

tvbizz

MIPCOM 2018

SHOWDOWN

Aviv Eyal

WHOSE TEAM ARE YOU ON?
A NEW TALENT SHOW 21 X 75'



VISIT US AT MIPCOM, STAND R8.C9, RIVIERA 8

Catalogue: www.keshetinternational.com Contact us: info@keshetinternational.com

[@KeshetIntl](https://twitter.com/KeshetIntl) [f KeshetInternational](https://www.facebook.com/KeshetInternational) [@KeshetInternational](https://www.instagram.com/KeshetInternational)



ADVERTISEMENT

TIMS&B PRODUCTIONS
presents

Nurgul Yesilcay

Timucin Esen

Gulperi





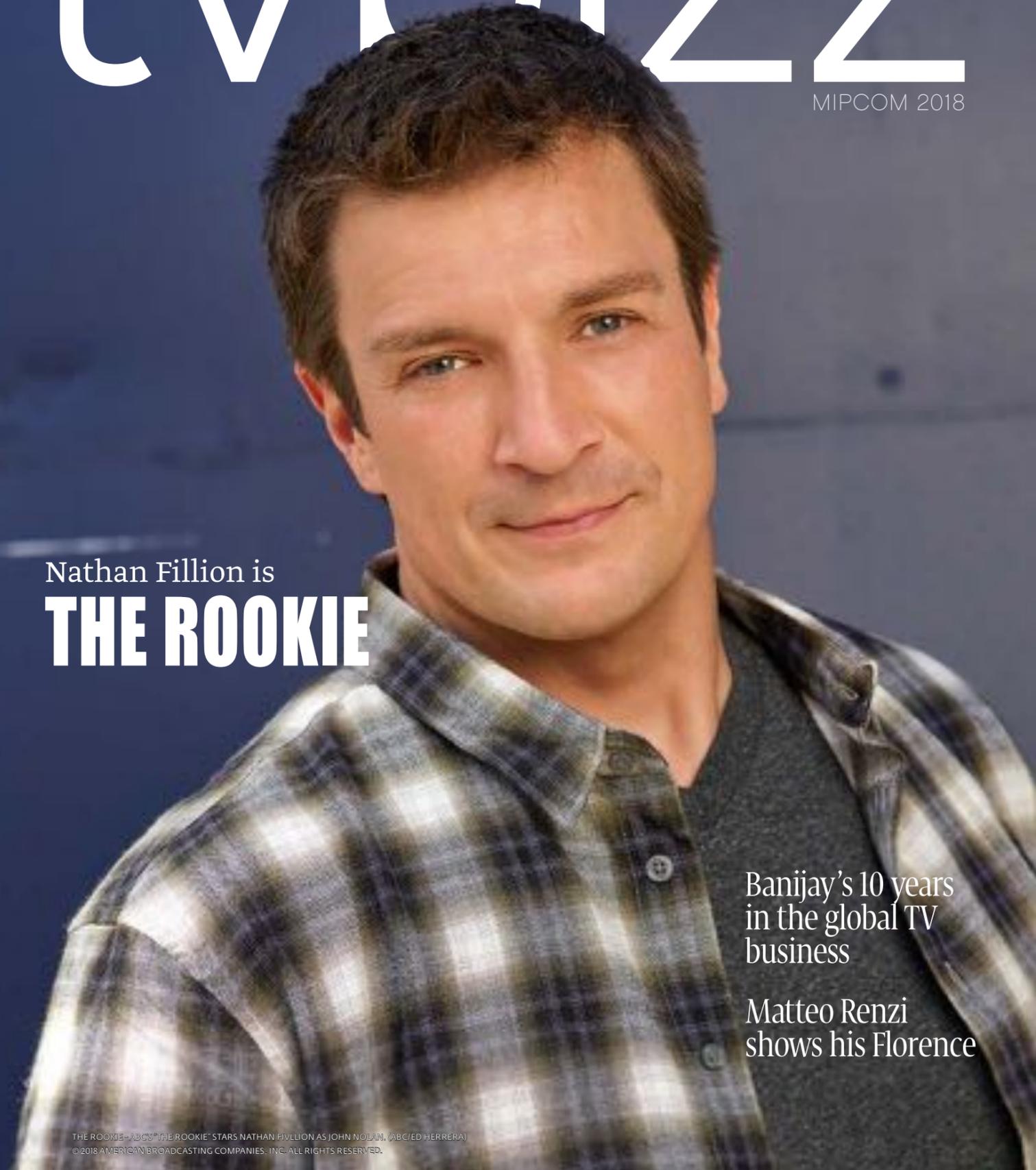
cee|tv
WE CEE IT

20 COUNTRIES
100+ TV CHANNELS
OVER 15,000 TITLES IN OUR
DATABASE

WWW.CEETV.NET

tvbizzz

MIPCOM 2018



Nathan Fillion is
THE ROOKIE

Banijay's 10 years
in the global TV
business

Matteo Renzi
shows his Florence

THE ROOKIE - ABC'S "THE ROOKIE" STARS NATHAN FILLION AS JOHN NOLAN. (ABC/ED HERRERA)
© 2018 AMERICAN BROADCASTING COMPANIES, INC. ALL RIGHTS RESERVED.

IN THIS ISSUE



15 *The Rookie*



26 *Matteo Renzi and Florence*



72 *CEE Screenings 2018*

TEAM

EDITOR-IN-CHIEF
GEORGI R. CHAKAROV
georgi.chakarov@tvbizz.net

EDITOR
Yako Molhov

DESIGN
**Anastas Petkov,
Ivanka Borisova**

MARKETING
Stanislav Kimchev
sales@tvbizz.net

CONTRIBUTORS
**Yako Molhov
Maria Chiara Duranti
Minko Todorov
Alexandra Shutova
Juxhina Malaj
Evgenia Atanasova**

PUBLISHERS
TVBIZZ Magazine is owned by TVBIZZ Group and published for all major international TV markets. TVBIZZ Group owns and operates CEETV (www.ceetv.net) and TVBIZZ (www.tvbizz.net). TVBIZZ Magazine is available online at www.tvbizzmagazine.com



www.tvbizz.net



Georgi R. Chakarov
Editor-in-chief

Catching the **BIG** fish



David Lynch's *Catching the Big Fish*

I have just started reading David Lynch's *Catching the Big Fish* whose introduction opens with the lines: "Ideas are like fish. If you want to catch little fish, you can stay in the shallow water. But if you want to catch the big fish, you've got to go deeper".

Now, imagine the content business as one vast ocean where everyone stays in the shallow waters, never taking a chance in the deep. Even the big sharks are afraid to go too deep and feed on the small packs of clownfish swim-

ming around. This is the state of television right now - relatively little fish preying on each other, food getting scarcer and life expectancy shorter. The tide will soon go low and the deep and unknown waters will have no alternative.

What are the Deep Waters? Internet, Mobile, AR/VR, Esports, VOD - you name it? It's a vast ocean of unknown and largely unexplored entertainment opportunities involving high risks on investment and major chances of failure. Nobody wants to plunge head-on, full-on into "The Deep." Uncertainty is too big, and the state of fear prevails as the tide keeps getting lower and TV players totally run dry on ideas.

On the other hand, those who created "The Deep" - the so-called FAANGs, feel a bit like fish in foreign waters now. They own this ocean, but they don't know how to tame (entertain/monetize) the billions of fishes. They are afraid as well: of losing their vast domain of control - check Facebook's dropping users.

So both TV and FAANGs find themselves in a similar situation - unable to control the deep waters and needing each other in order to direct the streams of fish to the right destination. This is pretty much what we have been witnessing for the past couple of years with no sight yet of The Next Big Fish. So the chaotic fishing with tons of content being thrown in the ocean continues.



■ Israel's commercial nets post huge losses in the first year after the Channel 2 split

According to TheMarker estimates, the accumulated losses for Keshet, Reshet and Channel 10 reached 200 million NIS. Keshet lost 117.6 million in 2017 and is expected to lose 45-50 million this year. At Reshet, the shareholders have written off loans of 300 million and the loss for 17/18 is expected to reach 150 million.



■ Netflix leads FAANGS in terms of original content

All FAANG companies are making “unprecedented strides” in original content production but Netflix is well ahead with more than 250 upcoming titles – a figure that will more than double its originals catalogue, according to Ampere. Apple, YouTube and Facebook have 65 upcoming original titles between them, while YouTube has promised it will have 50 originals by the end of 2019.



■ Marianne Bedsted to chair DR's board

Marianne Bedsted will take over the chairmanship of DR's board at the turn of the year. She will have the uneasy task to lead the Danish broadcaster as it cuts down its budget by 20% (420 million DKK) in the next two years. The savings plan includes shutting down DR3 and DR Ultra, while channels DR K and DR2 will be merged. 400 people will lose their jobs at DR.



■ TF1 to invest 150 million euros in its growth strategy

TF1 Group has announced that an investment fund in the size of €50 million a year over three years will be dedicated to acquisitions. With these moves into digital and production, the Group is reducing its dependency on the French TV advertising market. TF1 will also invest in the ‘French Netflix’ Salto together with France Televisions and M6 Group.



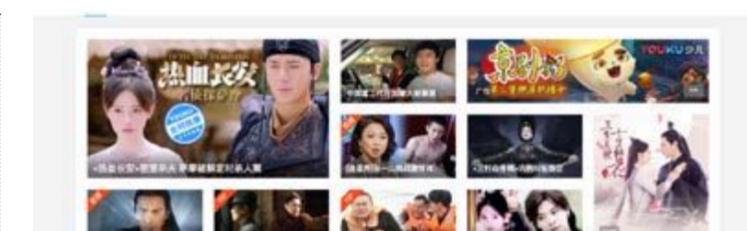
■ Sky's shares jumped after Comcast won auction

Sky's shares jumped 9% on the opening day of the stock markets after it became clear that Comcast has won the auction for the European giant with a \$40 million bid. At the same time, Comcast's shares in New York dropped more than 6%. Both Comcast and Fox/Disney had wanted control of Sky to increase their reach in Europe, where pay-TV is growing, and to gain access to Sky's 23 million customers which would bolster their defense against streaming services from Netflix and Amazon.



■ ZEE launches OTT service across 190 countries

Zee Entertainment Enterprises (ZEE) has become the first Indian entertainment company to take its over-the-top (OTT) video service, ZEE5, to over 190 countries. So far, only international players such as Netflix and Amazon Prime Video have a global presence of this scale. The launch coincided with ZEE completing 26 years of operations.



■ China to introduce further foreign content restrictions

China's film and TV regulator, NATR, is planning to introduce restrictions to the “overseas” films, TV programs, animation and documentaries offered by streaming services and TV channels. Each platform will be required to limit overseas programs to 30% of its programming in each “category.” This would be in addition to the general 30% limit on overseas programs introduced in 2014 and no foreign program will be allowed to air in primetime without prior approval.



■ Leslie Moonves forced to leave CBS over #MeToo allegations

The #MeToo scandals took its biggest victim in the TV industry so far as CBS Corporation's CEO Leslie Moonves was forced to resign after numerous allegations of sexual assault and harassment. Later, the company said it will pay \$120 million to the former CEO if an internal investigation into allegations of harassment fails to provide grounds for his dismissal. Moonves was named CEO back in 1998.



■ RCN president resigns

RCN's president, José Roberto Arango, resigned from his post on October 4. The executive took this position at the start of 2018. According to reports, the low results of the broadcaster provoked this move. A few days earlier, the channel cancelled its new dancing show while its replacement, *Hello Goodbye*, also opened with low ratings.



■ MBC Group launches MBC Studios as part of five-year growth plan

MBC Group has launched MBC Studios, a subsidiary that is set to build on the expertise of the Group's production assets that include O3 Productions (MENA), AlSadaf (KSA), and O3 Medya (Turkey). The primary objective of MBC Studios is to increase focus on local and international film and TV drama series that would resonate with audiences in MENA. Peter Smith serves as Managing Director of MBC Studios.



■ BBC One's Bodyguard among decade's Top 5 most-watched programs in the UK

Bodyguard has become one of the top five most-watched programs of this decade in the UK. The final episode of the gripping BBC thriller had a huge television audience of 14.34 million. Only four other programs have managed to get higher comparable ratings this decade: *The X Factor*, *EastEnders*, *The Great British Bake Off* and *Coronation Street*. On iPlayer it generated over 24 million requests by September 24.

tvbizz

If you are not a member of our global TV industry network, don't be the last to know what happens now. It's time to join TVBIZZ. Visit www.tvbizz.net. You can also download our free apps for iOS and Android and browse the headlines on your device.

KIYANÇ TATLITUG

CRASH



MY LITTLE GIRL

az paxom

MEDYAPIM TV8

MEET US
@P-1.J69

mædd

www.madd.tv

MEET US
@P-1.J69

MEDYAPIM MF

mædd

www.madd.tv



one litre of tears



FALCON CREST

az paxom

MEDYAPIM MF

MEET US
@P-1.J69

mædd

www.madd.tv

What to Buy at MIPCOM 2018?

TVBIZZ Magazine takes a look at some of the most-interesting and hottest new formats and series making their debut at MIPCOM 2018.

NON-SCRIPTED



Beauty Match / TFI International

Each week three influencers compete in creating the best looks for people who want to change their style. The most likes they get from the candidates the higher their chances of winning the prize of 1,000 euros. The show airs successfully on TFX in France.



Five Guys a Week / Label1

In this show, a single girl goes out on a date with five guys at the same time. They will go everywhere with her en masse: whether that's to her job, out with her mates, or for dinner with her parents. The pilot for the show will air on Channel 4 in the UK.



Smashdown! / Nine

Set to launch on Nine in Australia later this year, Smashdown! Is a new sports gameshow for children to find Australia's number one junior all-rounder, with viewers receiving an all-access pass to the most interactive sports venue on the planet, all-star-athlete cameos, off-the-wall challenges and sports trivia.



Don't Stop the Music / Red Arrow

Don't Stop the Music is an uplifting, heart-warming social experiment that follows the progress of children from an underprivileged school as a groundbreaking new music program is introduced. The results have a startling effect on the lives of the kids and their families. The show will air later this year on ABC in Australia.



Dance as One / Talpa

Right after MIPCOM, Dance as One will make its world premiere in Belgium and the Netherlands. The show will be looking for the best groups in one of the toughest disciplines - synchronized dancing. The show will feature 15 dance crews who come from a different background. In the challenges they will also have to dance with items determined by the jury.



The Circle / All3Media

This will be one of the shows everyone will be talking about in Cannes. The Circle became Channel 4's highest-rated program in the 16-34 demo of the year and has now been sold for a US remake to Netflix.



