

week 41 / 10 October 2013

backstage



SCALE MATTERS

Mipcom 2013: how FremantleMedia aims to enter into a new growth phase

Germany
New judges, new rules, and a whole new look for *DSDS*

United Kingdom
Global Youtube channels for *Got Talent* and *X Factor*

France
RTL Radio raises breast cancer awareness

Canada
Shahrazad Rafati named 2013 Pacific Region Emerging Entrepreneur of the Year

RTL
GROUP



Cover

Kate Bulkley, journalist and presenter,
interviews FremantleMedia CEO Cécile Frot-Coutaz
at Mipcom 2013 in Cannes
(from left to right)

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QUICK VIEW

Global
Youtube channels
FremantleMedia
p. 9



New judges, new rules,
and a whole new look
RTL Television
p. 10



A world in disruption –
premium content
cuts through
FremantleMedia
p.4-8

Congratulations,
Shahzad Rafati!
Broadband TV
p. 11



Commercial TV
responds to audiovisual
convergence
ACT
p. 12

A pink October
on RTL Radio
RTL Radio (France)
p. 13



Big Picture
p.14

SHORT NEWS

p. 15-16

Cécile Frot-Coutaz on
the three cornerstones
of FremantleMedia's
future growth - emerging
digital platforms, global
expansion and scripted
formats.

A WORLD IN DISRUPTION – PREMIUM CONTENT CUTS THROUGH

United Kingdom – 10 October 2013
FremantleMedia



The FremantleMedia tent at Mipcom 2013 in Cannes, France

With a reputation that spans timeless audience favourites from *The Price is Right* to *Family Feud*, and global phenomena such as *Idols*, *The X Factor* and *Got Talent* as well as hit local drama formats such as *Wentworth*, RTL Group's production arm FremantleMedia once again made an impression at the Palais du Festival in Cannes for Mipcom 2013.



Cécile Frot-Coutaz, CEO of FremantleMedia: "One of my goals is to scale up the company"

In July 2013 FremantleMedia successfully completed a company-wide strategic realignment. **Cécile Frot-Coutaz**, CEO of one of the world's leading production companies, made it clear in an interview with broadcast journalist and presenter Kate Bulkley at this year's Mipcom festival in Cannes that the company is now poised for growth. With more titles in production than ever before – a massive **217 productions** currently in the works across **117 territories** – there is no shortage of evidence to back up this claim. "One of my goals is to scale up the company, and to do that across three areas: new genres, digital activities and in terms of geographic expansion," Cécile Frot-Coutaz revealed. "If you're going to have to take more risk, you're going to need to have more scale. It's easier to take risks when you're a bigger business," she explained. Throughout the interview, she laid emphasis on three cornerstones of future growth - emerging digital platforms, global expansion and scripted formats.



The important thing for any modern-day production company is to make content available to all viewers, regardless of the platforms they're using. With the announcement of a multi-year digital deal

with **Youku China** – second only to Youtube in terms of worldwide viewership – FremantleMedia International (FMI) is doing exactly that. The agreement will see a variety of FremantleMedia's premium entertainment and drama content available to online audiences averaging 14 million unique users a day. A wide selection of content will be exclusively available for its VOD channels, *youku.com*, *youku.net* and *tudou.com*, with some 202 hours of programming being available on Youku in the first year. Initial properties include the recently launched *Total Black Out USA* along with several FMI global hit series such as *The X Factor USA* season three and *American Idol* season 13. In the press release on the announcement, **Paul Ridley**, FMI SVP Asia Pacific, emphasises the need to offer content where viewers are expecting it: "As the Asian region evolves, it's really important for our world class entertainment to be present on platforms which are in line with new consumer viewing habits." In addition to this, Viewster, another leading VOD service, has added a slate of new programming (six different BBC series) for its US viewers via a content licensing agreement with FremantleMedia.



Total Black Out USA will be available to Youku viewers

FremantleMedia already has an overwhelming presence on **Youtube**. The company currently has 135 Youtube channels, most of them based on its existing shows, and expects them to generate around 8 billion video views this year, attracting 66 million monthly unique viewers.

