JOIN THE CLUB!

Vox takes a bold new step by commissioning its first fiction series

Club der roten Bänder

Brussels
Anke Schäferkordt attends event on media regulation in the digital age

North America
SpotX and Clypd join forces

Germany
N-TV’s Managing Director Hans Demmel talks to DWDL.de about Marhaba
Vox takes a bold new step by commissioning its first fiction series Club der roten Bänder.

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SpotX / Clypd

Big Picture

Groupe M6 partners with Quantum

Managing Director Hans Demmel talks to DWDL.de about Marhaba

Fun Radio adds four new sections to its website
Club der roten Bänder, which narrates in a human and touching way the stories of hospitalised patients, will start airing on Vox at 20:15 on 9 November 2015.

“IN SHORT, IT IS A PERFECT FIT FOR VOX”

Bernd Reichart
Managing Director of Vox

Germany – 5 November 2015

Vox

CLICK HERE TO WATCH THE TRAILER OF CLUB DER ROTEN BÄNDER
Anorexia, cancer, Asperger’s syndrome, being in a coma and suffering serious heart problems are all topics covered by Club der roten Bänder (Red Bracelets), the first fiction series commissioned by Vox and produced by Bantry Bay. The story’s central characters are the youngsters Leo, Jonas, Toni, Hugo, Alex and Emma, who are all between 12 and 17 years old and spend much of their lives in hospital. All six find themselves struggling with their destiny, but never give up.

Benito – fatherly friend of Leo and also a patient – puts a bug in Leo’s ear to create a friends’ society in the hospital. Leo further develops the idea and along with other five patients form the Club der roten Bänder, adopting as their membership sign the red armbands used to identify surgery patients. Together, the club’s members, nicknamed ‘chief’, ‘second-in-command’, ‘benign spirit’, ‘brains’, ‘handsome’ and ‘girl’, experience many adventures, but also come to understand what true friendship means and just how worthwhile life can be even if sometimes it kicks you in the teeth.

From Catalonia to the world

Club der roten Bänder is based on the real-life experiences of the author Albert Espinosa. In his debut novel, El mundo amarillo (The Yellow World), published in 2008, the Catalan author, Actor and Director tells the story of his own youth, which was overshadowed by his battle against cancer. Espinosa spent more than 10 years in and out of hospital, but in the end he overcame the disease with the help of his friends and an indomitable zest for life. His readers were moved by his memoirs of what he has called the “best period of my life.” More than a million copies of his bestseller were sold in Spain and Latin America alone. In 2011, Espinosa then turned scriptwriter and co-producer to bring his story of a friendship between six youngsters to the small screen in Spain in the series Polseres Vermelles (Red Bracelets), which proved to be a smash hit. Because unlike hospital series, which mostly depict the everyday lives of doctors, Club der roten Bänder takes the singular viewpoint of patients. For them, the hospital is not a place of work, but the place where their lives play out. So far, the series has been adapted in 13 different countries and aired in 18. Club der roten Bänder is particularly popular in Italy, where it has been running since 2014 under the name Braccialetti Rossi, and where plans are already afoot for third and fourth seasons. But the series is also a success in Latin America, under the name Pulseras Rojas, with adaptations running from Mexico to Chile.
To coincide with the launch of *Club der roten Bänder*, *Backstage* asked Bernd Reichart, Managing Director of Vox, what had prompted him to bring the Catalan series to Germany and team up with its writer, Albert Espinosa.

**What prompted you to bring Albert Espinosa’s story to Germany?**

We fancied taking on a project that would be a real first for Germany and present an unusual story while also helping to define us as a channel. We were looking for a special idea to bring to the small screen lovingly, ambitiously and in characteristic Vox fashion. And we think that *Club der roten Bänder* perfectly fits the bill. The story is so emotional, so true to life and strikes such a chord in people that anyone can get into it. In short, it is a perfect fit for Vox.

**What do you think makes *Club der roten Bänder* so special?**

It is a wide-ranging story with universal appeal, told exclusively by young protagonists who are themselves severely ill. Yet in spite of this, *Club der roten Bänder* is a life-affirming, optimistic, autobiographical story. It is this combination of factors that makes it so unique and distinctive.

**What form did your collaboration with Albert Espinosa take?**

Albert immediately understood that a German audience needed to be told the story in a slightly different fashion, and gave the scriptwriters total freedom to do what they felt was best. That said, after visiting the set in Monheim and attending the joint preview by Vox and Bantry Bay in Cologne in October 2015, he also became part of the team, and everyone found him to be a great inspiration.