Small Fortune / Youngest Media

Small Fortune is the world's smallest physical gameshow which sees teams of friends and family members compete in tiny games to win big money. Each game is set in a perfectly miniaturized world, from a tiny Stonehenge to a pint-sized Rovers Return. It will launch on ITV in 2019.



The Talent Project / Endemol Shine Group

The Talent Project is one of the most-successful new talent formats for RTL4 in the Netherlands this year. The format sees promising contestants, with raw potential, undergo an intensive 100 days training ahead of a studio performance preceded by a spectacular two-minute time lapse of their training.



Make Your Country Great Again / Be-Entertainment

A factual entertainment gameshow which challenges people to make a difference and change things around them for the better. Every episode features three kinds of missions: a personal mission, a society mission and a community mission. The show is already a huge ratings and social hit for Belgian VTM.



Dancing with the Stars: Juniors

BBC Studios has finally decided to bring a junior version to its most-successful format. We just have to count the number of countries who will take on the spin-off during the market.

SCRIPTED



Kieler Street / ITV Studios

Jonas, a former criminal who has assumed a new identity and lives in Scandinavia's least criminal town, but the façade starts falling apart when he realizes that several other inhabitants have hidden identities. The series will debut this fall on Norwegian TV 2.



The Story of Yanxi Palace / iQiyi

The Story of Yanxi Palace became the most-watched drama of the year in China with over 13 billion plays in 39 days on iQiyi. The 70-episode period drama focuses on the Qing dynasty imperial concubines backstabbing each other to gain the favor of Emperor Qianlong (1711-1799).



Apple of My Eyes / Talpa

Social media, peer pressure, drugs, designer clothing, sex: nowadays parents face many challenges bringing their children up. Four families from the same city have a totally different take on parenting but will of them set the bar very high for their kids: life has to be perfect above all! The premiere is set for November on NPO1.



Henrik Uber Alles / Banijay Rights

Henrik Uber Alles is a show about comedian Henrik Thodesen and what happens when he decides to become an Uber driver, while making an effort to kickstart his career. The show debuts later this year on TV3 in Norway.



Come Quando Fuori Piove / Ballandi

Virginia Raffaele is the main star of Come Quando Fuori Piove (Just Like When It Rains Outside) as she plays the roles of four totally different women in four totally different comical situations and periods of their lives. The Nove series has won great critical acclaim in Italy.



The Bisexual / All3Media

The Bisexual has already been pre-sold to a number of key territories. The series is a painfully funny comedy series that explores the differences between dating men and women from the perspective of a person who finds herself doing both. It will air on Channel 4 and Hulu.



Stepmom and Daughter Blues / TBS

Stepmom and Daughter Blues was the biggest hit of the summer season in Japan with its finale scoring the impressive 19.2% rating. The drama is about Akiko who is a head of her company and uses business terms in frequent everyday conversation. She marries a man who is a salaryman and works for a rival company. He has an 8-year-old daughter which Akiko now must help raising.



Manifest / Warner Bros.

Manifest is now the biggest US TV series premiere of the fall season with NBC reporting L+7 audience of 18.4 million viewers for the season premiere. The series centers on the passengers and crew of a commercial airliner who suddenly reappear after being presumed dead for five years.



Hunters / ITV Studios

The TV series adaptation of the hit Swedish thriller of the same name is finally set to hit the small screens. Interest from international buyers is guaranteed. It will have its world premiere on TV4/C More.



Stockholm / Keshet International

This is the story of a leading contender for the Nobel Prize of Economics who is found dead in his bed of an apparent heart attack just five days before the winners are announced. His four closest friends, eager to cement his legacy as a Nobel Laureate, decide to keep him "alive" until the prize announcement. The series was a big hit for Israeli pubcaster Kan.

THE ROOKIE

Nathan Fillion is LAPD's
“oldest young” cop

After enjoying worldwide success with his starring role in *Castle*, Nathan Fillion is taking on a whole new challenge in ABC's *The Rookie*. This time he will play a 40-year old man who gives up his comfortable life to realize his dream to be a police officer. The fun procedural crime series promises a lot of action as the oldest rookie in the LAPD roster hits the streets with his young fellow officers and tries to prove he is not just a “wannabe” cop for all the wrong reasons.

Series creator Alexi Hawley is convinced that we haven't seen such a fun patrol show in a long time while Nathan tells Yako Molhov the best thing about his new project is working with a great team led by Hawley and Mark Gordon, and also switching from the dreamer Castle to John Nolan – a man with his feet firmly on the ground.





Nathan, you are the star of *The Rookie* which is debuting this month on ABC. You play John Nolan who is the oldest rookie in the LAPD. How does it feel to be the “oldest new cop”?

It's a natural progression to play different types of acting roles. In my earlier years of acting, I started as the young one, someone's son. Then an uncle, then a dad to a baby, then a 14-year old who grew to adulthood. Now I'm the oldest one. I qualify as grandfather age. Does it feel weird? Yes. But I'm still working!

***The Rookie* is based on a true story. Did you meet with the real cop your character is based upon?**

While *The Rookie* is inspired by a true story, we really aren't trying to mirror someone's life with this show. We are simply running with something that has actually happened. However, we do have consultants on our show who help keep the police procedurals and content authentic.

Tell us a little bit more about the history behind *The Rookie*. How did the series come about and what attracted you the most to the project?

What's important here is perspective. What attracts one to a show as en-

tertainment isn't the same as what attracts me as employment. It's important to me that not only a show be good, but I'm going to be able to enjoy the intense schedule that's required to make a television series. The prospect of working with Alexi Hawley was the first and most important thing that attracted me to the project. Being able to work for Mark Gordon is an incredible opportunity that any sane actor would jump at. After all that came the script, the cast, and the crew.

One of your most popular roles is that of crime-writer and crime-solver Rick Castle from the fan-favorite series of the same name which remains one of the most widely-aired series around the world. What are the main similarities and differences between the two characters?

John Nolan is reality-based. His feet are firmly on the ground, whereas Castle was always up in the clouds, his every day a fantasy. Both men do have extraordinary hair, though.

What is the role you would like to play or a series/film you would love to star in? Anything in the Marvel and Star Wars Universes.

▲ NATHAN FILLION starred as title character Richard Castle in ABC's award-winning series, *Castle*, which saw 8 seasons, reached over 70 million U.S. viewers and remains one of the most widely aired TV shows in the world. He won seven People's Choice Awards for the role. Fillion earned an Emmy nomination for his role in the daytime drama *One Life to Live*.

Fillion also starred in the cult TV series *Firefly* and had a recurring role as Caleb in the final season of *Buffy the Vampire Slayer* and was part of award-winning musical internet smash, *Dr. Horrible's Sing-Along Blog*. His credits include also *Modern Family*, *Santa Clarita Diet*, *The Big Bang Theory*, etc. He's had a recurring role on *Community* and *Desperate Housewives* among others. He is currently the star of ABC's *The Rookie*.

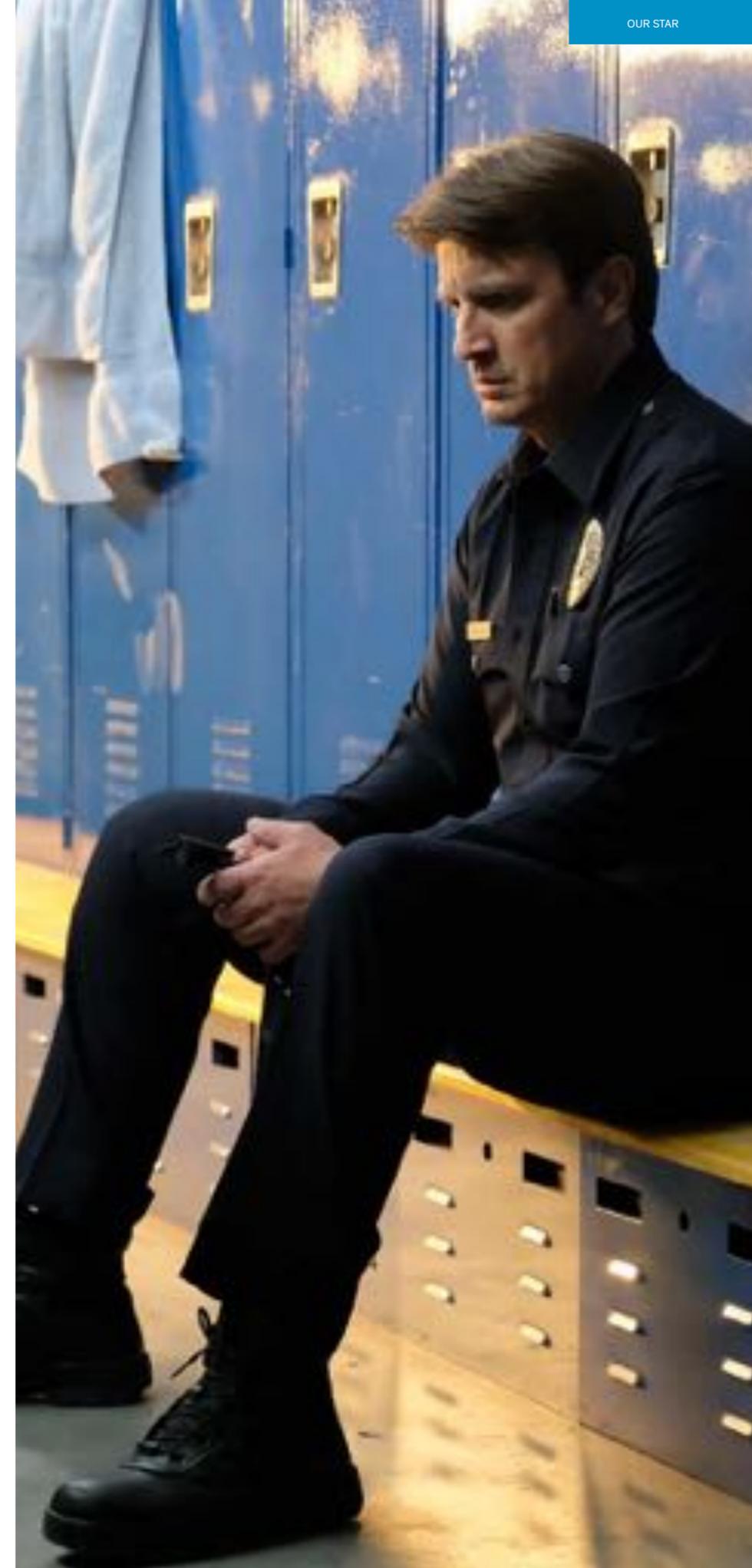
Entertainment One has sold the series to 160 territories globally including France, UK, Latin America, Italy, Spain, Russia, Africa, etc. *The Rookie* launches October 16 on ABC in the US and CTV in Canada.

You are a definitely a man of changes. Have you thought of some alternative careers if you ever get fed up with acting? What would they be?

When acting dries up, I plan to buy a boat and take people on sunset cruises, scuba dives, and secret spots of rare beauty. That way, just like back on *Firefly*, everyone would still have to call me Captain.

You are actively involved in arts and culture campaigns. Could you tell us more about these initiatives?

I'm involved with a number of orphanages in developing countries including Sawla Children's Home which provides the basic needs and a safe place for orphaned children in Ghana. I'm also very passionate about charitywater.org, which helps bring clean and safe drinking water to people in developing countries. It's been extremely rewarding to raise awareness of these incredible causes and to be able to involve fans who have been very supportive in contributing to the efforts behind these campaigns. Both organizations make getting involved and doing good so easy. ■





Alexi Hawley

Writer, Creator & Executive Producer

Alexi, who are the other main characters in the series? Are they going to give *The Rookie* hard time or help him throughout his journey as a LAPD cop?

While our show centers around John Nolan, the oldest rookie in the LAPD, the series surrounds him with a diverse ensemble. Our main cast includes Nolan's two fellow rookies Jackson West (Titus Makin) and Lucy Chen (Melissa O'Neil), their training officers Talia Bishop (Afton Williamson), Tim Bradford (Eric Winter), and Angela Lopez (Alyssa Diaz), as well as Watch Commander Wade Grey (Richard T. Jones), and Captain Zoe Andersen (Mercedes Mason).

The challenges Nolan faces on the job come in many forms, from the real-life dangers of police work, to the physical demands of becoming a cop in your forties, to a watch commander who believes that Nolan has become a cop for the wrong reasons. Every week, Nolan will face these challenges with determination and a strong sense of humor.

There are lots of cop shows on air. What are *The Rookie's* main elements that make it fresh and set it aside from similar shows on TV?

Network television is full of investigative shows, but there hasn't been a big, fun patrol show in a long time. *The Rookie* stands out because it tells diverse stories about our uniformed cops as they patrol the streets of Los Angeles — going from intense situations to comedic or emotional ones.

What are the cases investigated by the rookies in the series? Will you have separate stories in each episode or is there one main theme throughout the season?

Whereas most investigative shows follow one case, *The Rookie* tells multiple stories that vary in size, tone and intensity. Every week Nolan and his fellow officers will tackle everything from a routine traffic stop, to a major drug bust. But no matter the story, the heart of the show lives in the impact these cases have on our characters. ■

▲ ALEXI HAWLEY is the Creator and Executive Producer for the ABC series, *The Rookie*. He previously created the drama *State of Affairs* for NBC. Originally focused on music, Hawley began writing as a creative outlet that didn't involve carrying drums up and down the stairs at four in the morning. Hawley was the last writer standing on the infamous *Exorcist* prequel (*Exorcist: The Beginning*). From there, he segued into television, working on a number of shows, including *The Unusuals*, *The Following*, and *Castle* — the latter two where he served as Executive Producer and co-showrunner. Hawley was born and raised in New York City, and now resides in Los Angeles, California.



NEM

➤ **Join us at NEM 2019.**
June 10th - 13th | Dubrovnik, Croatia

➤ **Get ready for NEM 2019 and catch Early Bird packages!**
Join the fastest growing TV industry conference in the CEE region, annually held in Dubrovnik, Croatia and secure your badge.

➤ **Check out our offers:**
www.newmarket.com/book-now



MIPCOM stand no. P-1.L2, P-1.M1

Adapt, respond, innovate: Banijay's 10 years in the global TV business

Ten years ago, Banijay Group entered the global television and content creation business and since then it has been among the leading companies in this industry. Today, Banijay is the biggest independent content producer in the world with an international network spanning 16 territories. This huge achievement means even bigger challenges as the market is constantly changing with the entrance of new players and technological evolution. COO Peter Langenberg talked with Georgi R. Chakarov about the key factors for Banijay's success in the past ten years and the strategies which will help the company to keep its leading position and continue its expansion.

