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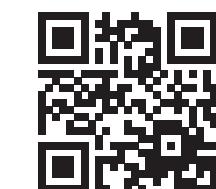
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Georgi R. Chakarov
Editor-in-chief

Here's to creativity!

When we launched CEETV seven years ago, we had one big mission (besides making money): to show the world that Central and Eastern Europe is a vibrant TV market with great potential; and also to show TV people from the region that their work and formats are in no way less valuable than the work and creations of their Western colleagues, for example.

Needless to say that in 2009 CEE was for many a “second-hand market”, where the only thing that matters is to sell as many formats and ready-made programs as possible. Nowadays, however, things look much more different! Turkish series have conquered the world and original formats created in Russia, Ukraine, Croatia, Slovakia, Romania, Greece, Hungary, Poland have been sold for adaptation to numerous countries around the world, including the coveted US and China. Now, broadcasters in the region are much more confident and willing to invest and develop original productions, leading to the birth of high-quality series winning prestigious awards and great formats with huge potential for international roll-out.

This year, together with NATPE we will take the next step in promoting great ideas from the region by launching Pitch & Play LIVE – the first initiative to find the best new CEE formats of the past

year. The reaction to our joint announcement proves as well how the perception of the market has changed over the years: huge interest from the big international distributors, a great number of submissions (including territories outside CEE) and a wide variety of genres pitched for the event.

I must admit that even though I am engaged with the CEE markets on a daily basis and personally have this “nothing can surprise me” attitude, that I was greatly impressed by the ten formats which entered the final stage of the contest. Why was I surprised? Simply because those were not shows which were limited to just one strict genre. There was a combination of various elements like entertainment, comedy, culture, social values and education, while also targeting a variety of audiences with different interests. I could see the potential of each idea. For me as part of the five-member commission, which voted to select three finalists out of the ten shows, it was a very tough choice to single out the best ones.

I would invite anyone attending NATPE in Budapest to have a look at all of the ten formats which took part in the first Pitch & Play LIVE to get a taste of the great creativity of the people making television in Central and Eastern Europe today.

Way to go! Cheers!



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Karić buys Nova, revives BK TV

Bogoljub Karić is the new owner of Nova TV in Serbia. ‘We bought Nova TV, which owns some of the most advanced equipment in Serbia. The television will be the same as BK TV and will have its own political and economic program. I believe it should start work by September,’ Karić confirmed to Kurir.

BK TV was established in December 1994 and enjoyed great popularity among Serbian viewers. In May 2006, it lost its broadcasting license and was later shut down.



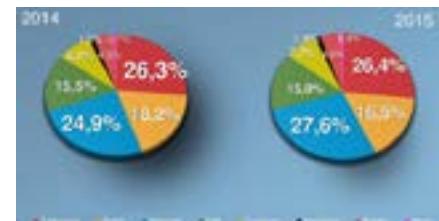
CME bets on Survivor

Czech commercial network TV Nova will launch the local version of Castaway’s Survivor this fall. With this announcement, the channel became the fourth CME-owned broadcaster which is preparing the show for its fall schedule. The reality format will also air on Markiza in Slovakia, PRO TV in Romania and POP TV in Slovenia. Bulgarian bTV also holds the rights to the format.



Successful run for first Ukrainian medical drama

The first Ukrainian language medical drama *Doctor on Call* ended its run successfully, wrapping up as the leader in its slot on Ukraina in early June. The Film.UA produced series which saw a total of 40 episodes had a reach of 11 million viewers in total. The average share for season 1 was 11.3% in All 18+. The series has already been sold in Kazakhstan.



Internet is now bigger than TV in Hungary

For the first time in the history of the Hungarian advertising industry, the internet got more ad money than television. The official data of the Hungarian Advertising Association (MRSZ) for 2015 shows that the web media got 54.1 million forints beating television which had 51.6 million. The two segments grew by 14.4% and 3.15%, respectively.



Murugov takes the helm at CTC Media

Vyacheslav Murugov made a glorious comeback to CTC Media, as he took over the CEO position from Yuliana Slashcheva at the end of May. Murugov was GM of CTC and General Producer of CTC Media between 2008 and 2014.

He rejoined the company as it passed under the control of Alisher Usmanov and Ivan Tavrin’s UTV Holding which last month became the official majority owner of CTC Media with 75% share after a deal worth close to \$200 million.