**Are you already thinking about producing a second series?**

It goes without saying that we hope to be able to make a second series, and we are already starting to think about this. But first we are waiting for the first series to get off the ground. After that, we will see what happens.

**Did the story also really change you in any way or make you stop and think?**

Yes, most definitely. I see in my conversations with other people who have already seen our German version that the series does something to them. It moves them. Of course, I am really delighted that is the case, because that is what one aims to achieve when making television, especially fiction formats.

*Club der roten Bänder* is the first fiction series commissioned by Vox. Does Vox intend to invest even more in such productions in future? Or does it perhaps even already have specific plans to do so?

For now we are fully focussed on *Club der roten Bänder*. So there are no concrete plans yet to produce another fiction series of our own.
**Leo**  
(The Chief)  
Hospitalised to cure: **Cancer**  
The hospital has been Leo’s home for nine months. He has already lost a leg to cancer and although he lives in constant fear of his cancer coming back, he does not let this get him down. Benito – fatherly friend of Leo and also a patient – puts a bug in Leo’s ear to create a friends’ society in the hospital. Leo further develops the idea and along with other five patients form the Club der roten Bänder.

**Toni**  
(The Brains)  
Hospitalised to cure: **Asperger’s syndrome**  
Anton – though everyone calls him Toni – ended up in hospital after a moped accident. He suffers from a mild form of Asperger’s syndrome. He very much speaks his mind and can even communicate with Hugo, which enables him to conjure up a few surprises.

**Jonas**  
(The Second-in-command)  
Hospitalised to cure: **Cancer**  
Jonas, a fanatical skateboarder, shares the same fate as Leo. He too loses a leg to his disease, but Leo sticks by him and together they learn that life has plenty to offer, even to people like them.

**Alex**  
(The Handsome)  
Hospitalised to cure: **Serious heart problems**  
Alex comes from a wealthy family, is arrogant, disrespectful and has serious heart problems. The way he is makes him clash with everyone, making it far from easy for others to like him. Even when he’s taken to hospital because of his heart problems, he behaves like a real swine. He only begins to change when he gets stuck in a lift with Leo and suffers a heart attack. But once he’s in the club, more and more friendly and endearing facets of his personality start to emerge.

**Hugo**  
(The Benign Spirit)  
Hospitalised to cure: **In a coma after a bathing accident**  
Hugo’s been in a coma for two years, since plunging into the swimming pool from a 10-metre diving board. Although many people believe that in the state he’s in he’s oblivious to everything happening around him in hospital, he actually knows precisely what’s going on there. So in Club der roten Bänder he assumes the role of ‘benign spirit’ and plays it masterfully, making optimistic comments on events from off camera.

**Emme**  
(The Girl)  
Hospitalised to cure: **Anorexia**  
Emma’s long been obsessed with the idea of becoming a ‘size zero’ and has already spent months on the ward for patients with eating disorders. She feels unattractive, finds decision-making difficult, and has no prospects of resolving her psychological problems until she gets to know Leo and Jonas in hospital and becomes a key member of the club. This opens up a new world to her, a circle in which she is held in high esteem and where two boys even find her desirable.

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**The members of the club**

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Tim Oliver Schultz plays Leo  
Ivo Kortlang plays Toni  
Damian Hardung plays Jonas  
Nick Julius Schuck plays Hugo  
Luise Befort plays Emma  
Timur Bartels plays Alex  

"THE STORY STRIKES SUCH A CHORD IN PEOPLE THAT ANYONE CAN GET INTO IT"
On 26 October 2015 Anke Schäferkordt attended the “Digitale Gesellschaft NRW.EU” (Digital Society NRW.EU) event in Brussels, where she discussed the ways towards a digital society in Europe with Günther Oettinger, EU Commissioner for Digital Industry and Society.

Germany – 30 October 2015

The EU Commission is currently working on objectives and measures for establishing a single digital market because digitisation has changed the media landscape. New opportunities available to media companies today are having an impact on international competition and at the same time, require a new regulation. For example, television providers are still subject to stricter regulations than international providers of online video, with whom they have been in direct competition for some time. To ensure that this competition remains fair, the EU Commission is aiming to standardise regulations for media companies, for example in terms of advertising times.

