasat1** in Ghana, launched in 2008), **TV1** is a general entertainment channel focused on a broad, slightly female skewed (15-49 year olds), with a mix of locally produced news and entertainment content, as well as international movies and TV series.

Four of MTG's **Viasat** thematic pay-TV channel brands are also available in Nigeria, Uganda, Kenya, Rwanda, Tanzania and Mozambique. **Joseph Hundah**, EVP of the Group's African operations is in charge of MTG business expansion in this continent.



Jørgen Madsen Lindemann, president & CEO, MTG

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# INSIDE THE ELECTRONIC MEDIA MARKET IN PAKISTAN II

PRENSARIO publishes below the second part of the special report about the electronic media market in Pakistan, a key market in Central Asia of 190 million people. In 2002 ended the state-owned broadcaster PAKISTAN TELEVISION CORPORATION (PTV) monopoly and nowadays there are in country more than 80 TV channels, out of which 15 are major news channel and the remaining caters for entertainment, music and religion

## NEWS PROVIDERS

A report by International Media Support, an international non-profit organization that supports local media in more than 50 countries, describes Pakistan's media landscape as reflecting a:

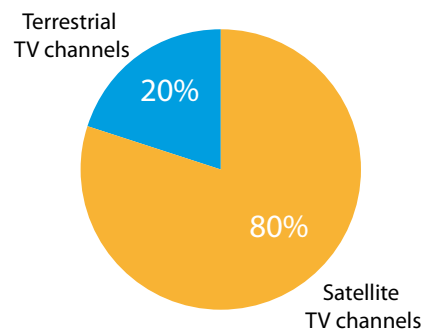
Multi-linguistic, multi-ethnic and class-divided society Urdu media, particularly the newspapers, are widely read by the masses mostly in rural areas

The English media is urban and elite-centric, is more liberal and professional compared to the Urdu media

English print, TV and radio channels have far smaller audiences than their Urdu counterparts, but have greater leverage among opinion makers, politicians, the business community, and the upper strata of society.

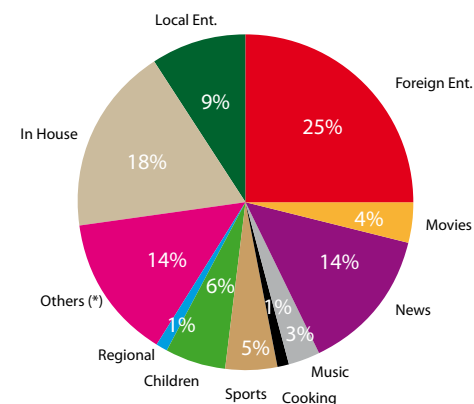
In the past decade, TV has emerged as the primary source of news, where a saturated market of more than 20 privately owned news channels has revolutionized the media landscape. For the most part, these are 24-hour news channels offering breaking news and headlines on the hour, as well as current

## PAKISTAN: TV ADVERTISING PIE, PER TYPE OF ACCESS (2013)



Total TV Ad Spending is USD 236 million

## PAKISTAN: VIEWERSHIP TRENDS (JAN.-DEC. 2013)



(\*) includes fashion, educational and religious categories

affairs programming, documentaries, special reports, and political talk shows. However, growing competition from entertainment channels has led news channels to include morning shows that focus on society, culture, food rather than news content, and comedic political satire shows.

Local news channels have also introduced crime reports that include dramatic re-enactments of registered crimes such as murder and domestic violence, filmed in the manner of drama serials. Moreover, in the Muslim holy month of Ramadan, many news channels broadcast religious programming.

PTV's terrestrial news broadcasts still dominate viewership, with PTV Home, ranking among the top five in a list of all television channels in Pakistan (terrestrial and cable/satellite). Cable and satellite ratings indicate that the most watched cable channel in Pakistan are the privately owned channels, which rank high in terms of ratings and reach. In the year 2013 five channels cumulatively held the highest market share of the news category with 69% of viewership, as calculated by electronically measuring results from 675 urban households for the consumed proportion of a given channel, measured against total TV consumption.

Over the last decade, the state's monopoly over broadcasting has significantly diminished due to the rapid increase in the number of private television channels, FM radio stations, and expanded Internet access. Since 2002, 89 private television channels have launched and 26 foreign channels have been granted

BY MOHAMMAD HANIF RAVDA (\*)



landing rights (i.e. permission from PEMRA to distribute a foreign satellite channel in Pakistan), among them global news channels such as BBC, CNN, Sky News, and Al Jazeera.