Turkish authorities shut down Samanyolu TV

Samanyolu TV, which created hits like *The Little Bride*, was forced to stop its terrestrial broadcasts in May. The broadcasting group is among the few media outlets in Turkey that are critical of the government and this is the main reason for the closure. A criminal investigation into media outlets close to the faith-based Gülen movement, also known as the Hizmet movement, including Samanyolu, was started last year. The channel continues to air online.



TNT's Interns to be adapted in China

Jiangsu Broadcasting Corp. (JSBC) has acquired the license to produce a local version of *Interns* based on the original TNT format. The sitcom about the everyday life of doctors premiered on TNT in April 2010 and became one of the highest-rated projects of the channel. The Lithuanian adaptation of the format airs on TV3. *Interns* aired its final season in Russia in spring. The channel also waved goodbye to its GM Igor Mishin who announced in mid-June that he is leaving. He became head of the channel in 2014 and turned it into Russia’s second highest earning broadcaster.



Bosnia approves new license fee collection model

The Bosnian parliament approved this month the new regulations which state the license fees for the public broadcasting service will be collected by both telecom and cable operators.

It is expected that the new bill will help BHRT to significantly improve its collection rate which fell dramatically in the first half of this year. The pubcaster has even alarmed that it might be forced to stop production and broadcasting at the end of June. BHRT’s loss in 2015 reached 5 million BAM.



TV2 launches its first new channel in July

TV2 Media Group will launch its first new niche channel on July 11. Mozi+ (Cinema+) will start airing at 21.00, replacing PRO4. The new channel will rely on the extensive catalog of high quality films from the major US studios. TV2’s cable channels chief, Gabor Fischer, commented that their goal is to turn Mozi+ into the most popular cinema channel in Hungary. TV2 is planning to launch nine new cable channels this year.



No DISCOP Istanbul next year

Basic Lead, organizer of DISCOP markets, announced the postponing of DISCOP Istanbul. The annual market was launched in 2008 and the last edition took place in March 2016. Basic Lead plans to position itself for a return to Istanbul in 2018.

“Turkey is an important strategic territory for television content business and Istanbul is a great destination but ongoing geopolitical tensions have had a significant negative impact on this year’s attendance,” said Patrick Zuchowicki, GM of Basic Lead.



Russian government bans TNS

WPP may be forced to leave Russia after changes in the Law on Mass Media and the Law on Advertising which states that only companies that have a special accreditation can engage in measuring the TV audience. Only Russian legal entities with a maximum of 20% foreign capital can receive such accreditation.

The state researcher VCIOM has already started a company which is ready to replace TNS Russia as the main audience data supplier in the country. According to reports, the five biggest Russian broadcasters have welcomed the change, while advertising agencies are fearing a market collapse.

Who is the boss of RTV Slovenia?

RTV Slovenia has found itself in a managerial turmoil after the Higher Labor Court in Ljubljana ruled that the General Manager Marko Filli was not fairly appointed to his post. His appointment was challenged by Nataša Pirc Musar who was elected GM in April 2014. However, after the vote was repeated due to the illegal membership of the then councilor Matjaz Sterže, the majority of the votes were counted in Filli’s favor.

Filli is currently serving as Acting GM. RTVS has also asked the Supreme Court to check the legality of the decision of the Higher Labor Court.



Bazelevs shoots VR show

Timur Bekmanbetov’s production company Bazelevs has partnered with RuTube and Vkontakte to launch the first reality show about virtual reality titled *On the Screen*. The show will air both on TV and the web.

The project will last for eight weeks: eight participants have to substitute real life with the virtual one. Each one will live in a closed room with no money, a minimal number of clothes, food and water. They will have to complete the tasks assigned by the viewers in order to buy what they need. All communication will take place via the web. Each week viewers will vote to eliminate one contestant. ■



Dirk Gerkens

Back with a vengeance

After a short break, **Dirk Gerkens** is back in Hungary; with a vengeance. The former RTL Klub CEO and Hungary's undisputed top media manager for seven years in a row is now at the helm of TV2 Group. Gerkens has one mission: to put an end to RTL's domination with an aggressive strategy including a beefed-up volume of original productions, new cable channels and new revenue streams from advertising and pay TV. The top exec tells Georgi R. Chakarov he is already very satisfied with the first results six months after he joined the company.