Drawing on the statistics, Cécile Frot-Coutaz explained that **younger audiences**, are now averaging up to 30 minutes a day watching video on mobile devices or online; "some of that is linear content and some is nonlinear content, but more importantly, the time they spend watching TV has gone from four hours a day to two hours,"

Next >

Frot-Coutaz explained. She re-iterated: “We’re very bullish on digital. You cannot ignore the views, the creativity and ultimately you cannot ignore the economics of it.” Not only does FremantleMedia not ignore this shift in content consumption but the company actively engages with changing viewing behaviour by investing in **emerging digital platforms**.



In June 2013, FremantleMedia’s parent company, RTL Group, invested in Canadian Multi-Channel Network (MCN), Broadband TV. Following this, in September 2013, FremantleMedia announced a strategic partnership with European MCN **Divimove**. The deal built on FremantleMedia’s **overwhelming presence** on Youtube as the most viewed of any television producer, network, or movie studio worldwide with over 4.5 billion views of FremantleMedia content globally in 2012. Frot-Coutaz considers this partnership a true asset, since she believes MCNs bring technical platforms, cross-promotion, search optimisation and analytics, all of which FremantleMedia sees as the “backbone” for its future Youtube strategy. She went on: “The next step is to create new verticals. It’s not so much about a single programming brand, but about communities of interest who are really passionate about a given interest. That’s why **scale** is so important: if you’re going to do something around fly fishing, it has to be on a global basis, otherwise it’s not monetisable. That’s why you need that backbone.” With regards to future Youtube channels, FremantleMedia is likely to focus on lifestyle verticals: food, fashion and possibly cars. “Ultimately, our view is it’s about **premium content**. It’s no different to what we do in our traditional linear business,” said Frot-Coutaz.

Complementing the company’s Youtube business, FremantleMedia already sells some programmes to subscription video-on-demand (SVOD) services like **Netflix and Hulu Plus**. Cécile Frot-Coutaz is positive about this relationship becoming stronger; “In the mid-term, we’d love to be in the original production business for these platforms. The great thing about a platform like Netflix is it changes the

game quite a bit. It’s not about a programme being *everybody’s* favourite programme – you just need to be *somebody’s* favourite programme... It enables different kinds of programming to be able to exist. 15 years ago when we were in a purely broadcast world, you could only survive if you made shows that appealed to absolutely everybody, in the broadest sense.”



Tree Fu Tom has significantly increased its European reach

Fun, fame and friction were the buzzwords of FremantleMedia’s slate of programmes, to whet the appetite of buyers at Mipcom 2013. The company is known for producing a diverse range of content across a number of its business units – from pre-school adventure series *Tree Fu Tom*, a co-production between FremantleMedia Kids & Family Entertainment (Kids & Family) and the BBC, to FMI’s high concept drama *Full Circle*. The breadth of genres covered in Cannes this year ensured that there was something for any buyer, no matter what audiences are looking for. The Bafta nominated pre-school series *Tree Fu Tom*, for example, has significantly increased its European reach with a range of important sales, among them, SVT in Sweden, DRK in Denmark and RTE in Ireland. **Joss Duffield**, VP Distribution International, Kids & Family, said in the press release on the announcement: “These prestigious new sales demonstrate the growing international appetite for our diverse range of kids and family programming.”

“IT’S NOT ABOUT A PROGRAMME BEING EVERYBODY’S FAVOURITE PROGRAMME – YOU JUST NEED TO BE SOMEBODY’S FAVOURITE PROGRAMME...”

Cécile Frot-Coutaz, CEO of FremantleMedia

Next >

This **growing international appetite** is by no means limited to children's programming. The gritty Australian prison drama *Wentworth* is a reimagining of the classic Australian drama *Prisoner Cell Block H*. Not only did *Wentworth* become the most watched non-sports programme in Australian subscription television history but the drama also went on to launch on Channel 5 in the UK with great success; ranking as the number one show in its timeslot among 16- to 34-year-olds. Thanks to numerous sales completed by the FMI team, the series will now go on to capture international audiences: season one is now available in Africa, Ireland, Sweden and Scandinavia. *Wentworth's* international distribution accurately portrays one of FremantleMedia's key strengths: **premium content**. The human condition in a prison setting, the strong female characters and, above all, the gritty script all resound with international audiences regardless of geography. FMI once again proves that a great piece of content can be appreciated universally. Based on the viewership that dramas like *Wentworth* have garnered, it is clear that there is a significant viewership out there for scripted programming. Frot-Coutaz said this strategy is about more than following cyclical TV industry trends. "Scripted is a channel-defining genre and it also builds a library... Right now 30 per cent of our revenues are scripted. If in five years it could be 50 per cent, I'd be happy with that," she revealed.