The diversification of the media market has challenged the historic dominance of the state-owned PTV. A 2008 BBC survey found that PTV News was no longer the most watched news channel in the country, and that television viewers in higher socio-economic classes were increasingly tuning in to private news channels rather than PTV.

Additionally cable service operators broadcast numerous foreign, particularly Indian, channels as well as CD channels (in-house channels that show foreign films and music). The popularity of private television channels can be gauged by the fact that satellite channels received 80% (PKR 15.624 billion, approximately US\$ 195 million) of television ad spend in 2013, while the terrestrial channels received 20% (PKR 4.026 billion, US\$41 million).

The easy availability of foreign channels has led to a surge in the popularity of Indian entertainment channels: Meanwhile, the growth of independent Pakistani news channels has diverted audiences from traditional news sources such as PTV and the BBC Urdu Service.

Overall, in 2013, in-house channels (owned and managed by cable operators broadcasting entertainment content) captured 20% of market share, followed by foreign entertainment (19%), news (17%) and regional-language channels (4%).

The significant decline of viewership for PTV News means that the most popular news bulletins are on commercial, satellite and cable television channels. The most popular news programs on TV include the primetime news bulletins, broadcast on most private news channels at 9pm and pre-primetime bulletins and shows, broadcast from 6pm until primetime.

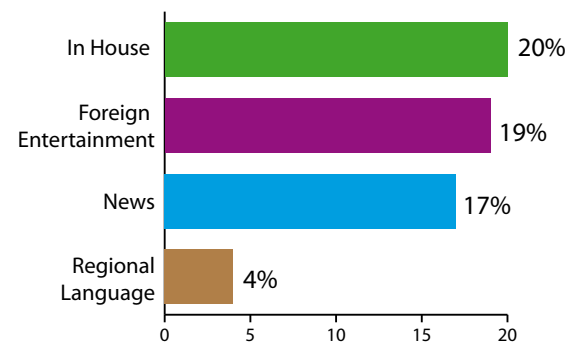
## POST DEREGULATION SCENARIO

The liberalization and growth of independent news media in Pakistan are an unprecedented development and have greatly affected news production and consumption, far more so at this stage than digitization in the form of growing Internet access.

The greater availability of news media via



## PAKISTAN: MARKET SHARE, PER TYPE OF CABLE CHANNELS (2013)



satellite and cable television and the internet has enabled more information to reach wider segments of the population, has led to greater government accountability, and has fostered a culture of news media consumption, with the ratings of privately owned shows rivaling those of state controlled and foreign entertainment offerings.

The introduction of regional-language TV channels has also enhanced feelings of representation and inclusion among Pakistan's diverse ethnic groups. As media scholar **Marcus Michelson** concludes: 'The media have certainly contributed to a re-initiation of Pakistan's democratic transition.'

In the TV sector, which has experienced the biggest growth of news providers, the diversity of news content is significantly hampered by strong competition and the industry's commercial model, which has channels vying for advertising revenue on the basis of target rating points (TRPs or ratings; see section 6.2 for more information on channels' business models). The ratings race leads to an echo effect as a result of which certain news items are overemphasized while other issues particularly public-interest stories pertaining to governance, education, health care, public works, etc. remain underreported. In sum, despite the explosion in the number of independent news providers, news coverage itself has not become sufficiently diverse or inclusive.

## PROSPECTS

The liberalization of the broadcast media landscape led to greater media independence, diversity, and pluralism between 2002 and 2007. The media have been hailed in the past decade for facilitating the country's democratic transition, highlighting the plight of minorities, victims of natural disasters, and refugees,

and exposing governmental corruption. However, increased competition and rampant cross-media ownership since 2007 have undermined gains in media freedom and diversity.

The financial model of the privately owned media, whereby revenues are generated almost exclusively from government or private-sector advertising based on ratings, has discouraged, innovation, and public service programming. In order to secure advertising revenue, media owners are increasingly willing to provide positive coverage of or defend the vested interests of political and business elites, thus undermining their outlets' independence.