During the discussion, Anke Schäferkordt noted: “Ideally, when revising the legal regulations for audiovisual media that are applicable across Europe, you should first define the objective of the regulation before considering how to get there. And after doing so, this defined objective should be achieved equally with all media content across all
means of distribution.” She continued: “In the future, access to and searchability on media platforms will crucially determine the success or failure of smaller offerings and media services in particular.” Günther Oettinger agreed with her, stating that the Commission is currently investigating, among other things, whether and to what extent searchability regulations would be integrated into the new EU directive on audiovisual media services. The EU Digital Commissioner would also like to speed up the process of changing a law. “The opinion-forming processes and consultations are taking far too long,” he said. “The effects of digitisation are being felt very quickly – in this respect you’d have to lock yourself away as the cardinals do when electing a new pope and discuss the issues until all of the decision-makers have reached agreement.” Anke Schäferkordt responded: “The speed of the process is one factor,” but that there was also a certain complexity in the sheer density of regulations. In her view, it would be helpful if there was as little legal regulation as possible, and what did stand could be limited to what was absolutely necessary.

Later in the discussion, Oettinger stated that “pursuing national strategies is not appropriate for the digital EU single market. Products and their usage are international.” In order to modify copyright law, said Oettinger, it was important for him to find a fair balance along the value chain. After the event, Anke Schäferkordt told the news channel N-TV: “If a content creator provides a creative service this service must be protected in the digital world to the same extent as it would have been previously protected in the analogue world. Only if we protect this content, creative content will continue to be produced in future.”
On 2 November 2015, SpotX and Clypd announced the development of a single solution for media owners to manage the sale of all forms of television assets and video inventory.

The pairing of SpotX’s digital video platform and Clypd’s linear TV platform will create ad sales solutions that empower media companies to holistically monetise audiences and video across all distribution points.

“We knew from the outset the industry was moving toward a way of holistically measuring audiences, no matter how they were watching,” says Randy Cooke, Vice President of Programmatic TV at SpotX. “For TV and digital audiences to monetise at equitable rates befitting the true value of each, the industry needed a way of managing inventory optimisation and audience fulfillment across all ad-supported distribution channels,” Cooke adds.

“The product allows media sales teams to recognise and capitalise on the unique values of each content distribution point,” says Co-Founder and CEO of Clypd, Joshua Summers. “Our TV media owner clients, including several premium networks, are enhancing their ad sales efforts with advanced data solutions and automation through our platform,” Summers explains. “By combining forces with SpotX, our partners can actually take advantage of fragmentation. Fragmentation should be seen as an opportunity, not a threat, for both the sell and buy side – an opportunity to leverage defined, targetable audiences.”

Rhys Noelke, Senior Vice President Strategy at RTL Group, who sits on the Clypd board, comments: “Clypd is one of the first companies that created a strong platform for programmatic sales for linear TV in the US. It offers a unique set of tools to the market at a crucial time, as programmatic video sales are growing rapidly. In conjunction with our investment in SpotX, Clypd adds key TV sales competencies that will potentially offer groundbreaking solutions for TV and online advertisers. We see great potential in the collaboration of both companies – in the US and Europe.”

SpotX and Clypd also announced a strategic partnership with TiVo Research, enabling SpotX to match digital video audiences against TiVo Research’s 2.5 million households. The partnership gives media owners the ability to fulfill campaign targeting obligations across all content distribution platforms, leveraging bespoke combinations of first and third-party data.
Groupe M6 and Quantum Advertising have announced further moves to strengthen their partnership in the ‘native’ advertising sector, a new form of embedded digital advertising.

France – 2 November 2015

Groupe M6 will use Quantum technology and operating platforms for the creation, management and direct commercial exploitation of its targeted native advertising. ‘Native’ advertising is a form of online advertising which adapts to the form and function of the device on which it appears, in order to be less intrusive and better capture the attention of the user. The agreement between Groupe M6 and Quantum will allow for Groupe M6’s premium sites (most notably Clubic.com, Turbo.fr, Deco.fr, CuisineAZ.com and PasseportSante.net) to deliver editorialised brand messages, which will be similar to the format of existing ‘advertorials’ as seen on other media platforms such as magazines. These messages will be targeted and embedded into the user experience of the device used: PC, tablet or mobile phone.

Quantum is the leader of the French market and the tools it has developed are benchmarks in native advertising technology. Philippe Besnard, President of Quantum Advertising, says: “M6 is one of the most wonderful references in terms of web presence and in French media as a whole. (...) By choosing Quantum they validate our approach as the right one, that of integrated rather than interruptive advertising, using programming as a tool to reconcile large scale advertising with customisation and targeting.”
Hans Demmel, Managing Director of N-TV, talked to media magazine DWDL.de about the weekly online format Marhaba, whose presenter Constantin Schreiber addresses, in Arabic, issues that are of particular relevance to refugees.

