

# VIDEO AGE

INTERNATIONAL [www.VideoAgeDaily.com](http://www.VideoAgeDaily.com)

## DAY 2

January 21

## From Snow White to Frozen at Disney Latin America

Disney's LATAM suites at the Tresor are as white as the snow and ice in *Frozen*, the successful 2013 movie, and the one-hour TV special, *The Story of Frozen: Making a Disney Animated Classic*.

Disney's good fortune with snow dates back as many as 78 years ago with its animated film *Snow White*, and memorable scenes with snow are featured in such popular movies as *Beauty and the Beast* (1991) and even *Mulan* (1998). Not to mention the always popular *Disney on Ice* figure skating show.

*Frozen's* Snow Queen has taken \$1.27 billion at the global box office and *Frozen* mania merchandise dominated sales this past holiday season.

After winning the elevator



challenge, visitors to Disney's two suites on the 19th floor of the Tresor Tower in the Fontainebleau Hotel were welcomed by an array of *Frozen* themed pictures, artifacts and video images on monitors.

Pictured above are (l. to r.): Jack Morera, Leonardo Aranguibel, Gustavo Sorotski, Fernando Barbosa, Henri Ringel.

## Standing Up For The Stands vs. Hotel Suites

What makes a content distributor choose a stand in the exhibition hall instead of a suite in one of the Fontainebleau's four towers? Is it the money? The traffic? A conscious decision to avoid the elevators? *VideoAge Daily* asked some of the decision makers about what influenced their choice, but first, let's run the numbers. At this NATPE there are more than 170 distribution companies with stands and over 80 with suites, with the majority of those companies taking suites in the Tresor, and the rest fairly balanced among the other three towers. Counting each of the five Pavilions

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**COMING UP: DISCOP Istanbul edition for Middle Eastern sales**

February 20

**VideoAge Daily on the go**



## Participants' Conference Wish List

At 65, the number of NATPE conferences for the three-day event is just as impressive as the lineup, with Joe Uva, Rola Bauer, Vin Di Bona and Adriana and Gustavo Cisneros, among others. With the help of some NATPE participants, *VideoAge Daily* spotted a few interesting topics that didn't make their way onto the schedule.

Some said they would have liked to have seen a conference that touches on the upcoming 2015-2016 new U.S. TV season, especially since there are many Hollywood agents on the speaker list.

Second, there are no conferences offering insight into how foreign producers can enter the Hollywood TV production cycle, which some attendees would have enjoyed.

Along those lines, Liz Levenson of GRB Entertainment believes "it would be interesting to attend a conference specifically focusing on global acquisitions and the challenges of overcoming cultural boundaries when it comes to selling

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# TRIVIA CRACK

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Splash Meeting Rooms (1-8)

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ENTERTAINMENT FORMATS



# My 2¢

*There is no need for consultants or marketing geniuses to determine whether or not a TV trade show is worth attending, just leaf through trade rags at that particular market (no need to read them).*



**W**hat makes a TV trade show valuable to both exhibitors and buyers alike? And perhaps more importantly, how can a successful market be easily recognized? The answer is simple: You don't have to rely on third-party accounts, just count the number of advertising pages that run in the main trade publications.

If the market is important, exhibitors will invest heavily in advertising, which is more eye-catching than marketing and therefore easily recognizable. Plus, print trade ads have a longer life than any other marketing tools, and this is important especially for trade shows that precede other trade shows (let's say MIPCOM and AFM) because many deals are closed at the follow-up meetings.

Naturally, a trade show that follows a major market is bound to be "small," and therefore distributors will invest little in ads and tend to spread their ad investments across various publications. In other words, they want to have some visibility in print but with rotating trades. In addition, smaller companies tend to invest fewer dollars for smaller markets, preferring instead to reserve their resources for major markets.

This is why MIPCOM generates the biggest trade publications, followed by NATPE Miami, the L.A. Screenings and MIP-TV.

But advertising does not merely serve to raise awareness, stimulate sales, position a product (look, it's a drama, not a comedy!) and match the competition ad by ad. It also demonstrates strength.

Years ago, when Alan Howden was one of the top program buyers for the BBC, he used to be fond of saying that he leafed through trade magazines just to see which companies were NOT advertising, because

it indicated some financial stress and therefore he could extract lower license fees.

But that's another story. For *VideoAge*, the difficulty in this environment — where advertising support is tied to a trade show's success — lies in reviewing a market. Offering balanced reports, we tend to include positive comments together with negative ones. These latter comments elicit criticism from the organizers and those who tend to profit indirectly from the markets. "Why do you criticize the small markets," they say, "your publication benefits from the markets no matter how small they are and by criticizing them, in effect you damage yourself!"