Little Cools



Good Times, Bad Times

TV2 Group has never had such a strong line-up both on the main channel and its cable portfolio.

Mr. Gerkens, how does it feel to be back in Hungary? It feels great! It was only a short break, but I am very happy to be back and looking forward to my new job.

You are currently not on "friendly terms" with RTL. Tell us more about the court case and what are the latest developments?

Since we are currently in court, I cannot disclose the details of the case, but I am just expecting to receive what I am being owed contractually.

There were rumors that your departure from RTL Klub was one of the conditions put by the government in order to lower the advertising tax.

How would you comment on that?

I think you should rather ask that question from RTL. I built the most successful media group in Hungary and was not ready to do the same for them in Africa or Asia, positions which I declined.

After so many years with RTL Klub, why did you decide "to join the enemy"?

When I met Andy Vajna, the new owner of TV2 Group and heard about this project, it was easy to say yes immediately.

He is a great media person and we share the same vision about what type of television group we want to build. The job ticked many boxes. I love to work in a much more free and entrepreneurial way, than in most media corporations.

TV2 has been posting negative financial results since 2010. How do you plan to return to profit?

We first need to get close to my previous company in terms of advertising and subscription revenues. Our power ratio is way below the one of RTL and its unsustainable. I don't know about any market where a player doing 27% of the audience, gets 55% of the ad market, so yes, we are aiming to gain significant advertising market share.

We cannot compete with only 3 cable channels, which is the reason why we just announced to build a cable portfolio of 10 channels by the end of the year. The fact that the regulatory environment allows us to charge for our main channel will also impact positively our subscription revenues. We also need to focus on the ratings of our main channel TV2 and frankly, when I see the first results of our relaunch strategy, I am extremely confident about the future.

There have also been rumors you will be acquiring premium sports rights. Please, tell us more about your multi-channel strategy?

We have decided to launch and reposition some of our channels after a very well thought analysis of the market. We will offer to the market great channels providing top content at extremely competitive prices. I am a big fan of sports and I believe that this genre would fit perfectly in our portfolio. This can be through content being aired on TV2, on some of our channels or potentially a fully dedicated sports channel.

How would you describe the Hungarian TV market? What do you expect to happen once you start charging the cable operators?

The Hungarian market is an extremely competitive and fragmented market with more than 110 Hungarian speaking channels. Cable subscription fees (ARPU) are extremely low and will need to increase at one point. Advertising prices are among the lowest in CEE and should see an increase due to the lack of inventory. TV2 is extremely well positioned in this context, due to our increasing audience, our extended upcoming cable portfolio and the price



Big Duet

advantage that we have versus RTL.

The fact that both RTL and us can charge, will not affect drastically the economics of the distribution market but I guess it will be the opportunity to review the portfolio of channels that they carry. Frankly, it is a total anachronism that for 19 years, the most watched channels are basically the ones not able to charge for their content, when all the other players have a double revenue stream combining subscription and advertising revenues. I guess that it will also speed up the market consolidation process, which is logical once the market reaches a certain level of maturity.

You also started a strategic partnership with Atmedia. How has this improved your advertising sales?

For us to join Atmedia was a no brainer and the right thing to do. Agencies were eager to play R-time/RTL against Atmedia and us to achieve even lower advertising prices. By joining Atmedia we could avoid being squeezed commercially and maintain both our advertising market share as well as our prices. Atmedia is already a larger sales house than R-time and due to its independence it guarantees a fair treatment of all its members and avoid conflicts of interest of other players on the market.

What are TV2's programming plans for fall 2016? What will be the new and returning shows?

In 2016 Q2 our strategic goal was to become number one on weekends, therefore both on Saturdays and Sundays we aired and produced large-scale event shows. We had our kid talent show *Kis-menők* (Little Cools) and *A Nagy Duett* (The Big Duet), which delivered outstanding results with a share of 32% for the finale. *My Man Can* aired on weekdays and delivered top ratings, winning the slot against *The Farm*, so frankly I couldn't be more satisfied.