While FremantleMedia may be best known for its **global talent shows** – *The X Factor*, *Got Talent*, *Idols* – the company is also investing more in scripted formats. CEO Cécile Frot-Coutaz praised the latest series of the UK version of *The X Factor*, "it's doing really well this season: it's up year-on-year, and the creative changes to the show are working." She also admitted that the talent-show genre is much more crowded than when FremantleMedia launched *Idols* twelve years ago: "These talent shows – and we have three of the bigger ones – all still perform way above their broadcasters' average," she explained, and, "we will be making more versions of every single one of those titles than we did last year. There's still demand for them." Frot-Coutaz explained that FremantleMedia's job is to keep fan-favourite formats like *Idols* big and fresh while simultaneously keeping an eye on new viewing habits and investing appropriately in the future. As Frot-Coutaz put it, "You have to build a company that survives and grows without the next *Idols*."



Watch Cécile Frot-Coutaz' full speech at Mipcom 2013



Wentworth's international distribution showcases FremantleMedia's key strength: premium content

“RIGHT NOW 30 PER CENT OF OUR REVENUES ARE SCRIPTED. IF IN FIVE YEARS IT COULD BE 50 PER CENT, I'D BE HAPPY WITH THAT”

Cécile Frot-Coutaz, CEO of FremantleMedia



The X Factor USA: FremantleMedia is best known for its global talent shows

“WE WILL BE MAKING MORE VERSIONS OF EVERY SINGLE ONE OF THOSE TITLES THAN WE DID LAST YEAR.”

Cécile Frot-Coutaz, CEO of FremantleMedia

Next >

FUN, FAME AND FRICTION FOR MIPCOM 2013, A SELECTION FROM FREMANTLEMEDIA'S SLATE OF PROGRAMMES:



Kids & Family Entertainment:

Kate & Mim–Mim is an exciting new 3D animated pre-school series aimed at 2 to 5-year-olds and follows the adventures of Kate who, together with her toy bunny Mim-Mim, travels to a fantasy world where Mim-Mim comes alive as a larger than life playmate.

Bunks sees two trouble-making Canadian brothers finally meet their match when they accidentally unleash a curse on their summer camp.



FremantleMedia International (FMI)

High concept drama *Full Circle* marks the TV debut of award-winning screenwriter, director and playwright Neil LaBute (*In the Company of Men*). The show focuses on the complexity and difficulty of human interaction. Eleven people's lives intertwine until they come to a devastating conclusion.

Behind the Mask (building on FMI's first look deal for original content with emerging digital platform, Hulu) is a comedic docu-series that dives into the colourful and unusual world of sports mascots.

Global Entertainment Development (GED)

The *Genealogy Roadshow* is part detective story, part emotional journey. The show uncovers the fascinating stories behind our pasts.

Through the Keyhole, which recently launched on the UK's ITV to strong ratings, is part quiz show, part panel and part chat show. The format takes viewers through the keyhole into a celebrity's house, while a panel of prominent guests tries to figure out whose house it is.

Break the Safe is BBC One's best-performing quiz show of 2013. In the primetime format, three pairs of contestants have to battle it out over a series of fast-paced rounds – filling a safe with prize money along the way.

GLOBAL YOUTUBE CHANNELS

FremantleMedia

LUCKY NUMBER 55

The **55th local version** of *Got Talent* was recently announced; a milestone unequalled by any other talent show in history.

VIEWING FIGURES:

- *Got Talent* attracts **460 million** global viewers per annum since its launch in 2006
- *The X Factor* attracts **350 million** since its launch in 2004

ON YOUTUBE:

- *Britain's Got Talent's* (BGT) Youtube channel has had more than **1.4 billion** views,
- *The X Factor* UK more than **1.7 billion** views
- *America's Got Talent* **177 million**
- *Indonesia's Got Talent* **80 million**

RECORD-BREAKERS:

- **Susan Boyle's** renowned 2009 audition on *BGT* has attracted more than 100 million views globally
- **Paul Potts'** performance on season one of *BGT* has attracted views from more than 240 territories, including 23 million from the US and 14 million from Germany
- **Kingsley Tahapary**, who impressed *Indonesia's Got Talent* judges with his Michael Jackson-inspired audition, has drawn more than 60 million viewers worldwide.