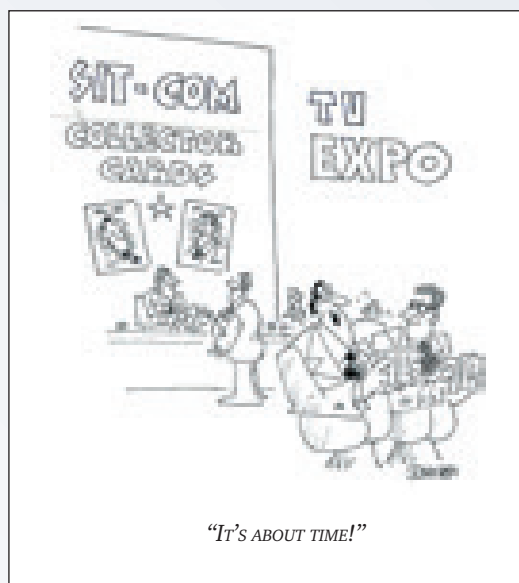
What's missing here are two elements: First, our responsibility is to our readers, some of whom plan market participation based on our reports, and, second is the fact that an honest review benefits the

market best since it's believable and accurate. Who's going to believe a report that states how "great," "fabulous" and "fruitful," a market was, especially if many participants deemed it dull?

The fact that *VideoAge* seems to be the only publication that actually previews and reviews markets (as any publication devoted to the selling and buying of content should), puts more pressure on us than any other trade magazine. But we can sustain the pressure, especially coming from markets that put a lot of emphasis on the conference component: an element that we

at *VideoAge* don't particularly appreciate because, a) many of the conferences are not relevant to the business of buying and selling content and b) they take traffic away from the exhibitors, who keep the markets alive.

Dom Serafini



## VIDEOAGE DAILY AT NATPE

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(Continued from Cover)

## NATPE Stands

as one stand, there are exactly 100 stands. This does not count companies exhibiting solely at the Cabanas (six) and others that took meeting space on floors four and five above the exhibition hall.

Kerim Emrah Turna, International Sales executive at Turkey-based Kanal D said his company made the decision to exhibit in a stand “based upon our experiences at previous NATPE editions. The stands on the exhibition floor provide us with more traffic and better visibility. Buyers who don’t have a meeting scheduled with you can visit your stand randomly.” One downside about the stands, though, is that the “suites provide more privacy during meetings, which is not the case with the booths,” he said.

Multicom’s Irv Holender explained that his company opted for a stand on the market floor this year because after taking a suite last year, “we found that it took longer to accommodate appointments with the elevator system at the hotel.” He also added that exhibiting on the floor means they have a chance to “see more people that we may not have anticipated” due to floor traffic. Similarly, Jodi Mackie, Breakthrough Entertainment’s International Sales & Acquisitions executive, noted that the “added benefit of exhibiting on the floor is the foot traffic and drop-by visits, higher visibility and exposure for potential business.” She added that the “logistics of the long elevator lines leading to and returning from the meeting suites has been a major point of contention with the attendees the past few conferences. Hopefully that can be addressed; however, Breakthrough will continue to exhibit on the floor.”

“Exhibiting on the floor enables us to design our visual messages in a proper way and sustain our visual corporate image,” said Can Okan, president and CEO of ITV Inter Medya (pictured).



“We prefer the show floor as it brings new prospective buyers,” said Les Tomlin, president and executive producer at Peace Point Rights. “We do get quality walk-ups by being on the floor. We often throw an event in our stand, which is also exposure for us.”

According to Liz Levenson, director of International Sales & Acquisitions at GRB Entertainment, “Opting for a stand on the NATPE exhibition floor means three things: showcasing our new content to a wider audience, connecting with current clients and new broadcast partners and getting a pulse on the marketplace.”

Levenson added, “GRB is looking to connect with producers and production companies...so for us, the stand on the market floor is the best way to accomplish all of our goals for the market.”

It seems that for many companies, the exhibition floor is the place to be.

## Conferences

finished content.”

Hayley Dickson, VP of Acquisitions and Development at FremantleMedia International, explained that since “we’re seeing more and more cross-over A-list talent both on and off camera who are moving over to the world of digital, it would be interesting to see a panel of those who have made the transition, and others who want to in the future, to get their perspective on what the digital medium provides them with that the linear world doesn’t (i.e. passion projects, creative flexibility, etc.)”

Another potential conference that’s not on the schedule this year is one offering the perspective of TV content buyers — something that could be very valuable for distributors and producers alike. It also might have been useful to hear about how TV executives leverage the trade media and what they think of it.

Another topic of interest is how buyers nowadays stretch their acquisition budgets. Participants would also like to learn about dark fiber and white space, which could have drastic consequences for MSOs and satellite television providers.

Since piracy is “rampant globally,” some participants would like to see a conference about international copyright protection on the agenda.

And because NATPE is a LATAM-dominated market, some participants might have benefitted from conferences in Spanish, but we didn’t notice any on the schedule. Finally, it would have been fun to honor some veteran international distribution executives who contributed to making NATPE a success.

## THIS JUST IN

- **Televisa USA** appointed executive producer and veteran international TV exec Chris Philip to head its new global distribution and production unit. Philip will develop and set up new series in the U.S., secure international co-productions and oversee sales of all Televisa USA content worldwide.
- **Cisneros Media Distribution (CMD)** inked a deal with Ony Productions to market teen series *Candela*, *Una Chica Real* from screenwriter Patricia Maldonado. CMD has worldwide rights to market and distribute the 80-episode series.
- **TLN Telelatino** and Hemisphere Media Group will expand their collaboration in Canada beyond Spanish-language movie channel Cinelatino to deliver three more Hemisphere Media all-Spanish-language TV channels: Centroamerica TV, WAPA America and Television Dominicana.
- **GRB Entertainment** announced that a Spanish-language version of *West Coast Customs*, titled *Tuneame La Nave* and its companion series *La Competencia* went to MBC for the Middle East and Africa.
- **Viacom International Media Networks** will offer content from Spike TV in the U.S. It is also adding new shows and seasons from Nickelodeon and MTV, including *Dora and Friends*, *Henry Danger* and *Ridiculousness*.
- **Studio Hamburg Enterprises** announced that Christian Rönsch became sole CEO. Tanja Meier-Sieden resigned from the executive board.