This was obviously achieved thanks to the great help of IKO Production which is the most successful production company in Hungary. In the summer, we will air some new local productions, but the market will be mainly dominated by the major sports events. In the fall *Your Face Sounds Familiar* will return, having been the most watched show of the market last year and we will launch the first season of *Star Academy*, which will combine the features of a daily reality with an event show. We will continue with *Édes Élet* (Sweet Life) and our daily show *Jóban Rosszban* (Good Times, Bad Times).

There are many other shows in preparation which I cannot disclose at this stage, but frankly TV2 Group has never had such a strong line-up in its history both on the main channel and its cable portfolio. To make a long story short, TV2 is not short of ambitions and has the means of its goals, which means that the market will become competitive again.

There has also been concern regarding the political influence over TV2. Reportedly, your company has taken several loans from state banks. Also, some media have claimed that the appointment of Gabriella Halko as Business and Strategy Director is also a sign of the big influence of the government over TV2. How would you comment on that?

This is nonsense. I have the full authority to run the company independently. Gabriella is a great professional and, as far as I know, never had any kind of governmental position. The whole management has been picked by me in accordance with my board. ■

DIRK GERKENS studied economics and journalism on the Catholic University of Leuven, then graduated in European Law and Economics in Madrid. He started his career as deputy CEO of Bertelsmann's Spanish Book Club Division in 1992. Gerkens joined RTL Group in 1995, and helped launch of RTL Klub in 1997. He was CEO of the Hungarian media group from 2001 till 2015 March. He became CEO of TV2 Group on January 4, 2016. He was born in Belgium with German and Spanish roots and sees himself as a true European. His hobbies are television, football and skiing.

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Dvořák and ČT

Public broadcasting that works

Petr Dvořák is arguably the most-successful public broadcasting chief in Central and Eastern Europe right now. Ever since the top media manager joined Czech Television, the broadcaster has been functioning smoothly, delivering a constantly increasing volume of original productions and new services. This has also been reflected in the audience figures as ČT's channels reported their highest market share for the past seven years in 2015. Yako Molhov talks to the DG about ČT's success and plans for the future.

Mr Dvořák, you took the reins of Czech pubcaster ČT back in 2011. What would you single out as your biggest success during the past five years and what are the most important tasks ahead?

We've really kept our noses to the grindstone these past five years. When I arrived, it was a case of scrambling to find where we could make operating cuts so that we would be in a position to inject new life into the sluggish production here. We had to devise a new program development system in order to reach out to those program-makers who had given up on collaboration with Czech Television. We gave our news coverage more muscle and made sure to set it apart from its commercial rivals. We had to come up with a more professional approach to our film co-productions. Stuff like that.

There has certainly been a lot to wade through. If pushed, I'd say that our greatest achievement has been the launch of two new channels: Déčko – for kids – and the more cultural ČT art. They are both thriving. Déčko is the second most popular children's public-service station in Europe, drawing more than a third of all Czech youngsters in the 0-8 bracket to its programs. ČT Art has carved out an inalienable role for itself among its target audience and, much like Déčko, stacks up well against similar channels elsewhere.

We're using this year to steady the ship. I want to give all the changes time to take root. And as for fresh challenges, I guess they're much the same as those faced by others in Europe. Digitization, the migration to DVB-T2, and the securing of sustainable funding.

From 2003 to 2010, you were the CEO of Nova. What are the main differences between heading a commercial leader and a public broadcaster? Did you have more freedom back in the day?

Freedom is all relative. Both organizations saddle the guy at the top with immense responsibility. What makes them different from each other is that the first measures the quality of your decisions on the basis of money, which is an absolutely exact quantity, whereas the second judges you by the public value of the service you provide. And that is much more of a minefield. There are many more make-or-break criteria in public-service television. On the other hand, this is precisely what I enjoy so much about my job.

Another difference lies in the size of the two organizations. The commercial television station I was in charge of was a lot leaner and agiler than Czech Television. Their remits are also poles apart. Measured by running time, every year ČT produces four times more in-house than the Czech Republic's two main commercial stations together. That figure rises to a multiple of ten for news programs. Yet when it comes to management efficiency, we are trying to work on the same principles, even though certain ČT projects are obviously a little more costly because they incorporate added quality, a factor that commercial television stations are able to overlook. The amount of money commercial broadcasters will spend on a program is determined solely by the estimated viewing figures it will generate. This is a guarantee of predefined profitability.