Peter, Stéphane Courbit created Banijay Group in January 2008 so you are celebrating 10 years in the business this year. What have been the most challenging moments for Banijay during this time and for you, personally, since you became COO in 2016?

The 10-year anniversary serves as the perfect occasion for us all to reflect on how far the business has come. There is no doubt the content market has changed significantly in the years since the inception of Banijay Group and that evolution continues to present challenges but as a relatively young, independent business, we remain agile enough to adapt in line with the needs of the industry and old enough to withstand the shifts in the market around us.

Since the word go, Stéphane Courbit has utilized the growth of the international market to build a business with entrepreneurialism and creativity at its core. Beginning the M&A activity in France, he then went on to identify opportunities in Spain, Germany and the Nordics and from there, the footprint continued to grow. Venturing into new territories, there was always going to be cultural differences and language-based challenges, but it is safe to say we have always overcome any barriers to grow a network of like-minded producers that all excel in IP creation for the local and increasingly, the global market.

Ten years on and we have a business that spans 16 territories, with over 70 companies in the portfolio, making it the world's largest independent content producer and distributor, with a catalog comprising over 20.000 hours of content.

Since I joined the Group in 2016, the most significant development has understandably been the rise of FAANGs. With the likes of Netflix challenging the typical European content model, as a business, we have had to adapt and respond. Whereas once we took for granted our ability to travel IP around the world, one buyer at a time, no longer does this one-size-fits-all approach work. Instead,



Peter Langenberg
COO, Banijay Group

we must look at our slates, talk to our buyers both locally and globally and treat each piece of content individually. Innovation is key with deal structures and already we are working with the new SVOD players to identify their needs and partner with them accordingly, while trying to ensure the best return on our IP. This approach also stands for the traditional media groups who are now buying for all of their platforms at once – linear, SVOD and online.

Across the board we are in conversation with these new players. In the U.S., Bunim Murray has produced *Ball in the Family*, which stands as Facebook Watch's most popular title to date and over on Netflix, the same business has already delivered a number of seasons of *Bill Nye Saves the World*. And these efforts are now also spanning our non-English territories as the buyers continue



Wanna Bet?



Secret Life



Survivor

to grow their local pools of content for the global marketplace. In Germany for instance, Brainpool has just had meta-comedy, *Neuland*, featuring David Hasselhoff, commissioned by YouTube and in the Netherlands, *Temptation Island VIPs* has launched on local platform, Videoland.

Over in Scripted, the golden era continues. With demand remaining high, we are seeing budgets continuing to rise and access to talent becoming more of a struggle, which has an impact on timescales and overall costs. Having said that, with all eyes on Scripted, we have the perfect opportunity to continue our drive in developing the next big entertainment show and are investing a lot of our efforts in bringing new Unscripted formats to the market.

Banijay's merger with Zodiak Media, completed in February 2016, turned Banijay Group the largest independent content producer in the world with revenues of around \$1 billion.

What are the positive and negative sides to holding this title?

The merger with Zodiak acted as a key turning point for the Group and saw our footprint expand exponentially overnight. Expanding our reach and bolstering our distribution might, the deal strategically positioned Banijay as a leading player in the content ecosystem.

Standing as the "largest independent" is a huge triumph and it has been incredibly beneficial in attracting and retaining talent.

Standing as the "largest independent" is a huge triumph and it has been incredibly beneficial in attracting and retaining talent

We value entrepreneurialism and as such, encourage producers to operate autonomously, while giving them the assistance they need with distribution and central functions. This combined with having producers at the helm with Stéphane Courbit and CEO Marco Bassetti, who truly understand the up and down nature of the business, makes Banijay an incredibly appealing home for talent.

Since the expansion in 2016, we have also witnessed huge success with much of our catalog both within and outside of our own footprint. With a huge distribution powerhouse behind us, we have most recently seen *Versailles* hit over 135 countries, *Temptation Island* take on a new lease of life in the USA and Germany, *Wife Swap* return to the USA and *Wanna Bet?* making a comeback in Italy. Additionally, in 2017, we acquired Castaway Productions, which has brought us further worldwide success with *Survivor* now enjoying 17 versions, with further remakes set to follow.

All in all, we see our independence as a huge positive. We can close deals efficiently, attract and retain talent and travel a show across our own footprint incredibly quickly.

Is Banijay financially healthy?

We would never comment on the financial matters of the business. What I will say, is that the company is in a strong position for the future. We have experienced significant expansion and continue to grow steadily via talent partnerships, acquisitions and distribution success.

You have been gradually consolidating and expanding your operations in the UK, Germany and Italy. Are you planning similar moves in other and unexplored territories?

It has been another busy year for Banijay with acquisitions and start-ups across a number of key territories. In the UK, we have established a Scripted offering and will continue looking at growth opportunities over in Unscripted. Elsewhere, we started Banijay Studios Italy and brought in Paolo Bassetti to oversee both Italy and Spain with the view to strengthening the operations there. Similarly, in Germany, we started Banijay Productions Germany alongside Brainpool and brought in Marcus Wolter to run the country's operations. In doing so, we expect further M&A activity there in the coming year.

The Creative Fund sees us support 10 new Unscripted pilots by the end of 2019

I have also been heavily focused on building our operation in India. Alongside existing SOL India, we hired Deepak Dhar to lead Banijay Asia. Having already successfully secured a number of commissions in the market, which include on the Scripted side: *Hostages*, *Union* and *Good Cop Bad Cop*, and on the Unscripted side: *Dating in the Dark*, *ARRived* and *The Great Telugu Laughter Challenge*, we expect the business to continue to thrive and diversify its burgeoning slate. Our M&A strategy has always been carefully targeted, and we will continue with this approach.

Which are Banijay's biggest markets and where do you see opportunities for further growth? How about China?

China is an extremely complicated market to break into and for now, we have no significant plans for any substantial moves there. Our distribution business continues sale conversations in the country and for Banijay Kids, it remains the strongest territory in this respect. As mentioned previously, India will continue to be a focus, and we will also be looking to Canada and Mexico.

We all know that 'Content is King' but at the end of the day it is the volume of produced hours that drives sales for companies like yours. Still, how important is it for Banijay to develop original IP?

High-quality storytelling and entertainment are at the heart of our business and we remain incredibly committed to developing new IP that has the potential to travel.

While we have had recent success with the production of a number of reboots, we are also concentrating on creating the next big entertainment format for market. With this in mind, we continue to invest in creativity and have introduced a number of incentivized schemes to encourage movement in this area. The Creative Fund sees us support 10 new Unscripted pilots by the end of 2019 in addition to our other scheme which financially recognizes individuals responsible for the creation of IP which witnesses strong cross-territory pick-up.

Beyond incentivization, we also work hard to identify moments in the year where we can gather our teams to steer creativity. The Creative, Digital, Scripted and Development Boards, alongside the Production Exchanges, were all devised to drive idea sharing, co-productions, best practice and relationship building across the Group. To date, each of these events have resulted in successful IP generation and collaboration.

In addition to collaboration, we focus on hiring and retaining the best creative talent, building strong relationships throughout the industry and supporting our shows from initiation to distribution. And the result? Great shows coming through the pipeline like *The Duo*, which we are launching at MIPCOM. The 60' entertainment show was created by the Group's Mastiff Denmark for DR1 and plays on the unpredictability of human chemistry. Diverse singers are brought together in an innovative audition to discover unique and surprising vocal partnerships. In each episode, the singers cannot see who they've been chosen to sing with – a giant curtain divides them and only when two voices combine to create one magical sound is the curtain raised and the singers are revealed to each other. It has all the satisfying elements of a classic talent show but combines it with the growing appetite for brilliant storytelling, authenticity and emotional connections.

The global entertainment market is now mainly growing thanks to the major online platforms. You recently announced a global content collaboration with Twitter. Could you tell us a little bit more about this partnership and what is your digital strategy?

Back in 2017, we hired Lionel Abbo as Head of Digital for the Group and since then, we have really begun assembling our



Temptation Island



Child Support



The Crystal Maze

digital strategy. Relatively risk adverse, we are still taking gradual steps to build our reputation in this area, but we did recently close a global content collaboration with Twitter.

Aimed at monetizing the Group's content on Twitter and driving effective brand engagement efforts, the deal acted as one of the first global distribution collaborations with the platform. The agreement will see our global brands work with Twitter's regional entities to develop dedicated offerings for brands both locally and globally, with a specific focus on our key properties which include *Survivor*, *Temptation Island*, *Fort Boyard*, *Crystal Maze* and *All Against 1*. The move follows our acceptance that as the content landscape and models continue to evolve, we must look at new and innovative ways to carefully target and engage audiences.

While digital is very much on our radar, we are taking a 360° approach to the creation, production and distribution of content worldwide. Building on our strength as entertainers and storytellers, we have also been looking at brand partnership opportunities across the footprint and to date, successes have included a partnership with Gant in the Nordics for YouTube and in the U.S., a CoverGirl collaboration to create *Allure Incubator*. We have

We are taking a 360° approach to the creation, production and distribution of content worldwide

also invested in *The Blast* in the U.S., *Non-Stop People* in France and earlier this year, in *Shauna Events*.

How closely do you follow the major M&A deals in the industry like the Disney-Fox and AT&T/Turner mergers or Sky's upcoming sale? How will they affect the global entertainment industry?

As a global content business, of course we follow the M&A movements of our competitors. For some time, the industry has been in a state of mass consolidation and I do not see that changing for some time as the market continues to condense. With this, while the pool of groups operating shrinks, their strength and global power grows. Setting up new businesses, as well as acquiring existing entities, has resulted in continued competition across all markets globally and despite new buyers coming through, the industry remains crowded. As such, there are increasing delays in access to talent and budgets are just continuing to push up. However, opportunity has never been greater, particularly following the endless regulatory overturns in line with the mass consolidation movement worldwide, and we are committed to taking advantage of the increasing content demand we are faced with.

Endemol Shine is also up for sale. Is Banijay interested?

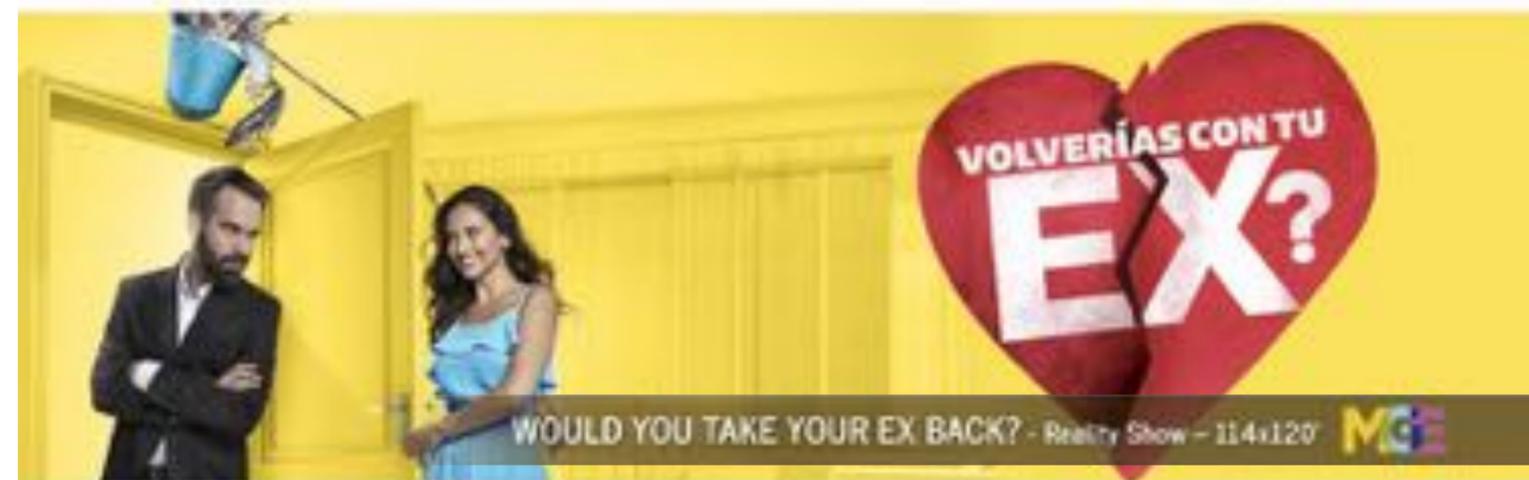
No comment.

Some analysts now say eSports is already 'The Next Big Thing', others - VR and AR, while the US media giants remain focused on taking their content to on-demand platforms.

What is Banijay's strategic view on these developments and how do you plan to position your company in five years' time?

It is impossible to predict the future but there is no doubt the market will continue to evolve and for us, it will remain "business as usual". Regardless of the platform, we will continue to innovate and develop and distribute high-quality 360° IP for all key buyers in the market. While we keep an eye on technology, we will only exploit it if it genuinely enhances an idea. ■

YOUR AUDIENCE OUR STORIES



COME AND SEE US MIPCOM STAND R7-F7

www.mediasetdistribution.com | international@mediaset.it



◀ MATTEO RENZI was born in Florence in January 1975 and grew up in Rignano sull'Arno. After graduating in Law in 1999, he joined the PPI party and later the "Margherita" party. In 2004, he was elected President of the Province of Florence. In June 2009, he was elected Mayor of Florence and in 2013 was voted leader of the Democratic Party. In February 2014, he became the youngest Prime Minister in the history of Italy – a position he resigned from after the negative result in the Constitutional Referendum held in December 2016. In April 2017, he was re-elected as Secretary of the Democratic Party and resigned in March 2018 following the results of the Parliamentary Elections.

Matteo Renzi is currently Senator for the Electoral College of Florence, Scandicci, Signa, Lastra a Signa and Impruneta. Together with wife Ester, he is raising a daughter and two sons.

Matteo Renzi shows his Florence

Former Italian PM launches documentary series

Former Italian Prime Minister Matteo Renzi is one of the creators of a new documentary series about the City of Florence. As he tells Maria Chiara Duranti in this exclusive interview for TVBIZZ Magazine, this project is a dream come true, allowing him to tell the world what makes his city so special – not only the history and culture but also the unknown stories and the future of The Cradle of the Renaissance.

M Mr. Renzi, what a surprise! At least for us it was a surprise to find out that you are involved in a major new documentary series showing the beauty of Florence. How was the idea for this project born and what is your role in it?

Before becoming a real project, this idea has always been a dream for me. I was born in Florence, I grew up and I graduated in this beautiful city, also my children were born in Florence. I still live there. It's my city. I also had the great honor of being the Mayor of this universal city. When the new populist government was formed in Italy, I thought that maybe I could devote some time to realize this dream. My friend Lucio Presta immediately believed in it and set up a team of extraordinary professionals who sacrificed the whole month of August to shoot in the very hot but extraordinary beautiful Florence. I am the author and the writer along with the talented Sergio Rubino and will be a kind of guide who takes our viewers through an incredible journey crossing all the beauties of Florence and putting my own face as a host and testimonial in front of the camera.