## NATPE VISUALS



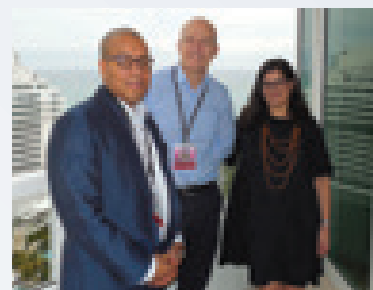
Pictured above: Bender Media’s Susan Bender and Sally Treibel. Pictured below: Far Point Films’ Kyle Bornais, renowned escape artist from *Escape or Die!* Dean Gunnarson and Peace Point’s Les Tomlin.



NATPE’s opening day was undoubtedly Telemundo Internacional’s day, with breakfast, lunch and dinner for buyers, colleagues and press. It started at 8:30 a.m. on the Lady Windrige Yacht, continued at 12:30 p.m. with a scrumptious screening lunch in the Eden Roc’s ballroom and concluded with a dinner party at the Adrienne Arsht Center for the Performing Arts. Pictured below are Telemundo Internacional’s Marcos Santana and Carmen Gloria Lopez of TVN Chile, co-producer of the super-series *Dueños del Paraíso*.



A+E’s Sean Cohan and Joel Denton spoke with *VideoAge Daily* about NATPE’s LATAM focus. “There is not a LATAM market,” said Cohan, “there are 21 different markets in Latin America and for those companies that are committed, they offer good growth opportunities.” However, Cohan did see some changes: “The growth comes from a larger middle class developing in the region, but the nature of financing programs is changing, with more co-productions and local productions.” He also explained, “more locally produced programming stems from ad dollars shifting from regional to local, and this is due to better local infrastructures.” London-based Denton saw a growth of the European presence, but only to look into LATAM content or to sell to Latin American buyers. Pictured are Sean Cohan, Joel Denton and Kerri Tarmey





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Disney  
**FROZEN**

Disney Media Distribution Latin America





World

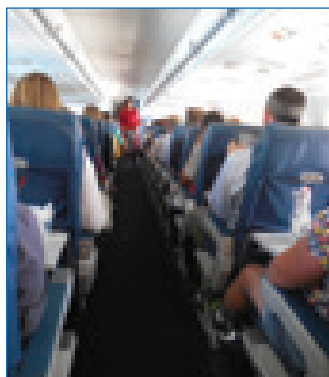
VIDEOAGE

## Rebundling Unbundled Cable

**R**ecently, *The New York Times* made a case for thinking twice before asking for unbundled cable TV, warning that MSOs could follow the example of airlines and charge a lot for a little and too much for little more. The reasoning is that, years ago, when the airline industry was regulated, it offered a good price for a plane ticket that included a comfortable economy seat, a decent meal, drinks, checked luggage and the possibility of changing departure dates.

When the U.S. Federal Aviation Administration and the Department of Transportation allowed the airlines to regulate themselves, the first thing they did was “unbundle” the services, making everything “a la carte.” Comfortable seat? \$90 extra, \$7 for wine or beer, dry food ranging anywhere from \$5 to \$9, checked luggage \$25 each, WiFi \$7 for 30 minutes, early boarding \$20, changing travel dates \$200, getting a boarding pass at the airport (instead of printing it at home) \$10, quick visit to the lounge \$25 and extra miles on the frequent flyer account \$3.5 per mile.

In effect, wrote the *Times*, travelers pay only for what they want, and the same could happen with cable and satellite TV subscriptions if their services are



unbundled.

The lesson though, according to the *Times*, is that when unbundled, the airlines ended up charging more than double for what years ago travelers paid for all-inclusive tickets. It is possible that, with cable and satellite unbundling, many consumers will end up doubling their subscription TV bills.

## Begging For Good Trade Show Bags

Dear Editor:

I just read your op-ed on tradeshow bags — you are so right. International Broadcast Convention (IBC) used to hand out the same bag to everyone that had more than exhibition-only access. I used a bag from 1995 for years till the ballpoint pens I carried had punctured the corners. Then I moved to a smaller *TV Meets the Web* bag that now hinges on only one of the two twisty knobs that should close the front flap. So, I need to select another bag. Unfortunately, IBC started providing separately sponsored press bags of decreasing quality, which are not the same bags as [those given only to] conference visitors. For the past two years International Broadcast Convention hasn't even had bags, since there are no sponsors for it. And the bag for conference attendees was tiny this year.

I preferred the smaller bags, as I don't carry a laptop, though unfortunately one can no longer count on the presence of PCs at shows.

As for not using branded bags, the TV channels always had much better bags than the tradeshow, or technology vendors. Friends and colleagues always had great bags, and they had no qualms about carrying them in front of competing companies. That should be a great incentive for other companies to provide a superior replacement.