In the race for high ratings, TV channels often mimic each other's programming or sensationalize news coverage, leading to less diversity and poorer quality of the news media content. Media groups' inability to generate advertising revenue outside major urban centers and ratings-focused programming also discourage reports that are only relevant at a local level to certain communities, meaning that marginalized groups have yet to find a voice in the mainstream media.

Pakistan has not initiated a digital switchover, and there are few civil society demands for media digitization owing to a lack of information and understanding about the benefits of digitization. Media digitization would, however, enable greater plurality in the media landscape as well as improve media access for people across the country

The majority of Pakistani TV news channels are operating at a loss. In the next five years, these channels will either be bought out by larger, more successful media groups, thus further concentrating media ownership, or will switch to entertainment and infotainment programming for higher ratings, a trend that will reduce the amount of independent news coverage generated in the country. That said there will be a growth of news and entertainment channels in regional languages.

As Pakistan is going through a period of political devolution from the federal to the provincial level, these channels are likely to be backed by provincial politicians seeking greater influence. However, the advertising revenue-based financial model of regional

## PAKISTAN, THE ELECTRONIC MEDIA INDUSTRY IN NUMBERS

PAKISTAN'S MIDDLE CLASS HAS DOUBLED TO 70 MILLION PEOPLE IN THE PAST DECADE

CONSUMER SPENDING INCREASED AT AN AVERAGE RATE OF 26% BETWEEN 2010 AND 2012

THERE ARE 80 TV CHANNELS, OUT OF WHICH 15 ARE MAJOR NEWS NETWORKS, AND THE REST ABOUT ENTERTAINMENT, MUSIC AND RELIGION

ACCORDING TO PEMRA, THERE ARE ONLY 12 MILLION TELEVISION SETS IN THE COUNTRY —APPROXIMATELY ONE EVERY 14 PEOPLE—, WHILE PRIVATE SURVEYS PUT THE NUMBER AT ABOUT 18 MILLION.

86 MILLION VIEWERS: OVER A HALF OF THEM ARE ONLY ABLE TO ACCESS STATE-RUN, ANALOG TERRESTRIAL BROADCASTS WHILE 38 MILLION HAVE ACCESS TO DIGITAL SATELLITE CHANNELS, PRIMARILY DISTRIBUTED VIA ANALOG CABLES

29 MILLION INTERNET USERS IN THE COUNTRY (16% OF THE TOTAL POPULATION)

MOBILE TELEDENSITY IS AT 69.8% OF THE TOTAL POPULATION

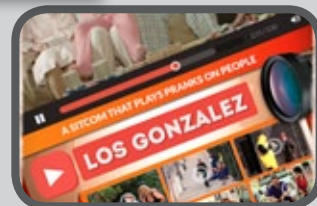
IN OCTOBER 2012, THE TOTAL NUMBER OF REGISTERED BROADBAND USERS STOOD AT 2.25 MILLION (PTA). IT IS FORECASTED 12 MILLIONS IN 2015 AND 19.5 MILLIONS IN 2020

channels will lead to the same shortcomings that have been documented in the national media: sensationalized news coverage, poor fact-checking, biased reporting, and copycat content.

The licensing of 3G networks will leave to exponential in mobile Internet usage, causing the popularity of social networks, news websites, blogs and online job portals to soar. As they enter the second decade of liberalization, they will seek greater independence. Media penetration through television and internet access in semi urban areas will continue to grow as cable operators expand their network and continue to digitize head ends. Access issue will also persist, as the digitization of terrestrial broadcasts seems unlikely in the next five years.

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✓ THE COMPANY IS BETTING ON SCRIPTED FORMATS, SUCH AS *LOS GONZALEZ* ('20), A MIX OF REALITY AND FICTION THAT SHOWS A FAMILY HEAD THAT HAS BEEN FIRED AND STARTED CREATING A HIDDEN CAMERA PRANKS WEBSITE IN WHICH HE INVOLVES THE ENTIRE FAMILY. DISTRIBUTOR: TELEvisa INTERNACIONAL, MEXICO



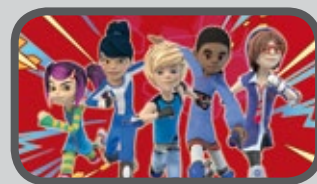
✓ *20 MINUTES* IS A SUPER PRODUCTION THAT MIXTURE DRAMA AND CRIME: A MAN TAKES FOUR YEARS TO MARRY; NINE TO GET THE JOB HE WANTED, 10 YEARS TO BUILD... AND ONLY 20 MINUTES TO LOSE EVERYTHING. DISTRIBUTOR: ITV INTER MEDYA, TURKEY