FremantleMedia and Syco Entertainment announced the launch of global Youtube channels for the two popular entertainment formats, *Got Talent* and *The X Factor*.

United Kingdom – 4 October 2013



For the first time, the channels will provide a single destination for the millions of fans worldwide as well as a rare opportunity for brands to access a targeted and engaged global audience on one channel.

The Youtube channels will bundle the best of the hugely viral content from each of the local versions of the shows. In addition, FremantleMedia and Syco Entertainment plan to produce original content for the channels, from formatted spin-off shows to weekly roundups.

Keith Hindle, CEO, Digital & Branded Entertainment, FremantleMedia, says, "These formats have national audiences of millions of people who share a passion for talent, and through Youtube we are able to reach them all at once on a global level for the first time. The channels present fantastic and unique opportunities for brands to put themselves at the heart of an already engaged and active online global community."

FremantleMedia will work closely with their 22 production hubs around the world to build and manage the channels, underscoring the company's strategy to develop market-leading global interactivity, digital brand extensions, and closer working relationships with advertisers.

The channels are live at www.youtube.com/xfactorglobal and www.youtube.com/gottalentglobal.



Check out the *Got Talent* global Youtube channel trailer

NEW JUDGES, NEW RULES, AND A WHOLE NEW LOOK

RTL Television / UFA Show & Factual



From January 2014, the 11th season of *Deutschland sucht den Superstar* (Idols – DSDS) offers viewers a lot of new features. It will be more controversial, more competitive, and gets even closer to contestants.

Germany – 8 October 2013



The DSDS jury 2013: Marianne Rosenberg, Mieke Katz, Kay One and Dieter Bohlen (from left to right)

The jury, led by successful producer **Dieter Bohlen** (59), has been given an overhaul. The German singer, composer and lyricist **Marianne Rosenberg** (58) will be joining the jury alongside **Mieke Katz** (34), lead singer of the electropop band Mia, as well as the rapper **Kay One** (29).

Tom Sanger, Head of Entertainment at RTL: “Our jury is more varied than ever before. Young musicians meet veterans with decades of experience, pop meets rap and *Schlager* meets electro. This top-flight blend promises controversy and a wide range of opinions.”

The entire season will run under the heading ‘Power to the contestants,’ and so – even more than before – viewers will see how the contestants participate in the selection and interpretation of the songs, the choreography and choice of outfits during their DSDS journey, and of course how they come into conflict in the process. ‘Contestant power’ is already evident during the auditions. In the ‘performance tunnel’ – a new visual and dramatic element of the talent show – that leads them to the jury room, they can appoint a judge of their choice who will decide on their fate in case of a stalemate (if two vote yes, and two vote no).

Also new to the **Live Challenge** shows: not only does the contestant with the fewest viewer votes end up going home – regardless of the phone votes – the jury will also choose a winner for that day, who will receive a special prize.

RTL Television and **UFA Show & Factual** will announce further innovations for the 11th season of DSDS closer to the starting date. The recordings of the jury auditions with the new judges began on 7 October. So far, 35,343 talents have applied for the 11th season of the popular show. The new season will be broadcast starting in January 2014.

THE AUDIENCE HAS MORE OF A SAY

The online community can decide, as early as the audition phase in **October**, whether a contestant preselected during the jury auditions immediately gets a ticket for the Caribbean call-back or not.

CONGRATULATIONS, SHAHRZAD RAFATI!

Broadband TV



Shahrzad Rafati, CEO and Founder of Broadband TV, at RTL Group's Investor & Analyst Day 2013

SIX QUESTIONS FOR SHAHRZAD RAFATI:

The person I learned the most from was Steve Jobs. He changed the world forever—and he did it by creating products that delighted people.

I knew my business was a success when I could see how our business positively impacted the lives of our customers.

I get my best ideas when I interact with our team; our brainstorming sessions are epic.

People tell me the phrase I most overuse is “It would be amazing if you could...”

The most underrated traits of an entrepreneur are drive and a good attitude. With them, anything can be accomplished.

If I weren't doing this I'd still be doing something to create jobs; that's what drives me every day.