Most of our readers are probably not aware that you were the Mayor of Florence between 2009 and 2014. Why did you decide to make a documentary film about the city?

Yes, I was the mayor and I wanted to

show to the world my Florence, because everyone knows how beautiful Florence is, but not everyone knows that there are some stories and curiosities that make this city unique in the world. And that maybe they can teach us all something today too.

I guess this will not be just another travel guide about Magnificent Florence... Can you share some of the stories that viewers will hear from you in Firenze?

Tourist guides are already present in abundance. I'm not a guide, I'm not an art historian, I'm not a museum director. I'm just a citizen in love with his city that can tell from a privileged observatory which emotions still inspire Florence today. And, of course, then there will be the curiosity. Like Michelangelo, who quarrels with the Gonfalonier, a sort of Mayor of the time. And we will show the death certificate of Mona Lisa, the modelling woman for Leonardo's Mona Lisa portrait. Also, we'll be talking about fashion, design, food, and of the fantasy character of Collodi's romance Pinocchio, football, finance. Florence is all of this. And much more.

The real challenge is to show this city as a beautiful capital of the future, not just of the past. What we show in the documentary is that Florence becomes beautiful when it opens to the world, when it invests in education, when it opens its doors to innovators. The opposite

of protectionism, of sovereign fear. A great message also for today's politics. Florence, city of the future, not only of the past. Laboratory, not just a museum. This is what you need today. And this is what we try to tell in the documentary.

Which is your favorite spot in the city and why? Any personal story related to it?

You can't ask me this! It would be like asking a father if he has a favorite child. Impossible. I can only tell you that the documentary starts at Palazzo Pitti, in the Boboli Gardens. An enchanted place, one of the best examples of Italian gardens.

What inspired you to become Mayor of Florence? What would you say was the best thing you did for the City while you were at its helm?

Culture! And the most important thing about my term as Mayor was to have doubled the space of public libraries. I talk about it during the episode that speaks of the Laurentian Library, wanted by the Medici. Today the real revolutionary act is to bring children to read. Maybe on an iPad, but reading books not just being on social networks.

Who are the Medici of today? Are there still people who are true Mecenati?

No, they don't exist anymore today, they are gone. That family was too complicated

but brilliant, open-minded, a family that is not built at a table. The new patrons, I believe, that the new Mecenati are the ones who fight for educational poverty. Because the new form of wealth will not be the lack of money, but the lack of culture. And I believe we have to fight.

As one of the most famous Italian politicians you are constantly present on TV, but how does it feel now when you are producing a TV program yourself?

It makes me a strange effect. But it is also true that trying to tell the values and the beauty of Florence in some way is part of my duty as an Italian politician and Senator elected right in the College of Florence. It's like giving back something very much that I received from my people.

You are called Il Rottamatore (The Scrapper) for your ambition to reform Italian politics. Will you have the same approach to this project?

When we talk about Florence we can't "scrap", we can't break everything. Let's say that for this project more than "scrap" I would like to admire.

Most of TV nowadays is focused on series, entertainment and reality shows. What is the reason for this in your opinion? Is TV just a tool to escape from the tough reality of life? Can it still inspire people to change and learn more, to become better individuals?

The question does not have an easy answer. Times change, always. And this is the time of TV series and reality shows, we must take note of it. It is difficult to say what is the sociological reason for the affirmation of these genres. But I think that every form of television entertainment can help make us better citizens: the difference is made by the content rather than the containers. And I am, and I remain optimistic about the role of TV in creating a global public opinion.

During your term as PM did you ever try to influence decisions at public broadcaster Rai? Is it true that politicians are most afraid of how TV would present them?

Rai is a large company that belongs to the State and therefore the Government

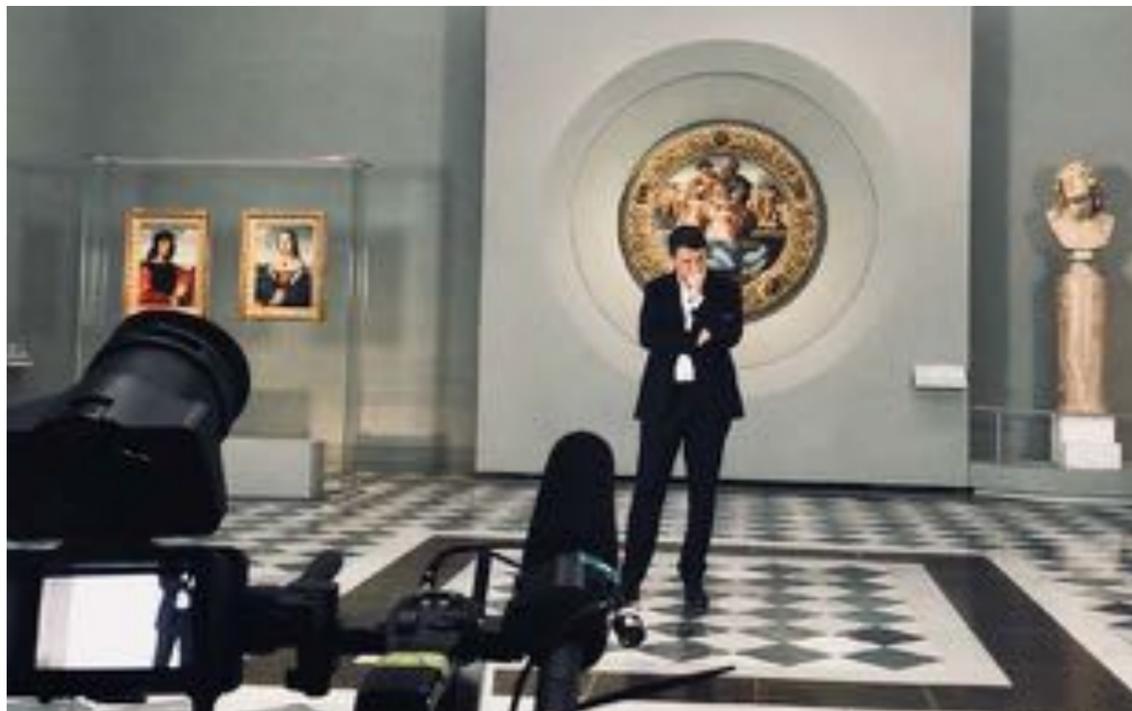
plays an important role in the selection of the ruling class. But in my philosophy a member of the Government must not put his nose in any editorial or casting choice. When I appointed the representatives of the Government in Rai I asked them to do what their manager experience suggested and not to listen to any traditional politicians. And this happened.

What kind of TV programs do you enjoy watching? Can you mention some of your personal favorites (besides Wheel of Fortune)?

I'm an omnivore, I have no preferences. I watch everything from sport to TV series. Obviously, *Wheel of Fortune*, which I participated in as a contestant, will remain in my heart. And even in my wallet!

If you could run a TV channel for a day what would its schedule look like?

Now we do not exaggerate. I have just taken steps to become an author and TV host. Let's stop here. Otherwise they will accuse me of wanting to become a producer too. TV host and author may be enough at the moment. At least for now... ■





Inside the NBCU format business

Formats have always played the second fiddle in the international business of the major US studios as films and series distribution and merchandising deliver the lion's share of the IP monetization. With time, however, studios like NBCUniversal's have expanded beyond their home markets and entered new territories, which require original ideas and productions. As the network of companies within the studios keeps expanding around the world, so does the importance of owning a strong catalog of formats which can be easily adapted for various markets and tastes. Complementing each other, the International Studios and International Formats divisions of NBCUniversal continue to grow and successfully compete with the likes of Endemol Shine, Fremantle and Banijay.

Stanislav Kimchev got on the phone with Ana Langenberg, SVP Format Sales and Production at NBCUniversal International Formats to talk about the opportunities and challenges of running NBCU's international format business. The seasoned exec joined the company last year and has already enjoyed some major success stories launching format adaptations on various platforms in some of the toughest international markets.

Ana, a year ago you became SVP, Format Sales and Production at NBCUniversal International Formats. What have been the biggest challenges for you during the past year?

I'm not sure I had such big challenges - it's not always easy to settle into a new job with a new team and a new catalog, but I joined NBCUniversal International Formats at such a great and exciting time when we had just launched *World of Dance*. When I came on board last September, the show had aired across the summer and had performed really well, so we went to MIPCOM with that success to talk about. As a result, lots of countries were interested.

On top of that, we had *Making It* in the pipeline. We also had shows like *Top Chef* still selling well and *Saturday Night Live* riding a great kind of revival because of the success of the US show following Alec Baldwin's Trump impersonation. I was starting at a great company, with great content and a great brand to be representing, so I was in a good place.

What have been NBCUniversal's best-traveling and most successful formats in both scripted and non-scripted in the past year?

We have sold *World of Dance* in three territories: the Philippines, Thailand and Poland, so we are very proud about those.

SNL continues to be a great success for us, so does *Top Chef*. *Hollywood Game Night* has also been sold in a number of new territories including Sweden where it launched as the third most watched show across the country, so that's exciting too.

On the scripted side, it has been a great year for *Suits*. *Suits Korea* launched as the number one show in the territory. It rated as number one every night it aired and has been the most successful format adaptation in Korea to date, so we're extremely proud about that. On the back of that we recently announced *Suits Japan*, which is currently in production. We are working on at least two other adaptations, which we'll be able to announce soon.

SNL China has also been a great achievement this year - we had almost two billion views for the show on Youku. It was a new platform for SNL - we had done it on ShowMax in Poland, but we had never done it pre-recorded on a platform and we wondered how it was going to work with all the restrictions that any kind of platform faces in China, but the show did very well and will hopefully come back next year.

What are the newest formats that you will be presenting at MIPCOM?

We are very excited about our slate for MIPCOM. We have a real mixed bag in the



Ana Langenberg
SVP Format Sales and Production,
NBCUniversal International
Formats



The Diva in Me

sense that we have *The Titan Games*, our big entertainment show executive produced by Dwayne “The Rock” Johnson and Universal Television Alternative Studios. It is going to be a huge show with 10 episodes and Dwayne is really going to bring it to that incredible, stellar level in the US. We will take it to the market, introducing it to all broadcasters. We’re really keen to talk about how we could produce and scale it to European broadcasters, then to other

It is important for us to be looking into opportunities to become the producers of local content in certain key markets.

broadcasters worldwide - so that’s our big topline.

We are also going to bring a new show, again from Universal Television Alternative Studio, called *Songland*. It is an exciting music competition format, executive produced by Dave Stewart from Eurhythmics, Audrey Morrison, who is the showrunner for *The Voice* in the US, and Ryan Tedder, who is a songwriter and producer, and has written songs for some of the biggest talent in the music business, such as Adele. These three great producers are going to help us put together the show, which is for songwriters - so it is going to be different to other music and talent shows in the market, in the sense that it is for brand new, undiscovered songwriters. In every episode a number of songwriters will pitch their music to the producers and a leading celebrity recording artist, and at the end of every episode the artist will pick a song that they will then record and release.

We also picked up a few third-party formats that we will be launching. One is called *The Diva in Me*, which is an exciting transformation reality show, where women get the ultimate makeover by three fabulous drag queens - releasing their inner diva and inner beauty, to boost their self-confidence and self-esteem. This is a show that was commissioned and aired by E! Latin America in Brazil. Produced by Movioca, it is such a feel-good show that harnesses the art of drag to empower real women.

We are also bringing *Crush* from Phil-eas Productions and Mediapro in Spain. We haven’t announced a new studio

gameshow for a little while, so it’s nice to bring a new one to the market. We also have a format called *Hotel Battle* from Monday Productions, which is a factual entertainment show that sees a series of couples compete to fulfill their dreams of creating a boutique hotel.

We feel all of these shows complement our existing catalogue really well, and we are particularly excited to make a big splash with *The Titan Games* and *Songland*.

Tell us more about your network of creative partners globally. How close do you work with the companies from NBCU International Studios?

We work very closely with our studio partners from the US - Universal Alternative Studio being one of them. We also work together with Universal Cable Productions who produce scripted content out of the US, and our networks such as Bravo, Oxygen and E! They all create a huge volume of content every year, so we work very closely to source new material that they produce, which we feel will travel internationally.

We also work closely with our NBCUniversal International Studios partners. In the UK, we have Monkey, who are the producers of *Made in Chelsea*, *The Real Housewives of Cheshire*, *The Bi Life* and *Don’t Hate the Playaz*.

There’s also Matchbox in Australia, who are mostly known for scripted shows like *The Slap* and *Safe Harbour*. *Safe Harbour* being one of our new scripted titles coming to this MIP, together with *Everyone is a Critic*, which is a factual show

they’ve produced for ABC Australia earlier this year.

As one of the major US studios, how easy is it for NBCU to compete on the format arena with other giants in the format industry like Endemol Shine, Fremantle, Banijay, etc?

It is a very competitive market as you know, but we have such a great production network with our Studios and producers across the US, Australia, Canada and the UK. This also makes us more flexible to work with broadcasters and other producers, so in a way it puts us in a certain advantage in comparison with our competitors. Having said that, we also partner with some of them in certain markets where there’s interest in our formats, so they can option and produce our formats as well - we have a few options with a couple of these companies in fact. Where we feel that a production company is in a position to pitch one of our shows, we will very happily option them the rights and work together with them to strengthen the pitch and create better opportunities for our shows.

What are some of the territories where you are looking to grow?

Continued growth in our current markets is important, but we are also looking at the broader picture. At the moment, we have production companies in English-speaking territories, but as the world of television continues to evolve, i.e. with the arrival of more

SVODs and the shift from American content to locally produced content and adaptations, it is important for us to be looking into opportunities to become the producers of local content in certain key markets. This is definitely a huge priority for us and what we have always kept our eye on.

In the past, NBCU developed several original formats with MTG in the CEE region. Do you continue to look for such partnerships with players around the world? Are there any projects currently in development along these lines?

Absolutely, working with global partners is key to what we do. We struck a deal with MBC in Korea not too long ago and as a result, we produced a new format called *The Game with No Name*. The pilot aired successfully earlier this year and hopefully will return as a full series. We also have key partnerships in the likes of Thailand with CJ and also Zense. We co-developed a format with Zense called *Singer Auction*, which aired on Channel 3. So it is definitely something that we are interested in.

We are constantly talking to producers and want to find new opportunities to co-develop ideas. There are so many possibilities to partner with broadcasters and that is always attractive because they can see the window to where the product of your partnership will air. We’re also in talks with a number of Israeli companies and are looking to build on partnerships in Korea.