✓ *SENIOR YEAR* (70x'60) IS A THRILLER TELENVELA PRODUCED BY MTV NETWORKS LATIN AMERICA THAT NARRATES THE LOVE STORY BETWEEN A YOUNG GIRL AND TWO BOYS THAT WILL FIGHT FOR HER LOVE. DISTRIBUTOR: AZTECA/COMAREX, MEXICO



✓ THE DISTRIBUTOR KEEPS FOCUSING ON "MADE-FOR-TV" MOVIES, BRINGING THE JUST COMPLETED AND VERY CHARMING FILM *FAR FROM HOME* ('88) STARRING BARRY WATSON, A BIG TITLE IN ITS SLATE FOR MIP TV. DISTRIBUTOR: STARZ WORLDWIDE DISTRIBUTION (USA)



✓ *EXTREME FOOTBALL* (39x'26) IS AN URBAN SPIN OFF OF TRADITIONAL FIVE-A-SIDE WHERE IN EACH SELF-CONTAINED EPISODE, KIDS WHO HAVE GROWN UP ONLINE LEARN TO LIVE AND WORK TOGETHER THROUGH AMAZING STREET FOOTBALL. DISTRIBUTOR: ZODIAC RIGHTS (UK)



✓ *CAMP LAKEBOTTOM* (52x11), ON AIR AT DISNEY CHANNEL LATIN AMERICA, IS AN ANIMATED COMEDY ABOUT A 12-YEARS OLD BOY THAT GETS LOST IN THE ROAD AND ARRIVES TO AN UNKNOWN CAMP. DISTRIBUTOR: 9 STORY ENTERTAINMENT (CANADA)



✓ *ROSARIO* (120x'45) IS A TOP PROPOSAL FROM CISNEROS MEDIA DISTRIBUTION: A YOUNG AND BRILLIANT LAW STUDENT AND A PROMINENT VETERAN ATTORNEY FALL DEEPLY IN LOVE AND START PLANNING A FUTURE TOGETHER. DISTRIBUTOR: CISNEROS MEDIA DISTRIBUTION, USA



✓ THE DANCE FLOOR IS REVOLUTIONARY DANCE TALENT COMPETITION FORMAT ORIGINALLY DEVELOPED BY CARACOL TV, WHERE 16 EXPERIENCED COLOMBIAN SINGERS LED 16 DANCE GROUPS. IS A MEGA PRODUCTION WITH MORE THAN 200 PEOPLE WORKING ON THE STAGE. DISTRIBUTOR: CARACOL TV, COLOMBIA



✓ *HIDDEN LIES* IS A HIGH-END DRAMA SERIES THAT TELLS THE STORY OF A MAN WHO FALLS IN LOVE WITH A WOMAN THAT WILL CHANGE HIS LIFE COMPLETELY. DISTRIBUTOR: CALINOS ENTERTAINMENT (TURKEY)



✓ *WAKE UP* IS A 26-EPISODES TEEN SERIES PRODUCED BY ONCELOOPS (ARGENTINA), FINANCED BY COCA COLA AND THAT WILL BE PREMIERED ON E! ENTERTAINMENT TELEVISION IN LATIN AMERICA IN NOVEMBER. DISTRIBUTOR: SMILEHOOD MEDIA, ARGENTINA



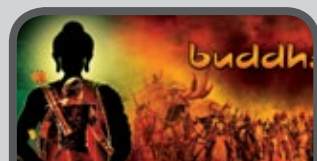
✓ *REMEMBER WHEN* IT IS A LEGEND OF THE SPANISH TV ABOUT A TYPICAL FAMILY WHO GO THROUGH THE MAIN POLITICAL, ECONOMIC AND CULTURAL EVENTS OF THE COUNTRY. DISTRIBUTOR: RTVE, SPAIN



✓ SOME OF THE NEW SHOWS THE COMPANY IS BRINGING TO MIP TV INCLUDE *VANILLA ICE GOES AMISH*, FEATURING POP ICON VANILLA ICE IN HIS SECOND SERIES FOR DIY NETWORK. DISTRIBUTOR: SCRIPPS NETWORKS INTERNATIONAL (USA)