Source: *BCBusiness.com*

Shahrzad Rafati, CEO and Founder of Broadband TV, the company RTL Group announced a strategic partnership with in June 2013, has been named the 2013 Pacific Region Emerging Entrepreneur of the Year (EOY).

Canada – 8 October 2013

With its 2013 EOY awards, Ernst & Young (E&Y) celebrates 20 years of inspirational entrepreneurs. Nominees were reviewed by an independent judging panel composed of several distinguished business leaders and previous award recipients. This year, E&Y honored **Shahrzad Rafati** as 2013 Pacific Region Entrepreneur of the Year in the category ‘Emerging Entrepreneur’.

In an interview with *BCBusiness.com* following the award, Shahrzad Rafati credits her understanding of the power of online content to her upbringing in Iran – where access to the Internet is rationed, social media is limited and television is highly controlled. She explains how an outsider's perspective allowed her to understand the sheer breadth and potential of Internet video: “When I first moved to Vancouver I was quite fascinated with the amount of content and, specifically, the variety of content,” she recalls. “But then I realized that it's also challenging for people to find good programming.”

The business model behind Broadband TV is “ingenious in its simplicity”, says *BCBusiness.com*: Broadband TV searches Youtube for fan-uploaded videos that might violate copyright law with a proprietary search algorithm. Afterwards, content is monetized and split between both parties, with Broadband TV taking a share. Rafati explains: “**We were the peacemaker between large media companies and the fans. My drive is to create jobs** and allow independent content creators to create what they're passionate about while making money.”

COMMERCIAL TV RESPONDS TO AUDIOVISUAL CONVERGENCE

ACT



Responding to the European Commission's Green Paper on *Preparing for a Fully Converged Audiovisual World*, the **Association of Commercial Television in Europe** has called on the European Commission to focus on a long-term vision that will ensure the industry's sustainability.

Belgium – 4 October 2013

In a recent press release issued by the Association of Commercial Television in Europe (ACT), the association says that its members embrace the opportunities created by convergence, as the off and online offers of audiovisual services are booming:

- 3,000 on-demand services
- 10,000 TV channels in Europe
- average TV viewing at an all-time high of 235 minutes per day

The ACT emphasises that although media convergence is a reality now, its long-term implications are, as yet, unclear. It also advocates that any future content regulation must preserve the core elements of the current **Audiovisual Media Services Directive** notably regarding jurisdiction and platform neutrality – that underpin Europe's thriving audiovisual market.

Furthermore, the commercial broadcasters highlight that any review of EU-level content regulation should be based on guiding principles rather than on micro-management, and should focus on how to best deliver the policy goals, including through self-regulation. These key principles should include: contractual freedom, country of origin, signal integrity (necessary for sustaining editorial responsibility), high-level protection of minors and ethical rules on commercial communication, as well as the fact that commercial overlays and other novel techniques should be possible only with the prior consent of the broadcaster.

Commenting on the Commission's **audiovisual convergence consultation**, ACT's Director-General **Ross Biggam** states:

"We are calling on the Commission to work on long-term scenario planning for the future of the European audiovisual sector. The strength of commercial broadcasters lays in the high-quality programming that the audiences love to watch. And ACT members invest heavily into content, 40 per cent of their revenues, to deliver great choice of content on our consumers' screens. Therefore, the sustainability of the current financing models for content production must be at the heart of the Commission's debate, not regulation per se."



Ross Biggam, Director General of ACT
© RTR / Petra Spiola

A PINK OCTOBER ON RTL RADIO

RTL Radio (France)



Michèle Laroque, the foundation's new French ambassador with Christopher Baldelli, Chairman of the Management Board of RTL Group's French radio stations

Throughout the month of October, RTL Radio in France is supporting the association 'Le Cancer du Sein, Parlons-en !' ('Breast cancer, let's talk about it!') to raise its audience's awareness about early detection and to support scientific research.

France – 10 October 2013

One woman in eight is at risk of developing breast cancer during her lifetime. In view of this scourge, which kills almost 12,000 women a year in France, RTL Radio has organised an **editorial campaign** that includes:

- airing segments for the launch of the campaign during the news programmes (*RTL Matin*)
- a dialogue between listeners and *Rose Magazine* founder Céline Lis-Raoux during the *RTL Midi* news session
- an interview with the foundation's new French ambassador, Michèle Laroque (*Le Choix d'Yves Calvi*)
- a programme dedicated to the subject of mammography (*On est fait pour s'entendre*), and the airing of a final segment to close the campaign.