Donald Koeleman  
The Netherlands

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January 21, 2015



# VIDEOAGE

INTERNATIONAL [www.VideoAgeDaily.com](http://www.VideoAgeDaily.com)

## SPECIAL REPORT

### The Television Industry Salutes Cesar O. Diaz

**W**hen we at *VideoAge* started to collect material for the Salute to Cesar Diaz's 40 years in the Latin American and international TV industry, one thing became apparent: looking through the black-and-white pictures in *VideoAge* from 1994 all the way through to the color ones running up to 2014, nothing has changed. Diaz looks the same in every photo spanning those 20 years; he never age, and the photos inside prove it.

Cesar Diaz first appeared in print in *VideoAge*'s May 1991 Issue for the L.A. Screenings, when he was at Television Latina (which later became Venevision International) under Carlos Barba. We briefly crossed his path as early as 1983 when *VideoAge* profiled Radio TV Caracas



(RCTV) in a front cover story, but he had already gone on to co-found his first company when *VideoAge* featured a Salute to RCTV in its April 1986 Issue. The 1983 RCTV profile in *VideoAge* was coordinated by the

(Continued on Page 2A)

### Diaz's Bio: Forty Years Between Caracas & Miami

**A**fter more than 40 years working for various Latin American television enterprises, Cesar O. Diaz recently left his position as vice president of Sales at Cisneros Media Distribution to form his own Miami-based company, 7A Media, dedicated to content development, international sales and consulting.

The career of the San Tome, Venezuela-born Diaz began in 1973 at Teleamazonas, the first full-color TV station in Ecuador. At that time, the 17-year-old Diaz was attending high school in Quito, where his father — who was in the oil business — was transferred to work for a joint

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*Kudos from friends and industry colleagues*

Page 6A

*Photos to prove that Cesar Diaz hasn't aged a bit*

Pages 2A, 4A, 6A

*Past, present and future of a remarkable career in television*

Page 4A

**VideoAge Daily on the go**



### 7A Media: Diaz's New Int'l Endeavor

**R**ecently, Cesar Diaz announced the launch of 7A Media (possibly related to the famous seven arts), a company based in Miami, Florida that is dedicated to developing content, international sales and consulting. Its operations are split into two main areas: Latin America, where Diaz has a very broad knowledge and recognition, and the rest of the world.

Diaz, who recently left his position as VP of Sales at Cisneros Media Distribution (formerly Venevision International), has over 40 years of experience in various TV companies in Latin America. "In my career I have had precious moments to share with many customers around the world and some of these clients have become friends and will help make this transition very special to me," Diaz said.

7A Media will engage in three specific areas: The first is consulting for international entities with an interest in entering the Latin

(Continued on Page 2A)

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*theDailyTelevision.com*



(Continued from Page 1A)

## Caracas & Miami



venture between Gulf Oil and Texaco.

His English-language school, Alliance Academy — originally set up to cater to children of Christian missionaries — was located not too far from Telemazonas, a TV channel whose frequency was originally owned by the missionaries but later sold to local millionaire Antonio Granda Centeno. Knowing of his son's interest in television, Cesar's father managed to secure an interview for an internship position at Telemazonas, which was surprisingly conducted by Granda Centeno himself.

Of that first job experience, Diaz recalled, "I was responsible for carrying cables for the big TV cameras when they moved from one area of the studio to another."

After high school, Diaz went on to graduate from the University of Miami in Florida. He transferred to Miami after a yearlong stint at the University of Oklahoma, his family's alma mater, because Miami had a better Communications department. Actually, Diaz's first choice was UCLA, but his father deemed California too far away and suggested Miami as an alternative. While still a student in Miami, Diaz worked at the local ABC-TV station WPLG as a production assistant on the weekends.

In 1979, while vacationing in Venezuela, he interviewed at Radio Caracas Television (RCTV) and accepted a position that required him to return to Venezuela, but only for a short time, because in 1985 he was transferred back to Miami. At RCTV he rose to the position of director of Sales Latin America for RCTV International, which later became Coral International Pictures. He left Coral International in 1986 to form Global Vision Group, a Miami-based content distribution company, together with the late Jorge Valera.

Barely a year later he received a call from Rodolfo Rodriguez, Sr., the head of Venevision, to join Benjamin Perez, who was running the international content sales of Television Latina, a Miami-based distribution company established by Gustavo and Ricardo Cisneros, owners of the

## 40 Years & Counting



In this 1994 black-and-white VideoAge photo, Cesar Diaz, right, is shown with his Venevision International team (l. to r.) Benjamin Perez and Rafael Vazquez, joined by Indonesia's Arvisco TV program buyers

late Alejandro Garcia, to whom Diaz reported.

VideoAge reconnected with Diaz when he was running Telefe International and then again when he returned to Venevision International, which is now Cisneros Media Distribution.

So, in effect, our publication's relationship with Cesar Diaz spans 24 of his 40 years in the television business, and throughout those years he's become a trusted and insightful source for our articles. If a topic was too complex for us to decipher, Diaz was one of the experts who could shine some light on it. If in a remote corner of the earth a TV development was taking shape, one could bet that Diaz was well aware of it. He can anticipate news, analyze events and put historical facts in perspective; a great gift for a publication such as VideoAge, which strives to be accurate, incisive and to anticipate the next big thing.