Germany – 3 November 2015

Over the past few weeks, a growing number of people have sought refuge in Germany, and increasingly more media feature relevant subjects that are aimed at these refugees. In this respect, N-TV is one of the frontrunners. “With Marhaba, N-TV was the first channel to launch a programme especially for refugees,” explains Hans Demmel in a DWDL.de interview.

Hans Demmel underlines that it was an intentional decision to produce the format for digital platforms. “The main target group that N-TV wants to reach with Marhaba tends to use a smartphone or a tablet. Thanks to social networks such as Facebook and YouTube, but of course also our own offers of N-TV.de and the N-TV apps, the internet is the perfect communications platform. We like to show individual sequences from the videos on the N-TV television channel, focus on the issues in more detail, and discuss the response.” He adds that for the time being there were no plans for transferring the format completely to TV.

“The lively and positive feedback confirms that this decision was the right one to make,” explains Demmel. And continues: “The times call for education and explanations in a way that is easily accessible to everyone. Especially with regard to issues that move people. (...) We are getting a lot of feedback from refugee shelters and organisations that would like to broadcast single episodes on their premises. This shows us that the videos reach the places we want them to reach.”

The material is used by the Mecklenburg-Vorpommern Ministry of the Interior and Sport, and beyond that primarily by refugee organisations. There are also plans for Marhaba to be included in a series of DVDs that will be made available to media centres and schools.

Click here to find more information about Marhaba.
On 2 November 2015, Fun Radio added four new areas to its website which are aimed at 12- to 25- year olds and come under the name of Fun Radio eXtended. The new content will help to strengthen the brand’s presence in digital media and target advertisers more closely.

France – 5 November 2015

“The new sites are designed to help Fun Radio reach 12- to 25- year olds in an even more immersive way,” according to Tristan Jurgensen, Managing Director of Fun Radio.

Developed by RTL Net, the digital services section of RTL Group’s French radios division, the four themed areas are in continuity of the radio station and feature content created exclusively by the digital content team, in conjunction with editorial partners.

- **funbuzz.fr** offers ‘feel good’ photo and video content to share;
- **superfunradio.fr** combines the essentials of ‘screen culture’, from Call of Duty to super heroes, cinema and television series. The site was developed in collaboration with Julien Tellouck, the presenter of Fun Games on Fun Radio;
- **funnight.fr** includes an event listing of parties happening in France, news about DJs and performers, and photos from dance-floor performances and evenings, in collaboration with Soonnight.com;
- **funfit.fr** is all about well-being. The site offers yoga tips, training tutorials, fitness events and advice on the right equipment.

Thomas Karolak, Managing Director of RTL Net, comments: “Creating content that appeals to young people has already proved attractive to several advertisers, who have approached us about getting involved with the new sites. Others are welcome to be part of the extensions we have already created, and those to follow.”

Fun Radio is planning to launch other extensions in 2016 to cover other areas closely associated with the brand.
The world’s greatest secret agent is also set to thrill the world, as the series will roll out internationally on Netflix and on free-to-air broadcasters from next spring.

The animated series Danger Mouse, co-produced by FremantleMedia Kids and Family Entertainment for CBBC, has topped the ratings in the United Kingdom with a triumphant return to TV: it has become the best performing new kids’ show of 2015 for 6 to 12 and 4 to 15 demographics.*

*Based on average figures for the first 15 episodes, using data from industry ratings body BARB.
Berlin in 1888
UFA Fiction
Filming of the new UFA Fiction series Charité started. This will be the first historical hospital series to be shown on German television. The series is scheduled to be broadcast in 2017 on Das Erste and is directed by Sönke Worthmann.
Germany – 30 October 2015

Happy birthday, Alain Delon!
Paris Première
On the occasion of the 80th birthday of the French actor, Paris Première broadcasts in prime-time cult movies of the star, every Tuesday from 3 November to 1 December 2015. From The Swimming Pool to Borsalino, six movies will be aired.
France – 4 November 2015

“Knowledge is a good criterion for differentiation”
Super RTL
Claude Schmit, Managing Director of Super RTL, and the channel's Programme Director Carsten Göttel spoke to DWDL.de about knowledge formats for children, and about why these are becoming increasingly important for the channel’s profile.
Click here to find out more.
Germany – 4 November 2015

Who is where?
Divimove
Divimove’s Brandboost Intelligence has published a research about audiences on social media, providing a complete audience overview of the most popular social networks. Click here to find out who is where.
Germany – 5 November 2015

A marvel universe of gods
FremantleMedia North America
North America – 5 November 2015
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For more information, don’t hesitate to contact the editorial team: Backstage@rtlgroup.com