We try to find third-party formats that complement our catalog, in the genres where we might need more variety.

What is the balance between original and third-part formats in your catalog?

The majority of our catalog is made up of content that we’ve created - mostly out of the NBCUniversal US Studios or our International Studios production companies Monkey or Matchbox. We try to find third-party formats that complement our catalog, in the genres where



Safe Harbour



Crush

we might need more variety. Although we don't have too many of those. When we do, it's because we really believe in them and are excited at the prospect of selling them.

You are one of the most experienced execs in this industry. You witnessed how the format business started to evolve back in the 90's. What would you say were the biggest changes in the past 20 years?

It is a really long time to cover and it makes me feel very old when you say I have been there that long (laughing). In a way, the format business has become extremely competitive. It's huge and everybody wants to have a slice of it. A lot of companies have come into the market and have grown just from selling formats. It's also great to see so many countries entering the format

world; first the Israelis and then South Korea. There has also been a lot of consolidation.

I also think because there are so many formats now and it's so competitive, viewership has also become competitive, because viewers have so much to watch. What makes a hit these days is different from what it took in the old days, in terms of how many eyeballs you get to watch a show in each territory, and also how many territories you sell to and how many recurring series you have. You still have some of the old ones like *Big Brother*, *Wheel of Fortune* and *Survivor* in a lot of territories. You also still have that recurring factor, but it's more difficult to get those now.

Everyone is still after the Holy Grail or the Next Big Thing, so that hasn't changed. That has always been what the market is looking for – although I

don't think anybody has really found it yet. But I also think where we are at the moment there is a lot of opportunity for local productions. There is also a lot of opportunity for new creative ideas and new formats.

Times have really changed. We are not only selling to linear TV, but now we are selling to a plethora of SVODs – particularly on the entertainment side, which is new. This has brought about a number of challenges surrounding rights, i.e. how to keep those rights, and how to keep monetizing your own rights. Particularly in a world where all platforms want to keep those rights and broadcasters are demanding more rights for their money. Whilst it is definitely challenging in that respect, it's also a great opportunity to pitch to new platforms.

Can we expect to see major international formats transfer from broadcast TV to SVOD services, for example?

Yes, absolutely. We are pitching to SVOD platforms in multiple territories and have sold *Saturday Night Live* to SVOD platforms in both China and in Poland, which did very well. I also think *Queer Eye* has demonstrated that there is interest in shows that are no longer on linear TV anymore, and it has found a new life for itself – quite a successful one on Netflix.

I think SVODs are definitely looking for specific programming and the content that works on those platforms are perhaps a little bit different. But there is definitely a different world of clients out there to work with now, which is incredibly exciting for us. ■



**BERK
OKTAY**

**SEREN
ŞİRİNCE**

**EDA
ECE**

**PAMİR
PEKİN**



Calinos
Entertainment

our story

From the producer of "FERİHA"



MEDYAPIM FOX

VISIT US AT MIPCOM STAND P-1 M51

www.calinosentertainment.com

W O M A N



MEDYAPIM FOX



Calinos
Entertainment



MEDYAPIM FOX

FORBIDDEN FRUIT

STARLIGHTMEDIA



The leading Ukrainian media group: 37% market share in television, 50% in Ukrainian non-scripted production, 2000 people production capacity



DADDY'S HOUSE – an entertaining reality show for the whole family, where the father switches places with the mother for a week and has to fulfil a number of challenges in order to win a cash prize (6 successful seasons in Ukraine, 3 seasons in Latvia and Lithuania)

IRREDEEMABLES – hit crime series about sentenced criminologists with shady past who solve the most complicated cases in order to get back their jobs and freedom.

THE EXPERIMENT: YOU – large-scale socio-psychological project which shows a different side of the everyday situations with the help of the variety of fun, touchy and sometimes extreme social experiments.

WHEN WE'RE HOME – inspiring sitcom about 5 couples on the different stages of family relations (over 100 episodes on the most watched channel in the country)

VISIT US AT MIPCOM
STAND P-1 M51

www.calinosentertainment.com



StarLightMedia | Ukraine, Kyiv-03113, 1 Shevtsova Str. | www.slm.ua

Asia Batayeva | International Sales Director | Email: batayeva.a@slm.ua | Mob: +380672317474

TV shows that made history

We take a look back at the shows that have entered the history books of television setting records for longest-running formats in their own genre.



The Simpsons

This year *The Simpsons* once again made TV history. After airing its 636th episode, the animated show became the *longest-running primetime scripted series* in the US, surpassing CBS' *Gunsmoke*, which aired 635 episodes from 1955 to 1975. The show is in its 29th season and began airing on Fox in 1989.

Casualty

Casualty (stylized as CASUAL+Y) is a British medical drama series that has been airing weekly on BBC One since 1986. It is the *longest-running emergency medical drama* television series in the world and the most enduring medical drama shown in prime-time television in the world.



The Tonight Show

The Tonight Show was launched on NBC back in 1954 and is the *world's longest-running talkshow*, and the longest-running, regularly scheduled entertainment program in the United States. It is the third-longest-running show on NBC.



Tatort

Tatort (Crime Scene) has been airing on ARD (Das Erste) since 1970 with some 30 feature-length episodes per year, which makes it the longest-running German TV drama and the *longest-running crime series* in the world.



Meet the Press

With a whopping 70 years of runtime, NBC's *Meet the Press* takes the cake for being the *longest-running television show* in not just American television history, but global television history as well... It is the longest-running program in television history, though the current format bears little resemblance to the debut *episode on November 6, 1947*.

Doctor Who

Doctor Who is a significant part of British popular culture and elsewhere it has gained a cult following. It has influenced generations of British television professionals, many of whom grew up watching the series. It is the *longest-running sci-fi TV series* in the world.



Coronation Street

Coronation Street launched on ITV back in December 1960. In 2010, it became the world's longest-running television soap opera and was listed in Guinness World Records.



Blue Peter

Blue Peter is a British children's television program, currently shown live on the CBBC television channel. A significant part of British culture, it first aired in 1958 and is the *longest-running children's TV show* in the world.



Last of the Summer Wine & Trăsniții

The UK's *Last of the Summer Wine* (BBC One) finished in 2010 after 37 years and 31 seasons which makes it *the longest-running sitcom* in terms of longevity. The current longest-running sitcom on TV (by episode count) is *Trăsniții* (Prima TV, Romania), which has aired 1500+ episodes as of September 2018, with 30 seasons.

Dom-2

Dom-2 launched on TNT in Russia back in May 2004 and continues to air every day on the channel which makes it *the longest-running reality TV series* in the world.



OUTWIT OUTPLAY OUTLAST

SURVIVOR



The original and best
adventure reality format

Produced in more than 40 countries
37 seasons in the US
Production hubs available

MIPCOM Stand C20.A



THE DOD

GOOD ALONE · GREAT TOGETHER



60' entertainment format



MIPCOM Stand C20.A

NTV Russia celebrates 25 years of success

NTV, one of leading national TV channels in Russia, is turning 25 this month. To commemorate the anniversary, NTV is hosting a special event in Cannes during MIPCOM. Alexandra Shutova met in Moscow with the channel's General Producer Timur Weinstein to talk about the success in recent years.

Since Mr. Weinstein's arrival at NTV almost three years ago, the channel has significantly increased its original series' lineup, invested in high-quality adaptations of scripted formats, and launched major social campaigns that have broken records both on TV and online. The success at home has resulted in growing international recognition as and Mr. Weinstein foresees a very bright future for NTV, both locally and globally.

Mr. Weinstein, congratulations! This October NTV is turning 25! How will you celebrate this anniversary?

We want to talk about that during the MIPCOM and to show what NTV is about, since information about Russian TV in the international market is quite vague. When it comes to our audience, we will try to make this season strong and entertaining. We have prepared two major projects in celebration of the 25th anniversary.

The first is called *Maltseva*. The name of Natalia Maltseva has become associated with home, renovation, beauty and coziness. Next, the legendary news host Tatiana Mitkova, who stood at the origins of NTV, returns on air. She will interview extraordinary people that completely turned their lives around in the new project *Incredible Life Story*. For its anniversary, NTV also launched an #IAM25 campaign, which has already become a significant event on social networks. Celebrities and NTV hosts were the first to support it. They shared stories that happened when they were 25, posted videos with hashtags and engaged millions of people in the campaign.

You have been investing heavily in original and adapted drama productions over the past few years. What will this season be like?

The entire season has already been scheduled: we know exactly what will

air in October, November and December. I am sure it will be very prominent for the audience. Everyone knows that when our team joined NTV in the end of 2015, the series shelf was empty. There was no library of content, nor did we have time for planning. During the last two years we had to work 'fresh off the boat', because nobody's cancelled a 24/7 air. Now, however, the situation has changed – the series shelf started to fill up and we have an opportunity to plan the upcoming season ahead and more carefully.

We have franchises of projects that our team launched two years ago – new seasons of series *Nevsky* and *Shepherd*, which became true hits. Of course, we will also surprise the audience with great premieres. I would like to mention the series *Brass Sun* with Vladimir Mashkov. The project will definitely become the highlight of the TV season, and I hope it will be interesting to the global audience as well. It is based on a true story that happened during the collapse of the Soviet Union. The action takes place in a small town in one of the former Central Asian republics, where Russian military musicians had to protect the locals. Another series, *The Crow (Vorona)*, is a tension-packed thriller about a hunt for a serial killer. Valery Todorovsky's project features Elizaveta Boyarskaya and Anatoly Beliy as leads. Other premieres to look forward to



Timur Weinstein
General Producer,
NTV

this season are *Dinosaur* with Andrey Smirnov and *Retribution* with Pavel Priluchniy.

NTV also acquired the rights for the adaptation of Korean crime dramas - *Defendant*, *Hidden Identity*, and *Stranger*; all three are currently in development. We have recently completed the production of *The Good Wife*, an adaptation of the famous American series of the same name. Last spring, we aired our version of *The Bridge (Bron/Broen)* with Mikhail Porechenkov and Ingeborga Dapkunaite as leads. The second season of the project has been completed, and the audience will see it soon. Also, the



Russia appeals to the international audience with its history and unique culture

adaptations of *Jeopardy!* and *Child's Play* have been successfully airing on NTV for years.

Which of the new projects was the most challenging?

We are used to producing difficult projects, and for us there are no technical issues we can't solve. But if I have to do it, I would name *Brass Sun*. Filming took place in Uzbekistan, in the city of Hiva. The sun, the heat, and the fact that this small place had never seen such a large-scale production before – all of it was challenging. Filming in locations with developed cinematography infra-

structure is one thing, but filming in a museum town is completely different.

Are you looking to expand your ties with international partners, i.e. not only regarding acquisition of formats and distribution of series, but also co-productions? Has there been interest for your original formats?

When it comes to co-production, it has to be interesting to both our viewers and partners. Most of the time, there is a language barrier. Many companies want to film in English when they offer projects, but our audience likes original product. Negotiations are currently in progress with Germany and UK, but we still have to solve the language problem.

Can you share your plans for the upcoming MIPCOM and tell us about the international development overall?

The Russian market is not very popular outside the CIS. However, we clearly understand that TV is an international business and we're doing everything possible to move in this direction. We have already taken the first steps, like the successful promotion of *The Road to Calvary* by Dori Media. The series has recently become featured on Netflix and is now available to 130 million subscribers in 190 countries. On top of that, negoti-

ations are in progress to sell the series to dozens of other countries. For example, the Greek audience will see it this fall.

People need to see what Russian content is about, since it is not well represented or recognized in the international market space. It has not yet become trendy, but when we show our projects, our partners notice a very high production quality. Russia appeals to the international audience with its history and unique culture so we promote such series as *The Road to Calvary* and *Aria of the Doomed*.

What other achievements on the global market can you name?

Four projects have been purchased for distribution abroad besides the above-mentioned *The Road to Calvary*. These are *Sleepers* and *Death Highway* (Armoza Formats), and *Aria of the Doomed* (Global Agency). Banijay is distributing our *Secret for a Million*. We are discussing possible deals with other partners, and are opening the Chinese and Brazilian markets.

What audience do you currently target?

The key demo of NTV is all residents of Russia aged 18+. The channel is constantly in the Top 3 with almost 10% share, 58% of whom are women, and



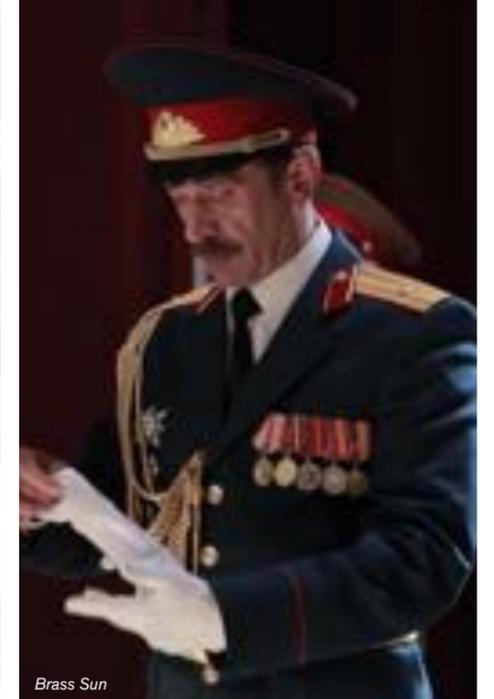
Shameless



Retribution



The Road to Calvary



Brass Sun

42% - men. At the same time, NTV is the leader among the male audience with a 10.5% share. Same as all channels in the world, we are interested in attracting young viewers and we fearlessly engage in experiments.

For example, last fall, we aired our adaptation of *Shameless*, which improved the share of the time slot by 10% in All 18+, and by 42% in All 18-34. *SuperYou!* also contributed to the process of attracting young viewers. On top of that, the slate of NTV lifestyle projects is the leader in the 10-14 weekend timeslot for the 14-44 and 25-54 audience, surpassing even broadcasters that target younger viewers. This made NTV the only channel among the big three federal broadcasters that improved performance in 14-44.

We pay attention to current trends: fragmentation of viewership related to the growth in the number of channels, spheres of consumption (terrestrial, cable, online) and types of screens. It is becoming more difficult to fight for the audience's attention, especially the young one. Young viewers live in the digital sphere, where they consume our content among other things. But the system of measuring such viewership is imperfect - it only counts desktops. Our internal stats and additional research shows that mobile viewership

comprises the largest part of TV content consumption online.

What are your biggest achievements in the digital sphere?