Throughout those 24 years — and this is another unique aspect of his character (besides his astonishing evergreen looks) — we couldn't find anyone around the world who expressed any criticism of him. No matter how hard we tried, we couldn't find a single person who doesn't like him. He's universally respected and admired. Similarly, Diaz has never uttered criticism about any other person, and it's not as if he talks about people behind their backs while praising them publicly, which does happen in the television business. This is another unique characteristic for which Cesar O. Diaz is known. And by the way, the O in his name stands for Oswaldo. By Dom Serafini 🇮🇹

In November 1999, Diaz, then Telefe Internacional's general manager, participated in a Fort Lauderdale International Film Festival seminar titled, "Film and TV Distribution in Latin America." Pictured below (l. to r.): VideoAge's Dom Serafini, Coral Entertainment's Antonio Paez and HBO Latin America's Francisco Smith



## 7A Media



American market, and for Latin producers wanting to have a greater presence outside LATAM. For the former, 7A Media has already signed an agreement with a Canadian company looking to enter the LATAM TV market.

Second is building a solid content catalog for all platforms: broadcast, pay-TV, Internet, OTT, VoD, etc.

Third is a content "developer," establishing itself as a "facilitator" or "broker" between the TV outlet, producer and financier, with the intent of forging co-productions for the international market.

On another note, the seven arts (shortened to 7A by Diaz) cover theater, music, dance, visual arts, poetry, sculpture and architecture. Originally, *Seven Arts* was the name of a publication edited in 1916. Seven Arts was also the name of an entertainment company founded in 1957 that has since gone out of business. 🇮🇹



Above: Cesar Diaz with Silvia Curutchet at the Park Hyatt (now Intercontinental) during the 1998 L.A. Screenings. Below: Cesar Diaz and VideoAge's Dom Serafini in Las Vegas at the 2012 NAB seminar titled, "TV Trends: New Telenovelas"



(Continued on Page 4A)





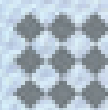
*Celebrating 40 years in media*

# CESAR DIAZ

*Thank you for your years of dedication.*

*We wish you continued success on your new venture.*

*Looking forward to our future collaboration.*



**CISNEROS**  
MEDIA

(Continued from Page 2A)

### Caracas & Miami



Above: Cesar Diaz (center) at the traditional LATAM group photo at MIP-TV 2000

Left: At NATPE in 1994, Cesar Diaz with the then buyers for CETV, Robert and Peggy Chua and Venevision's Benjamin Perez

TV network in Venezuela, called Venevision.

Diaz remained with Television Latina, which later became Venevision International, as director of Sales for 10 years, leaving the company to join Gustavo Nieto Roa's distribution company, Vista International, also based in Miami. It was a brief stint because, in 1997, he was offered the position of general manager at the Buenos Aires-based Telefe International, for worldwide content distribution, which also allowed him to remain in Miami.

Halfway through his contract, the Argentinean TV network was acquired by Telefonica of Spain (which required him to report directly to Telefonica) and after a five-year tenure, Diaz left to rejoin Venevision International in Miami in 2002. In 2014, Venevision International was renamed Cisneros Media Distribution under CEO Adriana Cisneros, daughter of co-founder Gustavo Cisneros.

Over the past 10 years, Diaz has been appointed to a two-year stint on the NATPE board and served as an alternate director of the International Emmys first for Luis Villanueva, when he was president of Venevision International, and then for Adriana Cisneros. NATPE was also the first international TV market he ever attended, back in 1986.

Among his hobbies, Cesar has a passion for photography. 🇮🇹



Cesar Diaz with Ecuador TC Television's general manager Carlos Coello at NATPE 2014

(Continued on Page 6A)

## Enjoying good times together!

We wish you good luck in your new venture.





# Onwards & Upwards

**Congratulations** on the launch of 7A Media, **Cesar**.  
We thank you for your support and look forward to  
continuing our friendship.

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## Kudos & Accolades

### Jumbo Sales

Cesar Diaz is like part of my family. I remember when Gustavo Cisneros asked me to create Television Latina, which later I changed to Venevision International. At the first meeting in our new offices, my assistant Carmen came to my room and said, "Mr. Barba, the jumbo jet wants to see you." I looked at her and asked, "The jumbo jet? Who's that?" And she answered, "A person named Cesar Diaz, he gained another 20 pounds during the summer!" "So, let him in!" I told her. "Yes, but I'm not sure if the door is wide enough," she said with a smile. "Sure it is," I assured her, "and he can also increase our sales. You will like him, you'll see."

So, Cesar came in. He was a bit heavy, but definitely not like a "jumbo jet!" From that day on, I loved Cesar

like a brother. He's an honest, loyal and hard-working person. What's big about him is his heart.

*Carlos Barba  
President and CEO  
Buena Vision  
Channel 3 WBQM*

### A Friend with a Heart

Cesar Diaz is our favorite distributor who supplied CETV with lots of good programs. Peggy and I enjoyed working with Cesar and have always considered him a friend and one of the very few professionals in the industry that works with a heart!

*Robert Chua  
Hong Kong*

### Congrats

To my friend and colleague, Cesar – congratulations on your 40 years in the international television industry!