ABOUT THE ASSOCIATION 'LE CANCER DU SEIN, PARLONS-EN !':

In 1992, Ms Evelyn H. Lauder co-designed the Pink Ribbon, which is now recognised as the international symbol of the awareness campaign on the importance of early breast cancer detection. Thanks to her, the month of October has become the month dedicated to this campaign around the world. In France, the association was founded in 1994 by Estée Lauder Compagnies and Marie-Claire magazine.

Estée Lauder Pink Ribbon Photo Award

For several months, *RTL.fr* has been rallying its Internet users around the 2013 edition of the campaign. In May, the website promoted a **photo contest**, with the winning entries being exhibited in Paris during the month of October (Pink October), the month dedicated to the fight against breast cancer. On 1 September, RTL Radio published a selection of the best photos and asked Internet users to vote for their favourite one. The prizes were awarded by **Christopher Baldelli**, Chairman of the Management Board of RTL Group's French radio stations, during the evening of the launch on 1 October. Also on that day, RTL Radio organised the **distribution of pink ribbons** in its studios.

Super RTL promotes sport and healthy eating



Magnus Schevung (pictured) promotes exercise and healthy eating as Sportacus in the Icelandic series *LazyTown – Let's Get Moving*, which recently made its German premiere on Super RTL. It airs weekdays at 11:30.

SHORT NEWS ^{1/2}



The Dutch TV market in September 2013

RTL Nederland

In September, RTL Nederland achieved a combined audience share of 34.8 per cent in the target group of viewers aged 20 to 49, compared to 33.1 per cent in September 2012 and remained widely ahead of the public service broadcasters and the SBS Group.

The Netherlands – 4 October 2013



UFA Fiction nets three German TV awards

UFA Fiction

The UFA Fiction production *Unsere Mütter, unsere Väter* won the important 'Best Miniseries' award at this year's German TV Awards.

Germany – 4 October 2013



Family Feud on your mobile

FremantleMedia North America

Love *Family Feud*? Well, now you can watch it on the go. The *Family Feud* app, developed by Beachfront Media in conjunction with FremantleMedia, is now available for download.

North America – 7 October 2013



RTL Belgium switches to photovoltaic

RTL Belgium

RTL Belgium recently held a new edition of "environMINDday" at its Schaerbeek site, near Brussels. The day featured the grand opening of a photovoltaic panel power plant.

Belgium – 7 October 2013



The Sound Of Belgium: a musical journey on Plug RTL

RTL Belgium

Plug RTL recently offered a special programme dedicated to Belgian music. This prime-time documentary explored the prolific yet little known world of Belgian dance music.

Belgium – 8 October 2013

SHORT NEWS 2/2



Super RTL buys series and movie package from Warner Bros.

Super RTL

The children's channel Super RTL has signed a volume deal with Warner Bros. International Television Distribution (WBTD), securing it the rights to classic cartoon series such as *Scooby-Doo* and *Tom & Jerry* as well as a selection of high-quality animated films.

Germany – 9 October 2013



Audiences won over in the first week

W9

W9 has been showing the FremantleMedia produced show, *Séduis-moi... si tu peux!* (Take Me Out), in prime time since 30 September 2013, and ratings from the programme's first week have been highly encouraging in all audience segments.

France – 9 October 2013



RTL Radio innovates in "Social Radio"

RTL Net

RTL Radio has launched France's first "Social Radio" set-up for companion screens. This gives Internet listeners a new way to interact with the live broadcast – in both audio and video.

France – 9 October 2013



'Reaching the target audience on all screens'

IP Deutschland

The ad sales house IP Deutschland has taken the next step in multiscreen marketing with its 'Fourscreen' products, linking traditional and new media.

Germany – 10 October 2013



RTL CBS Entertainment HD launches in Singapore

RTL CBS Asia Entertainment Network

Sing Tel Mio TV and RTL CBS Asia Entertainment Network have announced a carriage deal that brings the newly launched RTL CBS Entertainment HD channel to Singapore. The new channel will be part of the 'Family Plus Pack' at no extra charge.

Singapore – 10 October 2013



More about *Backstage*

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For more information, don't hesitate to contact the editorial team:

Backstage@rtlgroup.com