Honestly, I haven't expected the results to be so great: three million subscribers to our YouTube Channel, and a staggering number of online views for NTV series. As part of the agreement with the OTT service Ivi.ru, we featured several projects as catch forward. *Retribution* became one of the top five most popular series in this model, and *Beyond Death* was one of the top three in catch forward. The videos of *SuperYou!* generated

NTV's online popularity is enormous – we have over 350 million clicks and views a month

an unthinkable number of views – the performance of Diana Ankudinova along had over 50 million views on YouTube. It is obvious that the shows we produce, both series and programs, are equally interesting and relevant to traditional and digital TV audiences.

You have now created a solid slate of original series. How do you plan to monetize these shows on the web in the times of constantly growing popularity of VOD services in Russia?

We are trying several approaches when working with various market players. For example, last year Mediascope launched measurements of viewership of TV content on the internet on the base of the Big TV project. Its main idea is to monetize TV ads, which remains on the internet for some time. We participate in this research, analyze data and await the development of this project in the direction of measurement of mobile views and all video platforms.

NTV's online popularity is enormous – we have over 350 million clicks and views a month. We reach out to our audience through the news, live air, video on demand, and social networks. We are proud to see that variety of NTV content attracts over 14 million unique users of the website, and over 12 million views on the mobile app a month. We know we are loved and watched on the Internet.

Does the fact that you are one of the largest national channels in Russia impose some limitations on you creatively? What can you show and what not?

I think it all depends on a personal level of morality and integrity. We have significantly cut down on aggressive, provocative content, we do not expose someone's dirty laundry and do not get involved in various things often used by our competitors. We understand that this content might be interesting to certain type of viewers, but we do not want to drive away the new audience that's gradually joining us.

How well does NTV balance between the audience success and financial results?

The three Russian leading federal broadcasters, including NTV, cover 45% of the entire TV market, which reached 90 billion rubles in H1 2018. We get our part of the advertising pie with the help of high-quality content that is popular among the audience. Moreover, our programs and series are commercially viable in Russia and abroad.

The media law was recently changed allowing channels to increase the volume of advertising. What do you expect to be the effect of this for NTV?

Autopsy will show (smiles). It is difficult to predict now. Negotiations with

the National Advertising Alliance (NRA) for next year will begin soon, and this will bring some understanding of the matter.

How do you see the TV market in Russia developing from now on?

I see it developing fabulously! I think that all the talks about TV dying out and the audience moving to the internet are quite native. It will not happen the next 10-15 years. The audience 45+ is used to TV and TV product, and will continue watching it.

You are known for your strong social campaigns. What have been some of your best achievements this year?

We are very pleased about going in this direction. Such projects are important both in terms of their charitable effect, but also in terms of attracting the audience. NTV was the first to risk and air a social project in weekend prime, which is quite rare.

Do you mean SuperYou!?

Yes. This project combines a social focus and viewers' interest. We are helping children growing up without parents in orphanages and foster families - we pay scholarships and we have set up a charity foundation. At the same time, we produce a fantastic entertainment show, which received several awards

Our programs and series are commercially viable in Russia and abroad.

this year. Three seasons have aired, and in the spring of 2019, the audience will see a new super season. It will have children that competed in the previous years show their refined talents.

Another NTV's social initiative is The Journey of Father Frost. On one side, it is a TV project, and on the other one - a large-scale social effort, during which we visit social institutions, hospitals, and orphanages and grant wishes. It is nice to see the project being interesting to advertisers and sponsors - they understand the importance of the mission. Our informational services also support the charity theme. Videos with calls for helping children received around 300 million rubles in donations. We do not rest on laurels but the work is going on constantly. ■



Restless Wind



FOX





Hitting the Rooftop

Rooftop Content Group is a relatively young company which started as a format creator and distributor of Film and TV content and only recently expanded into the fast-growing VR market by launching Rooftop Immersive Studio which focuses on VR/AR/360 content. Georgi R. Chakarov talked with Co-MDs Jordi van Even and Jan Maarten Groen about the challenges of combining TV and VR production and distribution and the "Wild West" that the VR industry still is. Georgi was also curious to find out more about the mysterious project *The Ark* which is all set to shake things up in the world of storytelling and viewer experience.

Jordi, Jan Maarten, the latest news that we heard from you the announcement of the splitting of the company in two.

What were the strategic goals behind this decision?

Jordi van Even: The whole idea behind Rooftop's founding in 2014 was to get into IP development and production and use our strong distribution network, to offset the acquired/developed IP. For the last few years we've focused mostly on distribution, as this was straightforward, whereas production takes more time. Then, last year we really got into Virtual Reality, not only from an egocentric point of view (I love it) but also from a business POV. VR is here to stay, it's the future, and soon AR will also be part of our everyday lives. Jan Maarten, who has a track record in traditional media as well, was already working in VR and since we had a good business relationship, 1+1 made 2. He joined Rooftop and we put our heads together and split the company in two, forming Rooftop Immersive Studio (RIS) and Rooftop Film & TV - both focusing on Production and Distribution, but RIS more in the VR/AR/360 world.

What type of content are you focusing on?

Jan Maarten: Our strength is to specialize with production but be as ver-

satile as possible when it comes to distribution. We partner with niche producers, such as our friends at Zoomsport, whose FC Barca documentary *Take the Ball, Pass the Ball* we distribute worldwide, and with whom we are announcing some exciting sport productions at MIP. But from a distribution standpoint, we need to be able to react as quickly as possible to the demands of our worldwide clients. We extend this strategy to Immersive Studio where we are already aggregating a wide range of VR content (interactive and 360) for major players, thereby providing a business model to what's still the Wild West out there. But from a production point of view, we focus on shared VR experiences, mostly LBE (location based experiences), eliminating the individuality of VR.

Are you also focused on content technology development, so to say, tools which will allow creation of such content?

Jan Maarten: We are not a technology company, we are commercial content creators, and although for certain experiences, we will have to be innovative, because the existing technology needs to be adapted (we do have the best qualified tech guys in-house). We are focusing more on engagement with



Jordi van Even
Joint Managing Director,
Rooftop Content Group



Jan Maarten Groen
Joint Managing Director,
Rooftop Content Group



VR is here to stay, it's the future, and soon AR will also be part of our everyday lives.

the characters and the story behind the experiences. So in some cases, we use technology to have the audience influence the story or show but the viewer's experience and perception leads, always.

But you do have the Domes. What actually happens inside them? How hard is it to build them and are they related to *The Ark*?

Jordi: What happens in the Domes, depends on the concept itself, same with the size. It can be from a couple of people to over a thousand. Sometimes we use the Dome purely as a setting, and sometimes it becomes an interactive piece of art, part of the whole experience. Most importantly, we use Domes because of the shared experience it provides.

The Domes are not directly related to *The Ark*, although with certain projects in *The Ark*'s pipeline, we might

use a Dome as a venue. *The Ark* is a separate company, with whom we have a solid partnership as co-producer and distributor. It's a VR spectacle, an immersive live entertainment format that offers a new way to experience storytelling. It allows the audience to interact and influence the show in real time while experiencing an existence between reality and virtual reality. Since the audience is co-creating the show, every show is different. *The Ark*'s format is applicable to existing or original IP, and its upcoming pipeline is already very impressive.

I saw some posts on Instagram about *The Ark* - is it actually happening in New York?

Jordi: We will be launching some cool micro-experiences soon in NYC, I can't say too much yet, but this all fits within the mystery surrounding *The Ark*. This format is such a ground-break-

Most of the VR experiences out there are amazing, but they don't leave a mark

ing, new entertainment experience, that it deserves this approach. People will be blown away by its execution. What we can say is that we have all the major players interested.

When Ericsson released their report about VR killing TV, one of the main lines there was that actually VR users expected they would get an experience where they don't need a screen anymore. So, is your content actually more oriented in this direction?

Jordi: We don't see VR as a replacement of any medium. We see VR as an enhancement, a way to enlarge experiences, emerging truly into the content. No, our content is not oriented in this direction. It's focused on engaging the audience. Most of the VR experiences out there are amazing, but they don't leave a mark, it's not like with a good movie, that you come out of the cinema and you talk about it for hours. For example, the existing location-based VR experiences, with some exceptions, you go there, you're super impressed by the graphics, the tracking, the potential, but then you come out, and you forget about them. This is different with our concepts, and especially *The Ark*. People will remember and talk about the experience, and more importantly, they will want to come back. Plus, on top of that, we are adding a great business model, which is also lacking with some amazing experiences out there.

Can you also mention some of the other key projects you are working right now on?

Jan Maarten: Within Immersive Studio, there is of course *The Ark*, but also dome concepts for some major festivals and other key events/markets. Info to follow soon. Furthermore, we are distributing exciting concepts like *Exodus Burned*, the next level full body multiplayer VR experience. Within Film & TV, we have the release of the Barça doc coming up in October. We are announcing a couple of TV series, like *A Game of Two Halves* (Zoomsport), about former soccer stars, who switched the football pitch for a totally different pastime and we have started pre-sales for a few astonishing documentaries. We have our own stunt reality show, *How Sparks Fly*. We are also publishing a graphic novel early next year. We are

always focused on creating new IP's, that can go beyond just one medium.

You announced in May a deal with AMC Networks International, what does it include and what do you do actually for them, and do you have any other deals in that direction?

Jan Maarten: We're aggregating VR clips for AMC Networks International on a monthly basis. Yes, we are in test phase with a couple of other similar deals. Again, we're trying to provide a business model to the Wild West of VR distribution. So many great experiences are being made but then what? Where do you see them, where do you make money? That's where we come in - we have the international network.

How big is the competition in your business? You say there is a lot of talent but there is not much investment, not everyone is sure what actually is happening, so how do you balance between those?

Jordi: The competition in production is rising fast, but at the end it's all about execution. There is a lot of investment, but yes, since there's been a lack of revenue with some VR experiences which are in the market now some investors might be a bit reluctant. But at the same time, other investors are focusing on the fact that they are on the foreground of something new. We are building an interesting group of strategic investors, some in-kind, some equity. Furthermore, all of our experiences have an incredibly lucrative ROI, especially our Location Based Experiences which are taking returns to a next level.

Apart from stories, what segment do you think could actually drive the business? For example, recently there was this announcement about NewTV getting one billion dollars of investments - could mobile be the thing that would drive things further?

Mobile as in people watching 360 clips on their mobile? Partly yes, you see mobile operators are already stepping up the game, with new apps. Maybe it's more for Asia, rather than Europe the future will tell. In any case, the technology is getting there, the content is missing. It's all about content in the end. In the meantime, besides mobile we are focusing on LBE and VR as second screen (during concerts for example, or at home). ■



**SENIOR
▶▶ YEAR**

Life is about
to get dramatic.

the stylist

A NEW FASHION
TO FALL IN LOVE WITH



VISIT US AT MIPCOM, STAND R8.C9, RIVIERA 8

Catalogue: www.keshetinternational.com Contact us: info@keshetinternational.com

[@KeshetIntl](https://twitter.com/KeshetIntl) [f KeshetInternational](https://www.facebook.com/KeshetInternational) [@KeshetInternational](https://www.instagram.com/KeshetInternational)

CONTENT FIRST

If I Close My Eyes Now

Globo's new super production

Globo is bringing yet another super production to MIPCOM 2018. With its star cast and thrilling crime story set in the 1960s, *If I Close My Eyes Now* promises to become the next huge international hit for the Brazilian powerhouse. Writer Ricardo Linhares and Angela Colla, Head of International Sales at Globo, answered Yako Molhov's questions about the new limited series.



Ricardo Linhares

Ricardo, you have been working with Globo for decades, on such hits as *Irrational Heart*, *Tropical Paradise* and *God Save the King*. What attracted you the most to Edney Silvestre's *If I Close My Eyes Now*?

I have already single-handedly written, co-authored and supervised more than 25 telenovelas over the course of my 35-year career. Telenovelas are huge productions, with about 180 sixty-minute-long chapters. I wanted to create a shorter work, with a lean plot, without having to stretch it across 7 months. The investments that Grupo Globo have been making in series provided the perfect opportunity to develop my project, inspired by the book by Edney Silvestre.

I read the novel when it was first released and immediately felt it would make for an appealing TV adaptation. I found the time and place in which the story is set to be very interesting – 1961, in a small but prosperous country town controlled by traditional and powerful families. The rite of passage of the two teen protagonists – Paulo and Eduardo – is fascinating. The plot first reveals two naive boys, as they should be at their age. Viewers, however, gradually see them mature as they are exposed to the sordid side of life. The dramatic mood of the narrative rests on a crime story. And I'm a fan of the genre. The strong point,

however, was, in my opinion, using aspects of a thriller to unveil the characters' lives. Secrets, betrayal, racism, repressed homosexuality, hidden perversions, alcohol and drug consumption as a way to alleviate frustrations, corruption, deviations from the Catholic Church, femicide, men oppressing women who struggle to become more independent. I am really interested in addressing these issues.

Tell us a little bit more about the story in the series; will it follow the novel exactly?

I don't follow the novel's romantic plot exactly. I find it an excellent book, but I took some dramatic liberties so as to substantiate the series. I developed characters that were just mentioned in the book, created new characters, and added love and family relationships and plots that didn't originally exist. I also invented different reasons for certain characters' attitudes. And I changed the ultimate crime endpoint. So, anyone who has ever read the book will be well surprised by how the narrative culminates.

At the same time, though, I was faithful to the overall tone of the story and the atmosphere of the book: parochialism in a country town controlled by the patriarchal, violent and oppressive elite, prejudices of past (and present) times, characters who hide their true nature and live double



lives, self-righteous hypocrisy and overrated second and third opinions. The storyline revolves around issues such as "who is the killer?" and "why did this person kill?" to scrutinize characters' emotions.

What were the most important elements from the book that you included in the TV adaptation?

The starting point is the same: two teenagers escape from school and go for a dive in a lake on the outskirts of the town, on a hot April afternoon in 1961. They discover a young girl's body. The police charge them with the crime. They are arrested until, surprisingly, the widower takes the blame for the murder. We're talking about the most reputable dentist in the region. A man in his 70's, in a poor state of health, with effeminate features, who, visibly, couldn't have killed his young wife. Another character dies soon after in the adaptation I created for the story, and one of the teenagers, Paulo, decides to investigate the crimes, with the help of his best friend, Eduardo, who at first doesn't show much interest in the case. Paulo is black, has lost his mother and is constantly beaten by

his father. The boy is extremely touched by the girl's violent death, yet he only knew her by sight, and is attracted to the mystery, although he cannot explain what motivates him to take action – this will be cleared up throughout the plot. Paulo will end up uncovering the truth about his own family background while investigating the murders.

Have you consulted with Silvestre on the TV adaptation?

Before I started writing the series, I showed him the changes I would make to the book's plot. And he agreed with the additions, because he understands that literature and drama make up different narrative styles. He didn't get directly involved in the adaptation process, but I emailed him the chapters as I wrote them.