*Belinda Menendez  
President*

*NBCUniversal International TV  
Distribution & Universal  
Networks International*

### The Sky Is the Limit

Dearest Cesar,

Good luck on your new journey!

It's been really great to have worked with you, and we hope to continue in the future.

May your future be all that you wish for and a whole lot more.

We are confident that with your knowledge and experience in the TV industry the sky is the limit!

Wishing you great success!  
Love from all of your friends at  
Dori Media.

*Nadav Palti  
CEO*

*Dori Media*

*(pictured below with Cesar Diaz)*



### A Slow Walker

You should never, ever try to walk with Cesar along La Croisette in Cannes if you're late for a meeting. Cesar is so recognized and loved in the industry that a five-minute walk will take you 25 to 30 minutes because of the number of people that stop him to give him a hug and say hello.

*Daniel Rodriguez  
VP of Sales, Latin America  
Shine International*

### An Excellent Sense of Humor

Cesar Diaz is one of the most experienced professionals in the competitive industry of international television distribution. He's an executive with very good relationships and an excellent sense of humor. Cesar is an indisputable model of what it means to be a great professional.

*Marcos Santana  
President  
Telemundo Internacional*



Disney

# POCAHONTAS



Disney Media Distribution Latin America



## Old Friends at Artear

**A**RTEAR (Arte Radiotelevisivo Argentino) is heavy on drama at NATPE. All agents who've committed an "unmentionable sin" or illegal act are sent to the 24th Squad, led by Frederick Castro in *Noche & Día*. Vico Villa and Paula Pico are two agents with impeccable records who are erroneously sent there to stay indefinitely.

Five women meet while demonstrating on the doorstep of their bank, which has suddenly closed down, taking their money and dreams with it. Seven years after that fateful day, the five women are close friends and now they'll finally get a second chance in *Cunning Girls (Guapas)*.

In *Dissemblers (Farsantes)* Guillermo Graziani is a top lawyer who's been disbarred. But he re-establishes his old firm with new associates — Pedro, a young lawyer to whom he feels oddly attracted; Alberto, an ex-con who Guillermo got out of jail; Gabriela, a young and skillful lawyer ashamed of her hidden secret and Marcos, a womanizer and ambulance-chaser with questionable morals.

Simon, Julian and Manuel, *Same Old Friends (Mis Amigos de Siempre)*, were once like family. They met as children, playing soccer at a local club, and are reunited after the club has gone bankrupt. They take part in a tournament



to win funds to save the club, but it won't be easy to rebuild their friendship.

Margarita takes a job as a janitor in telenovela *My Love for You (Por Amor a Vos)*. Her son is always there to help her out, along with Beto, the janitor of the building across the street. But Beto and another man named Mauricio both manage to steal Margarita's heart.

Rocio and Rodolfo's love develops at the Southern Community Market in *Somebody to Love Me (Alguien que me Quiera)*. Rocio has separated from her possessive husband and finds refuge living with her cousin, who owns the bakery at the market. Rodolfo has been in jail for two years for a crime he didn't commit and was accused of by the son of the man who owns most of the shops at the market.

A multimillionaire couple died when their jet crashed in the forest. The only survivors were the family's servants, their own daughter and the couple's daughter, Clodine. The servants abandoned Clodine in the forest and passed their own daughter off as Clodine. Twenty years later a young woman known as "The Girl of the Jungle" appears in *Teach Me How to Live (Enseñame a Vivir)*.

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### Licensing & Partnerships

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TSteedman@Raggs.com

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## Power Sales

**L**ondon-based Power, which also has offices in Miami, has sold over 100 hours of programming into Latin America in the last quarter.

A deal with Mexico's Latin American Independent Network features over 25 TV movies and miniseries to air on Channel 28, including *A Bear Named Winnie* and *Love's Unending Legacy*. The package also includes miniseries *Supernova*, *Meteor* and *King Solomon's Mines*.

Also in Mexico, MSV Cable signed on for all five *End of the World* miniseries as well as new action TV movie *Shark Killer*.

Peru's Canal 2 Frecuencia Latina also licensed the *End of the World* miniseries, while in Brazil TV Globo has signed a deal for two romantic comedies — *Lucky in Love* and *Puppy Love*. And finally, Power has completed a deal with Colombia's PROVIDEO for miniseries *Pinocchio*, *Neverland*, *Earthsea* and *Dreamkeeper*, to be aired on Señal Colombia.



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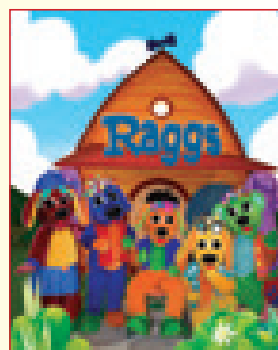
## LATAM Embraces Raggs

The five pups who star in musical preschool TV series *Raggs* have had a busy year. Telemundo and Exitos USA have renewed the show, and new broadcasters — including FETV Canal-Panama, RTV-Ecuador, Canal Dos-El Salvador, Guest Choice Cable-Dominican Republic and Corporación Televicentro-Honduras — have added *Raggs* to their lineups.

The brand also landed a long-term contract with Grand Palladium Hotels for a family program called “Play at Palladium with Raggs.” Last year’s roll-out included a weekly live theatrical show called “Raggs Pirate Show,” which featured live events, activities and character breakfasts at four of the company’s largest resorts.