✓ *FATMAGUL* (80x'90) IS ONE OF THE MOST SUCCESSFUL SERIES FROM KANAL D: IT IS ABOUT A WOMAN THAT IS COUNTING DAYS TO MARRY HER FIANCEE, BUT ONE NIGHT SHE GETS RAPED BY PEOPLE SHE HAS NEVER MET IN HER LIFE BEFORE. DISTRIBUTOR: KANAL D, TURKEY



✓ SHOT IN CINEMASCOPE HD, *BUDDHA* (52x'60) TRACES THE LIFE OF SIDDHARTHA AND HIS EVOLUTION TO BECOMING THE GLOBAL ICON GAUTAMA BUDDHA: IT WILL TAKE THE VIEWERS BACK IN TIME TO HIS PLACE OF BIRTH, HIS ROYAL UPBRINGING AND RELATIONSHIPS. DISTRIBUTOR: ZEE ENTERTAINMENT ENTERPRISES (INDIA)



✓ THE ACTION SERIES *MATADOR* (13x'60) TELLS THE STORY OF A DEA AGENT WHO MUST GO UNDERCOVER ON A HIGHLY CLASSIFIED MISSION TO INVESTIGATE A MYSTERIOUS AND FLAMBOYANT COMMUNICATIONS MOGUL AND OWNER OF ONE OF THE GREATEST SOCCER TEAMS IN THE WORLD. DISTRIBUTOR: ENTERTAINMENT ONE (CANADA)



✓ WITH LOCAL VERSIONS IN MEXICO (TELEvisa) AND COLOMBIA (CARACOL TV), THE TRADITIONAL TELENVELA *SWEET LOVE* (150x'60) MOST RECENT ADAPTATION IN CHILE (*EL AMOR LO MANEJO YO*, TVN) HAD AN AVERAGE RATING OF 28.1% AND 43.1% OF SHARE. DISTRIBUTOR: TELEFE INTERNATIONAL (ARGENTINA)



✓ ATV'S ONE OF THE MOST POPULAR SERIES IN 2013 WAS *FUGITIVE*, WHICH BECAME THE STAR ON TUESDAYS BY ACHIEVING 7.8% RATING AND 17.5% SHARE IN TIME SLOT. DISTRIBUTOR: ATV, TURKEY



✓ THE DISTRIBUTOR SPECIALIZES IN ALL KIND OF ISRAELI TV PROGRAMMING, BUT ESPECIALLY ON ENTERTAINMENT: *BORN TO WIN* ('30) IS THE BRAND NEW GAME SHOW WHERE LITTLE ONES WIN BIG. DISTRIBUTOR: ARMOZA FORMATS (ISRAEL)



✓ *THE SHOWER* IS THE BRAND NEW TALENT SHOW THAT MIXES ENTERTAINMENT AND HUMOR, AND IS A BIG BET OF THE SPANISH COMPANY FOR THE LATIN AMERICAN MARKET. DISTRIBUTOR: SECUYOYA CONTENT DISTRIBUTION (SPAIN)



✓ *KING DAVID* (30x'60) IS ONE OF THE MOST SUCCESSFUL EPIC MINISERIES PRODUCED IN BRAZIL IN HD AND WITH A HIGH BUDGET. AND IT HAS BEEN A SUCCESS IN THE US HISPANIC, TOO, THROUGH MUNDOFOX INCREASING IN 300% THE TIME SLOT. DISTRIBUTOR: RECORD TV NETWORK, BRAZIL

# CONTENTS WITHOUT FRONTIERS

MIP 2014 - April 7th to 10th  
Palais Des Festivals  
BOOTH: R9.A20



HD DRAMATIC COMEDY

APPROX. 150 X 1 TV HOUR  
TELEFE



HD TELENVELA

66 X 1 TV HOUR  
TELEFE/ ENDEMOL



HD COMEDY

146 X 1 TV HOUR  
TELEFE/UNDERGROUND/ENDEMOL



HD FAMILY COMEDY

APPROX. 120 X 1 TV HOUR  
TELEFE/LCA PRODUCCIONES



HD TEEN TELENVELA

40 X 1 TV HOUR  
CRIS MORENA/ TELEFE



HD TELENVELA

120 X 1 TV HOUR  
TELEFE/LCA PRODUCCIONES

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