According to him, the adaptation turned out an "electrifying" piece (in his own words). And he sent me a text message that truly touched me: "I created a world, but you populated it with complex and fascinating humans". In addition to being an excellent writer and journalist, he is an intelligent, educated and fun

man. This work brought us close and we became great friends.

What resources did you use to write in a new way about the difficulties of love, family and social relationships, and the secrets each one hides to represent his role in a community?

I dug deep into the 1960's vocabulary to use appropriate phrases and slang. I also studied about the most popular topics of the time, such as the flight of the Russian astronaut Yuri Gagarin around Earth and his famous remark: "The Earth is blue". This event is featured in the book and I mentioned it in the series' first episode. The conflicts between Americans and Soviets in the Bay of Pigs area, Brazilian politics, Pele emerging as the greatest Brazilian football star, among other hot topics, are also featured. I got to listen to a lot of the most popular music from the late 1950's and early 1960's and included a Dalida song on the soundtrack. The characters mention her show at Olympia, in Paris. I also researched on fashion, TV shows, magazines and advertisements. I studied behavior, especially to build the younger characters. Unfortunately, some topics are still very current, such as racism, intolerance, prejudice against homosexuals, sexual abuse, oppression by the white and patriarchal elite to perpetuate power, sexism and repression of women's rights.

What are the main challenges today for a writer of telenovelas and series, and what are Brazilian and international viewers mostly interested in this kind of content?

Telenovelas are still extremely relevant on Brazilian television. Spectators are loyal and ratings are always high. In fact, when it comes to ratings and repercussion, telenovelas are an unbeatable product on Brazilian television. The end of telenovelas has been widely anticipated by the press and specialized critics, but such predictions have not come true. They continue to engage the public, are frequently featured in print and digital media and incite discussions throughout the country. By the same token, series and other short formats that cater to a more segmented audience have also been gaining ground, especially on paid TV and streaming services. I believe the challenge, not only in Brazil, but around the world, is to keep creating culturally, socially and economically relevant shows for different age groups and wide and diversified audiences.



Angela Colla

ble product suitable for several display windows, it meets the different demands of our partners around the world. The series takes place in the 1960s and revolves around the story of two young men who find a woman's body and embark on a dangerous investigation of the crime, which involves some of the most important figures of the city where they live. The plot develops as these two young men make revealing discoveries that looks can be deceiving and there are always two sides to every story: what you see and what you don't.

Which stars will we see in the series?

One of the limited series' highlights is the cast of talented artists, praised by audiences in Brazil and throughout the world. The ensemble includes Murilo Benício and Débora Falabella, recurring stars in Brazilian drama productions such as the telenovela *Brazil Avenue* and, more recently, *Nothing Remains the Same*, in which they play the leading couple in a limited series on the early days of the television industry in Brazil. The production is being distributed in Eastern Europe by Visionary Thinking. Names like Antônio Fagundes, Gabriel Braga Nunes, Mariana Ximenes and many others round out the cast.

What are Globo's other highlights for MIPCOM this year?

The catalog is entirely comprised of our new breed of series, including five new releases. This is another step we are taking to expand our offer of cross-platform content, especially with short formats that are relevant to audiences around the world. Besides *If I Close My Eyes Now*, we have the limited series *Harassment*, featuring a group of women who come together to report a series of sexual assaults committed by a physician. It is a fictional work freely inspired by a book by Vicente Vilardaga, which addresses a current issue that has been widely discussed around the globe. Another new feature is *Iron Island*, which is mainly set on an oil rig and revolves around the story of Dante (Cauã Reymond), an oil worker torn between the dramas of life on dry land and the turbulent work atmosphere at sea. The series features elaborate visual effects and a second season has already been confirmed. We will also feature the second seasons of *Under Pressure* and *Jailers* in Cannes, which, in addition to the great ratings in Brazil, have also been conquering audiences on the international market. The series are a major hit: they have been screened and won awards at major festivals, and have also been licensed to major industry players. ■

Angela, you are officially presenting *If I Close My Eyes Now* at MIPCOM. Tell us in a nutshell what will make this brand-new series Globo's next hit?

If I Close My Eyes Now is a psychological thriller shrouded in secrets and mystery with meaningful characters and compelling dramas, which we are sure will generate strong identification among the public. In addition to being a flexi-



mip®

Driving the content economy

mip^{tv}®

8-11 April 2019

Cannes, France

mip^{doc}®

mip^{formats}®

6-7 April 2019 - Cannes, France

mip^{china}®

HANGZHOU

5-7 June 2019

Hangzhou, China

mip^{cancun}®

14-16 November 2018

Cancun, Mexico

mip^{com}®

14-17 October 2019

Cannes, France

mip^{junior}®

12-13 October 2019

Cannes, France

Interested in our events?

Contact us for more information

VISITORS: mipvisitors@reedmidem.com

EXHIBITORS: sylvia.ferreira@reedmidem.com

BUYERS: yi-ping.gerard@reedmidem.com

MIPTV®, MIPDoc®, MIPFormats®, MIP®China, MIPCOM®, MIPJunior® and MIP®Cancun are registered trademarks of Reed MIDEM - All rights reserved

Reed MIDEM
A member of Reed Exhibitions

Dubai International Content Market relaunched for 2018 edition

The Dubai International Content Market is getting re-modelled this year and Project Manager Vlad Borovina tells us what to expect from the event which will be held in December.



▲ VLAD BOROVINA was named Project Manager for the Dubai International Content Market in February 2017 after his decision to move to INDEX Holding, organizers of the only content exhibition in the Middle East region. Prior to working at DICM, Vlad was Operations Manager for the global exhibition company, Basic Lead as well as Brands Relations Manager for Discop events in Istanbul, Johannesburg, Budapest and Abidjan.

Vlad, when is the Dubai International Content Market going to be held this year and what it will be its main focus?

The show, taking place at Dubai's iconic Jumeirah Beach Hotel on the 9th and 10th of December 2018, is perfectly positioned in the international calendar of content exhibitions and will bring together content businesses and professionals within a 7-hour flight to Dubai.

Tell us more about the idea and the history of Dubai International Content Market. When did it launch, how did it change throughout the years and how it has helped local executives?

There is actually a relaunch and re-design of this year's edition of Dubai International Content Market based on the changes in the industry both regionally and internationally. We, at DICM are looking to bring together content businesses and professionals from different countries and provide them with the perfect platform, which will give them the opportunity to hold one-on-one meetings and exchange their insights.

Dubai International Content Market is a marketplace for networking, showcasing, producing, co-producing, financing and distributing entertainment content across all platforms in MENA. What have been the most important challenges and opportunities in the region?

Everyone is curious about the MENA region and many are interested to do

business here. What is important to point out is that MENA represents a market of 22 countries with many broadcasters, SVOD platforms and mobile operators. If I should mention one challenge, it would be the need for international industry players to understand the region's audiences, their cultures and restrictions in order to be able to succeed and grow in this lucrative market. As for the opportunities, there are many, especially with Dubai's pumping a \$64bn investment in organizing the Expo 2020 and the logistical and geopolitical advantages that come with it, as well as the opening and expanding of the media industry in KSA in line with the Saudi Vision 2030.

What are the hottest content trends in the MENA region right now, what are media executives looking for when acquiring content for different platforms?

There isn't an exact answer to this question; with a TV audience of close to 400 million people, I would say that any high-quality produced content is trending in the region. Obviously, there are certain points which need to be avoided, such as explicit content, extreme political content or adult content, but I think, it's not very different from many other parts of the world. Audience measurements show how Korean drama, French animation, Latin telenovelas or any US Feature Film can be as popular as Arabic drama or other type of content. Where is see room for growth would be in the factual content side. ■

MY
CONTENT

DUBAI
INTERNATIONAL
CONTENT
MARKET

9-10 December 2018

Jumeirah Beach Hotel | Conference Centre

DUBAI INTERNATIONAL CONTENT MARKET

The Only Way to

Deliver your Inspiring Content to MENA

dicm.ae

MEDIA RESOURCES MANAGEMENT

OVER 12 YEARS
OF EXPERTISE
IN MEDIA CONSULTING



MARKET RESEARCHES, media market analytics, **INFORMATIONAL PERIODICALS** that provide full review of audiovisual content production and distribution in the CIS region and beyond



Annual international media forum **KYIV MEDIA WEEK** combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses. Since 2015 KMW has been an excellent networking platform for industry professionals from more than 30 countries, building a solid bridge between CEE, CIS and other parts of the world



Representing and promoting the interests of Ukrainian film and TV industry players worldwide. Supporting **INTERNATIONAL CO-PRODUCTION** and bringing Ukrainian projects of all formats and types, including digital and cross media, to the **GLOBAL MARKET**. Working towards changes in Ukrainian legislative environment that facilitate media sphere development and state support of the industry (incl. implementation of **CASH REBATES SYSTEM**), as well as strengthening positive image of the country internationally



Providing foreign filmmakers an assistance in finding high quality **SERVICES IN UKRAINE** for the development and production of projects of all types and formats, including **PARTNERS** search and locations scouting



FILM.UA FACULTY - educational platform for practitioners in media, film and TV industry. Line-up of professional workshops and master classes by famous producers, directors, script doctors and bestsellers' creators from all around the world. Project for children **CINEMA KIDS** - acting courses, dubbing school, etc.



MEDIABOOK - the series of business and professional books related to TV and film industry



MEDIA RESOURCES MANAGEMENT
22 Zakrevsky St., Kyiv, 02222, Ukraine
+380 (44) 459 46 10
info@mrm.ua | www.mrm.ua

CEE Screenings 2018

The best series from Central and Eastern Europe

Just prior to this year's MIPCOM, CEETV and TVBIZZ launched the first edition of CEE Screenings, a brand-new event aiming to promote the best fiction productions coming out of Central and Eastern Europe.

The event featured series which have already won the hearts of the viewers in their markets this year and exclusive premieres of the most ambitious projects set to hit the screens during the new TV season. All of the featured productions were based on original ideas and created by local talent.

CEE Screenings was held between mid-September and MIPCOM, the biggest global TV marketplace of the year, with the goal to help CEE players to attract international interest and increase the potential for new deals and partnerships.

"The first edition of CEE Screenings definitely grabbed the attention of the TV industry not only from the CEE region but also on a global level. We registered interest for a number of productions featured in the CEE Screenings 2018 selection and we hope that there will be some deal announcements soon. We will continue to organize this event in the future and promote CEE as a territory where series of great quality are being created," commented Georgi R. Chakarov, CEO and President of CEETV and TVBIZZ.

THE CEE SCREENINGS 2018 SELECTION



Rabies, Czech Republic

Crime series, 6x59'

Although the Czech Republic is free of rabies, infected animals are suddenly found near one of the villages in the Bohemian Forest. The main character of this criminal thriller, virologist Pavel Rogl, has to map the situation, supervise the vaccination and find the cause of the infection. He is also commissioned to develop expert advice for a team of criminals who are investigating a mysterious double murder.



Bitches, Estonia

Crime drama, 10x45'

The series is based on Mart Sander's best-selling novel of the same name. Bitches is set in an old villa, where revolutionary and well-known historical events, love, power, intrigues and fate unfold through the eyes of hookers. The first season of the series takes place during 1939-1940. All Germans living abroad have just been called to return to Germany. Consequently, in many countries real estate belonging to wealthy Germans is being sold on a massive scale and for a relatively cheap price.



The Trap, Poland

Crime series, 6x42'

Olga (Agata Kulesza, known from "Ida" Oscar winner for Best Foreign Language Film) is a best-selling novel writer. After the traumatic experience of her husband's death, she is going through emotional and creative crisis. Looking for inspiration she came across TV reportage about a mysterious disappearance in a children's orphanage. The moment, when she decides to pay a visit to the place, triggers chains of death threatening events larger than her book stories.



Etudes on Freedom, Russia

Political dystopia, 3x25'

Etudes on Freedom is an independent Russian internet series in the genre of political dystopia. The idea of the project is to show the Russian audience the dire consequences of the currently observed tendencies in the country. The three pilot episodes that have already been filmed are dedicated to one topic - the loss of freedom. The stories are based on the following facts: a Deputy of Moscow City Duma tried to pass a bill that puts a handler to every newly married couple; a Deputy of State Duma suggested creating a commission on prevention of extremism in culture. Each episode shows what happens when these initiatives turn into reality.



Caviar, Russia

Detective series, 8x52'

1979. Mikhail Fyodorov, a criminal investigator at the Fraud Office, dies under puzzling circumstances in a small coastal town with a fishing port. Alexander Kostenko, his colleague and close friend, finds out that Fyodorov's death was not an accident. He takes on the criminal case himself but suddenly he is suspended from office without explanation. To restore justice, Kostenko flies to Moscow to meet with the Prosecutor General. At Sheremetyevo airport, he becomes an inadvertent witness of smuggling of a large sum of money in foreign currency.



On the Edge, Russia

Drama series, 12x40'

The series is about life, love and obstacles that sometimes seem so insuperable. Unfortunately, not everybody can pass the tests with dignity, without succumbing to domestic and existence problems. It requires endurance, mental ballast and a little bit of patience. There should be no rush in the matters of love, but there should always be trust, respect and devotion. The series tells the story of several characters, who became interconnected by a twist of fate.

THE CEE SCREENINGS 2018 SELECTION



Moms, Slovenia

Comedy series, 18x25'

The TV series takes us through the lives of five heroines - women, who take care of their children, go to work and deal with their husbands or absent fathers. Their lives are spiced up with various real and imaginary problems that tremble modern women and not just mothers. The moms may have their ups and downs, but their fresh humor remains constant. Julia, Iva, Tatiana and Mirjana are mothers. They met in the middle school and live in the same neighborhood.



Souvenir from Odesa, Ukraine

Adventure drama, 12x50'

The 12-episode series is based on the novel Coffin from Odesa by the local writer Valerii Smirnov. The plot is focused on a golden pendant with magical properties and the love story of two young people from the city. Legend has it that the souvenir protects its owner and destroys the one who tries to take it away against the owner's will. The love story between Matvii Hrach and Lisa Volska began during World War I. After the Bolshevik revolution of 1917, over a three-year period, Odesa is experiencing the change of seven governments but the power of local criminality remains unchanged.



Who Are You?, Ukraine

Crime drama, 16x45'

This is the story of psychologist Inga Shtefan, who, after the mysterious deaths of a couple of her patients and the disappearance of her fiancé, starts working in the field of criminal profiling. Along with her own investigation, Inga cooperates with the police homicide division. Together with Major Oleg Mischenko, the division chief, they go all the way from antipathy and never-ending conflicts to partnership, friendship, liking and, finally, love. As the plot develops, Inga finds out that a maniac, who murdered her patients and fiancé, has followed her for many years.