Additionally, multiple distributors, including Segmento Directo, signed on to offer *Raggs* in digital and mobile media. And Mexico’s Grupo Textil licensed *Raggs* for a line of resort apparel.

The TV series comes from Toni Steedman, a U.S. marketing executive and writer, but it was produced in several locations across the globe. Steedman partnered with Southern Star International in Australia for principal production. Animation was created in Singapore. Supplemental production with Hispanic kids was shot for the show’s music



video scenes. Candiani Dubbing Studios in Mexico City worked on music and dialogue for 120 half-hour episodes and over 160 original songs. To complete the Spanish series, the bilingual team at Miami’s Accord Productions edited the 24-minute Spanish episodes.

Susan Bender, of Bender Media Services, is in active talks with other media partners and channels and is distributing the series.

[www.raggs.com](http://www.raggs.com)

## Content Ups Executives

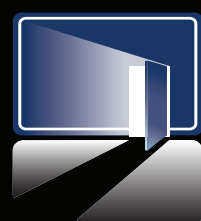
Content Television, a division of Content Media Corporation, announced two promotions that will help the company expand its presence in the U.S. and internationally. Saralo MacGregor has been named EVP of Acquisitions, Development & Sales. MacGregor’s role has been widened to include acquisitions and development in the U.S. and Canada, and she will continue to lead Content’s sales in Australia, New Zealand and Japan. She is based in Los Angeles.

Jonathan Ford has been promoted to EVP of Sales & Distribution. Ford is based in London and oversees worldwide sales across Content Television and Content Digital divisions. Both Ford and MacGregor report to Greg Phillips, president of Content Television & Digital.

## Tricon Has Sensitive Skin

Tricon Films & Television is launching the second season of dramedy *Sensitive Skin* at NATPE. The series stars Kim Cattrall as Davina, who — along with her long-time husband Al (Don McKellar) — moves to a downtown modern condo in a transitional neighborhood in an effort to keep their lives relevant and begin again.

The company is also presenting new Latin American Spanish-language and Brazilian Portuguese-language versions of drama series *The Divide*. The series follows a passionate case worker who investigates the case of a death row inmate she believes has been wrongly convicted of murder.



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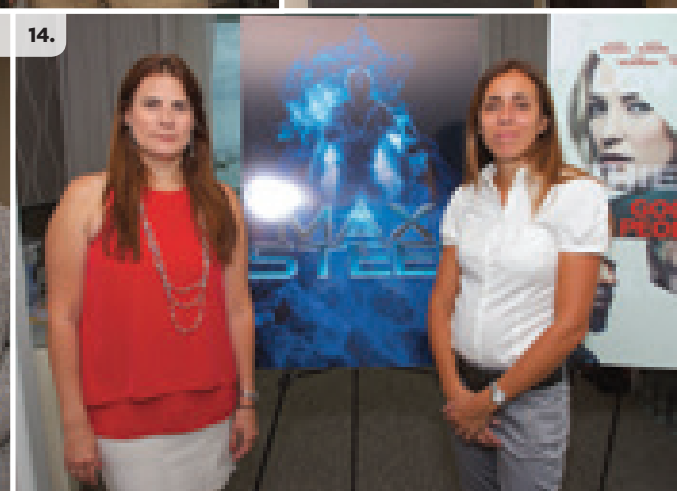
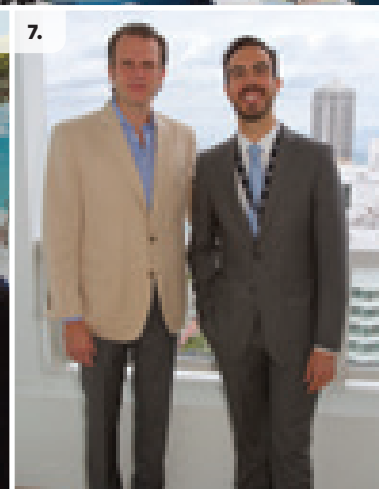
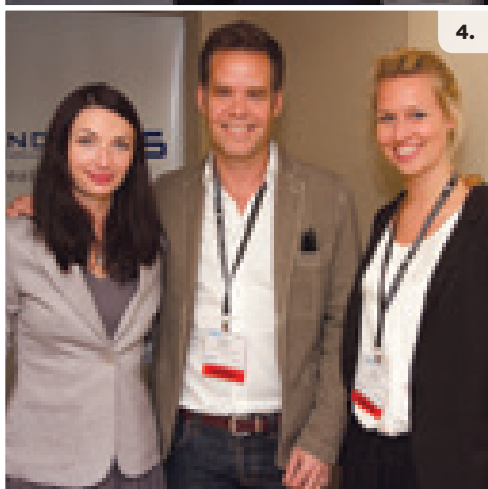
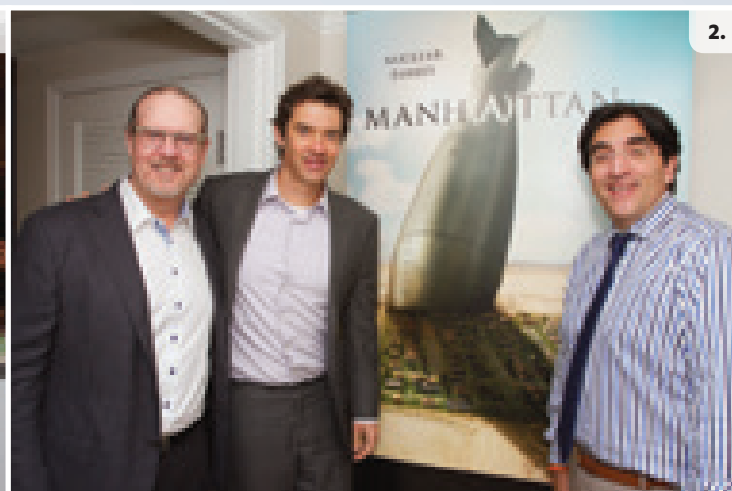
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5. Content's Saralo MacGregor, Jonathan Ford