NATPE
MIAMI
JANUARY 22-24, 2019
MARKETPLACE + CONFERENCE



REGISTER NOW



SHAPING
CONTENT
TOGETHER

NATPE.COM/miami

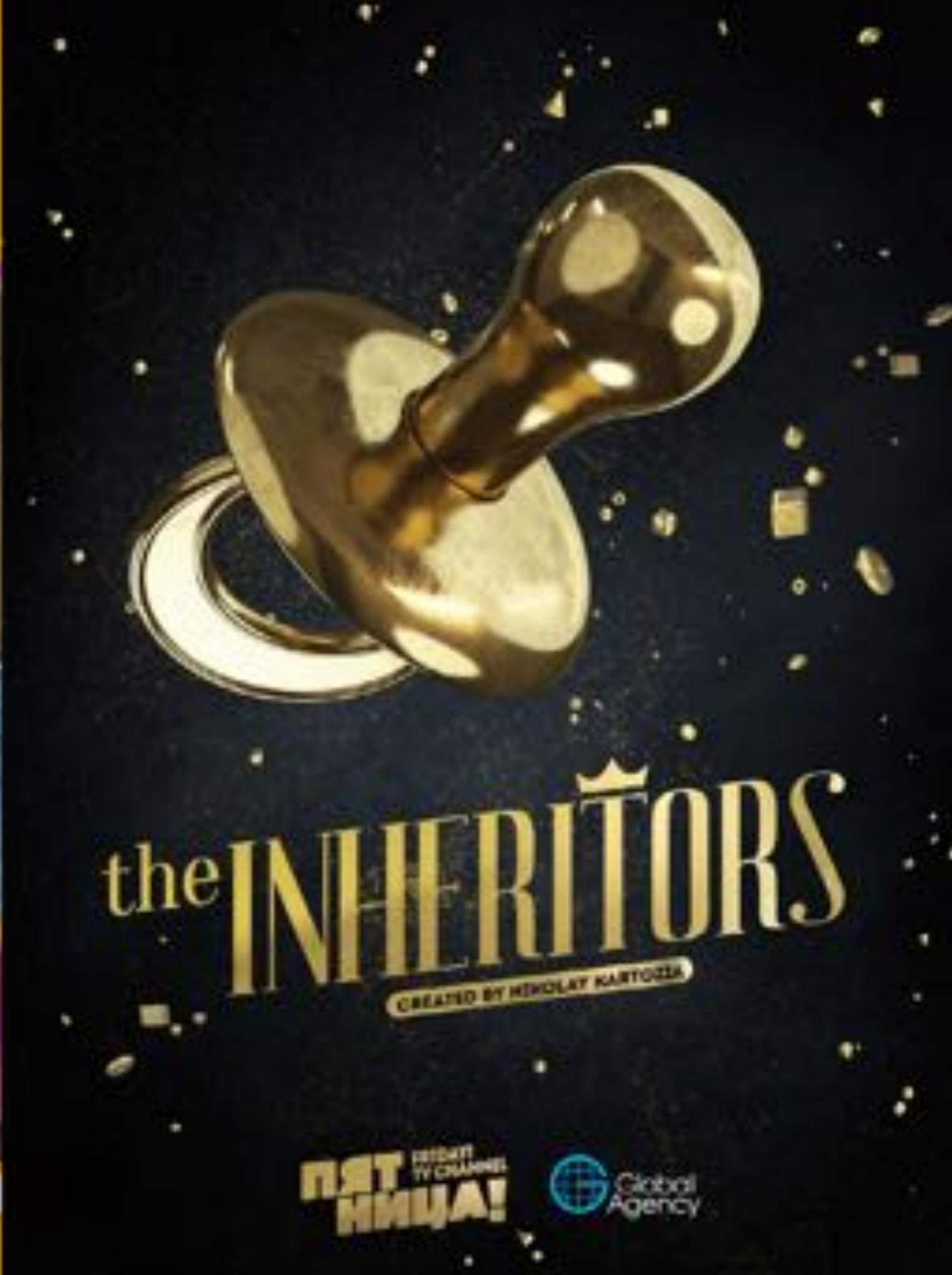
FONTAINEBLEAU®
MIAMI BEACH



HAPPILY EVER AFTER

CREATED BY NIKOLAY KARTOZIA

ПЯТ
НИЩА!
FRESH
TV CHALLENGE



the INHERITORS

CREATED BY NIKOLAY KARTOZIA

ПЯТ
НИЩА!
FRESH
TV CHALLENGE



ПЯТ
НИЦА!

ЗОВ
КРОВИ

FAMILY TIES

CREATED BY NIKOLAY KARTOZIA

VISIT US AT MIPCOM AT STAND # R7.K28

CONTACT US:

ANASTASIA KORCHAGINA
akorchagina@friday.ru

ELENA ZHILCOVA
ezhilcova@friday.ru

ПЯТ
НИЦА!

БЛИЗ
НИЦЫ

THE TWINS

VISIT US AT MIPCOM AT STAND # R7.K28

CONTACT US:

ANASTASIA KORCHAGINA
akorchagina@friday.ru

ELENA ZHILCOVA
ezhilcova@friday.ru

Q3'S TRENDING STORIES ON TVBIZZ

These are the most read news stories on TVBIZZ from July to September 2018.

www.tvbizz.net

PROGRAMMING



RTL4 is ready to launch *The Voice Senior*

RTL4 has started actively promoting the launch of *The Voice Senior* set for August 24. A total of four episodes will be aired on Friday nights, marking the show's world premiere. The coaches include Gerard Joling, Gordon, Angela Groothuizen, Ilse DeLange and Marco Borsato. Wendy van Dijk and Martijn Krabbé will be presenting.



NENT's fall highlights

NENT Group Sweden has presented its fall highlights. TV3 is returning with *Hollywood Wives*, investigative show *Efterlyst* and a new season of *Black Lake*. There will be a new season of Viaplay's docu reality *Lance vs Life*. The VOD platform will launch the cooking show *Four Hands Menu*. Naturally, there will be a new season of *Paradise Hotel*. The Christmas calendar series *The Big Experiment* has also got a renewal. TV3 will return with *Swedish Heroes*, *Car Tests* and *Frozen Roads*. NENT's channels hold the rights to the Champions League and the European Handball Championships.



SBS6 launches *Thank You for the Music*

SBS6 will launch the new music show *Thank You for the Music* on October 27. In each episode three duos will compete against each other. Each is led by a permanent team captain and a professional singer with celebrity contestants changing every week. When a duo wins a music game they have to choose one of the seven audience members who they think sings well just based on their looks. A special software will measure all the right and false sang notes and convert them into positive and negative points. The audience members can sing only once. The show was developed by Talpa.

RATINGS



Super start for *Love Island Norway*

NENT Group reports that *Love Island Norway* got off to a strong start on Sunday evening. 24 hours after its premiere the show generated 139.000 views on TV3 and Viaplay and on Viaplay it became the most-watched premiere of a Norwegian show after *Paradise Hotel*. The first episode got 114.000 viewers on TV3, resulting in 23.2% commercial share of viewing in the 15-49 demo. On Viaplay it got 25.000 views.



Best ratings for *Love Island* return

Love Island returned with its second season on RTL2 last night. The show delivered its best ratings ever with 1.02 million viewers and 7.8% share in 14-49 and 14.3% share in 14-29. Vox's *Our School* and *A Night with My Ex* had 6.1% and 5.1% share in the demo. RTL's *Millionaire* won the night in the demo with 17.2% share.



Audition Secrete ends with season low audience

M6's new talent show *Audition Secrete* ended without glory last night. The format posted a season low audience of only 1.33 million viewers and 8.5% share in total viewers. TF1 ruled the night thanks to a rerun of *Camping Paradis* - 3.69 million and 21.4% share in total, 29.7% in 11-24 and 26.2% among the housewives.

M&A/FINANCIALS



The World Cup delivered image, not money to TF1

According to unofficial data, the FIFA World Cup didn't bring any profit to TF1 despite France winning the tournament. The media paid 70-75 million euros for 28 matches while the rough estimations show that it will collect around 60 million from advertising. However, TF1 Group CEO Gilles Pélissier stated that it was normal for the broadcaster to lose from such events but the TV image was more important.



Reuters: RTL walks away from Endemol; to focus on content-streaming

RTL Group has withdrawn its interest in buying Dutch production company Endemol Shine to focus on developing its own scripted shows and expanding its new video-on-demand platforms. The news came as RTL reported strong second-quarter revenue and core earnings, buoyed by its FremantleMedia arm and promising growth at its digital products that seek to fend off the challenge from global giants like Netflix. RTL shares rose by 7% - all but erasing their losses this year - as revenues rose by 3.6% to 1.63 billion euros, topping even the highest forecast in a Reuters poll.

Channel 10 CEO tells employees to start looking for a new job

TheMarker reports that at a farewell event for Program Director Yuval Cohen (who will take over the production of the Eurovision Song Contest in Israel) the CEO of Channel 10 Israel Yossi Warshavsky told the employees to start searching for a new job in light of the upcoming merger with Reshet. "We are constantly saying that we are a family, we are not, someone is shutting the switch for us, I recommend you to look for jobs and take what you can," Warshavsky said.

APPOINTMENTS



KRO-NCRV chief departs

Chairman of the Board and business director Yvonne de Haan is leaving KRO-NCRV to join the Executive Board of Hogeschool van Arnhem and Nijmegen (HAN) from October 1. She became CFO of KRO in 2008 and in 2014 took the same position after the merger with NCRV.

EndemolShineGroup

Endemol Shine Group reorganizes commercial division management

Global content creator, producer and distributor, Endemol Shine Group, today announced a management re-organization within its commercial divisions. Endemol Shine Group's Yannick Ferrero, formerly Senior Director, Digital Monetization, and Jane Smith, formerly Director, Brand Licensing & Strategy, will grow their respective areas. Ferrero has been promoted to Group Director, Commercial Operations and his role will extend to incorporate the gaming and brand licensing divisions. Jane Smith, has been promoted to the new broader role of Group Director, Brand Licensing and Gaming.



Talpa's business is booming in Asia

Talpa is currently the number three player in the Asian format sales market, with 23 formats confirmed for 2018 so far. Format distribution volume almost tripled over the past three years, with Talpa shows reaching new markets like Singapore, Malaysia and Mongolia. Talpa Asia has strengthened the local team with a senior production consultant to assist and support the local production teams. The sales team has expanded with the arrival of Christine Ahn as new member to the international licensing team. Ahn is working closely with Saskia van Lier, who was recently appointed SVP Talpa Asia.

DISTRIBUTION



DRG announces first deal for unique social experiment format *No More Boys and Girls* in Germany

No More Boys and Girls, the groundbreaking social experiment miniseries which investigates if creating a gender neutral school could help close the gender gap in adult life, is to be remade in Germany by ZDF. DRG has recently struck a deal with the broadcaster, who will air it on its ZDF Neo channel. The 2 x 45 series will be produced by Bavaria Entertainment GmbH.



GoQuest Media's *My Dance Crew* waltzes into Germany

GoQuest Media Ventures one of India's most prominent independent distributors of global content through its subsidiary GoQuest Formats has inked a deal with leading independent German production house Fandango Film TV Internet Produktions GmbH. The deal sees Fandango acquire the dance format *My Dance Crew* (8 x 45') for Germany and the German speaking territories of Belgium, Austria, Switzerland, Luxembourg and Liechtenstein.

France jumps upon Big Bounce Battle in first international deal for format

Today Endemol Shine Group today announced that Endemol Shine France have been commissioned by TF1 to create the first international version of brand new entertainment format *Big Bounce Battle*. TVBIZZ first reported in June that castings for the show had been launched. Originally created by Endemol Shine Netherlands, *Big Bounce Battle* was co-developed with Endemol Shine Germany for RTL, who signed up for a second series of the show in April following its launch in January.

ADVERTISING



Screenforce: TV ad market up 3% in H1

Screenforce reports today that the Dutch TV ad market grew 3% to 392 million in the first half of 2018. The spot market for TV and online video was worth 350 million, up 4% compared to H1 2017. The non-spot market dropped slightly to 42 million euros. Watching via TV set decreased 3% to 174 minutes per day. Delayed viewing increased to 16 minutes, taking 9% of the total viewing time. Watching other content on other devices reached 32 minutes per day.

Italian media made 14.6 billion euros last year

Angelo Marcello Cardani, President of Agcom, has presented a report on the development of Italian media in 2017. According to the regulator, the media sector made 14.6 billion euros last year which is a drop of 0.7%. The print media lost 5.2% to 3.6 billion euros. Online advertising grew with double-figures to 2.2 billion, beating the ad volume on press and radio put together (1.9 billion). Despite keeping up an audience of 25 million viewers in primetime, traditional TV lost 3.5% to 8.144 billion. Sky Italy leads the sector with 33% share, followed by Rai and Mediaset with 28%.



Channel 4 finds purpose-driven ads resonate most with young viewers

Brands which engage with important issues through purpose-driven advertising are able to build a stronger connection with young customers, according to new research from Channel 4's 4 Sales. The research was commissioned to coincide with "PL4Y presents..." the first in a new series of exclusive, invitation-only events which bring together key influencers from across the ad industry to debate topical issues.

DIGITAL



Discovery says *Ex on the Beach* bigger than *Paradise Hotel*

Discovery Networks Norway reports that a week after its premiere the first episode of *Ex on the Beach* has generated 237.000 views on Dplay. This is significantly more than what *Paradise Hotel* had on Viaplay one week after its premiere - 172.000 views. The second episode of *Ex on the Beach* which came out last Thursday had been seen 195.000 times by Monday.



Facebook rolls out 'Watch' video service worldwide

Facebook said Wednesday, August 29, it is rolling out globally its Watch video service, which has already been available in the United States for more than a year. "We designed the product not just in a mindless consumption but in order to get people engaged," said Fidji Simo, Facebook's vice president for video. Facebook launched Watch amid a shift in video viewing habits away from traditional television to online platforms including Netflix and Hulu, and with more people watching both professional and user content on services like YouTube.



Amazon and Netflix ramp up global production, IHS Markit says

Since rolling out worldwide in 2016, Amazon and Netflix have both stepped up original video content production. Netflix launched 1,257 hours of original first-run content in 2017, well ahead of Amazon Prime Video's 285 hours, according to business information provider IHS Markit. Netflix has also dramatically increased its origination outside the US, with 402 hours launching last year.



**INTER
MEDYA**

Visit us at C16.D
Inter Medya Pavilion

WOUNDED LOVE



PRICE of PASSION

mipcom.

Visit us at our location R9.A32