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8. GRB's Liz Levenson

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11. Power's Pepe Echegaray

12. Telefe's Guillermo Borensztein, Natalia Delmas, Diana Coifman, Daniel Otaola, Meca Salado Pizarro

13. Televisa producers Marcelo Strupini, Ruben Galindo, Santiago Galindo

14. Ledafilms's Moira Mc Namara and Gabriela Lopez



## Reviewing The U.S. TV Season

It's that time of year when midseason shows make their debut, so let's look back at some of the new U.S. series that have been successful and those that have flopped, clearing up space for the midseason shows.

### The Hits:

ABC's newest Shonda Rhimes vehicle, *How To Get Away With Murder*, may very well be the standout hit of the new season. It's been picked up for a full season and season two is a sure bet.

FOX renewed *Batman* prequel *Gotham* for a full season and it's very likely going to be renewed for a second.

ABC's sitcom *Cristela*, about an American Latina in her sixth year of law school, got a vote of confidence when the network picked up nine additional episodes for a full season. Renewal is likely.

CBS's political drama *Madam Secretary* has been picked up for a full season, and a second season is also a safe bet.

*Scorpion*, CBS's drama about an eccentric genius and an international network of super-geniuses, has also been picked up for a full season, and will most likely be picked up for a second season.

### The Misses:

The first cancellation of the fall season was ABC's romantic comedy *Manhattan Love Story*.

ABC's drama series about a private country club, called *Members Only*, was originally slated to premiere in midseason, but the network decided to pull the plug even before it aired. Ouch.

ABC chose not to order any additional episodes of sitcom *Selfie*, which revolved around a self-involved woman with a large Internet following.

FOX's *Gracepoint*, a remake of the British series *Broadchurch*, will not get a second season. It was originally slated as a limited series anyway.

FOX pulled the plug on reality TV experiment *Utopia*, which saw a group of people attempt to create the perfect society.

FOX sitcom *Mulaney* saw a reduction in its episode orders, so a second season is highly unlikely.

NBC's romantic comedy *A to Z* got the ax in October, but the episodes that had already been ordered are currently airing.

*Bad Judge*, an NBC dramedy about a party-loving judge, was also canceled in October. Final episodes are currently being broadcast.



**“VideoAge International’s Water Cooler is the coolest weekly news report in the business. Each week, our intrepid reporters tackle topics of interest to the industry ranging from the latest in comedies, dramas and reality shows around the world to in-depth looks at TV’s most influential territories to behind-the-scenes peeks at trade business events. The goal of the Water Cooler isn’t to report first, but to report best by generating questions, providing answers and bringing readers the TV news they need most. Here’s a selection of some of the Water Cooler’s most popular entries. To see full versions of the text, visit [www.videoage.org](http://www.videoage.org).”**

## Spending For Public TV

According to a recent study on per capita spending for public television across 18 western countries, the U.S. comes in dead last, at number 18. Norway, on the other hand, comes in first.

The study was commissioned by CBC/Radio-Canada. Canada itself fell at no. 16 on the list, beating only New Zealand and the U.S. in per capita spending.

The average spending per inhabitant across the countries was U.S.\$70.5.

In Canada, spending per inhabitant is C\$33 (U.S.\$28). The number in New Zealand is U.S.\$18 per inhabitant, and the U.S. has an amazingly low spending figure of \$2.6 per inhabitant.

While CBC Radio/Canada is often compared to the U.K.’s BBC, it only has a third of the level of per capita funding as public broadcasters in the U.K. (who spend U.S.\$83 per capita).

Norway, the leading country in terms of public funding, receives the equivalent of U.S.\$155 per capita.

And, according to DocumentaryTelevision.com, CBC/Radio-Canada’s funding will decline even more as a result of the upcoming federal deficit reduction action plan. “When the cuts are fully implemented in the 2014/15 fiscal year, CBC/Radio-Canada’s per capita funding will decline from C\$33 to C\$29,” the site reports.

The new U.S. Congress is also expected to make major cuts to PBS and the Corporation for Public Broadcasting.

Interestingly, seven of the 18 countries — Canada, Spain, Italy, the U.K., the U.S., Ireland and New Zealand — rely on commercial activities to generate one-third or more of their total public broadcasting revenues, according to the study.

But public broadcasters do not earn any commercial revenues in Sweden, Norway and Denmark — all of their income is derived from public funding sources, namely TV and radio license fees for households and businesses, the site reports.

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