PETR DVOŘÁK was born in 1964. He graduated in 1989 from the Czech Technical University in Prague, Faculty of Electrical Engineering, where he majored in Technical Cybernetics. In 1999 he was awarded an MBA from the University of Chicago.

He co-founded the PR agency B.I.G. in the 90's and later joined PPF Group. After the holding gained a 50% stake in TV Nova, Dvořák became a member of the board and CEO of CET 21 - the company which holds Nova's license. In 2005 the channel was acquired by CME and he became their SVP of Broadcasting in 2009 but left a year later. In September 2011 he was named DG of Czech Television. His term ends on September 30, 2017.



Jan Hus



Blue Shadows

Public broadcasters in Central Europe are in much better shape, both in their finances and audience shares, than those in Eastern Europe. To what do you attribute the success of ČT in particular?

There are no simple answers to questions like these. Czech Television is making a name for itself as a smoothly running, responsible and trustworthy institution. I am confident that the changes we have ushered in over the past five years have been particularly instrumental in this respect. The fact of the matter is that our stewardship is much more efficient these days. You have to remember that the license fee has been static since 2008 and that, on top of that, in 2011 we were dispossessed of virtually all revenue streams from advertising. Moreover, the intrinsic value of money has plunged since then. Even in these circumstances, we have managed to launch two new channels and continue to produce original output to very high standards. Couple that with the fact that a high proportion of the programs we screen are being aired for the first time. All in all, we are still successfully engaging with our audience. Last year, Czech Television reported its highest viewing figures in seven years.

ČT is a member of the European Broadcasting Union. Have you been following the situation with TVR, the Romanian pubcaster, closely?

Czech Television is playing an ever increasing hands-on role in the European Broadcasting Union. TVR is actually a good case in point illustrating why we are seeking to immerse ourselves more in European events. The plight of the Romanian public-service television station largely harks back to a spate of rash policy decisions and the capriciousness of the media market, which has been controlled by different media groups at various stages. The TVR case goes to show how risky and – for society – how wretched it is to mix politics and the media. Involving Czech Television more heavily in the EBU's work gives us a chance to bring up these risks and

It is fundamentally important to trial innovative formats and to feed the domestic audiovisual industry with new stimuli

new co-productions with STV in the pipeline?

Just like Czech and Slovak culture, Czech and Slovak television have a lot in common. Historically, we have been bedfellows. We are tackling similar geopolitical issues, and there are trade and national ties between us. Slovak television, then, is an entirely natural partner for us and we are constantly looking for ways to support each other. To give a couple of examples, we are now finalizing a second series of the *Doc Martin* adaptation with the Slovak public-service broadcaster, and we are collaborating on Christmas fairytale productions that are broadcast in both the Czech Republic and Slovakia over the holidays as a major television event. We also have two series of *Old Town CID* (*Kriminálka Staré Město*) under our belts, along with numerous other dramas and documentaries. Obviously, we also discuss opportunities for cooperation with Slovak commercial stations.

On another note, as the country's largest movie co-producer, Czech Television also promotes a number of films for the big screen that have also involved our Slovak partners.

Original shows such as *Holiday in the Protectorate* and *Golden Youth* have attracted interest from abroad. Are you developing more formats like this?

to grapple with them to some extent.

From this angle, I'd like to see Czech Television remain an active EBU member.

The Czech and Slovak broadcasters are a good example of regional cooperation, but this trend seems to have faded a bit. Are there any

new co-productions with STV in the pipeline?

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The way I see it, it is fundamentally important for the public-service media to trial innovative formats, to feed the domestic audiovisual industry with new stimuli, and to create openings for unconventional subject-matter and emerging program-makers. In the absence of this momentum, the television market would stall. This sort of stagnation is of no benefit at all to our society. So yes, we do work on fresh formats.

Of course, you yourself are no stranger to the fact that any innovation will always require scrupulous groundwork. *Holiday in the Protectorate* (*Dovolená v Protektorátu*), for example, took us two years to develop.

ČT reported commercial revenue rising by 5% to CZK 403 million in 2015. What are your expectations for this year and where do you expect to source most of this revenue?

Last year was exceptional mainly because Prague hosted the Ice Hockey World Championship, which is always a highly lucrative business opportunity for a broadcaster. Major events lie in store for us this year, too. With the ice hockey championship in Russia behind us, we now look ahead to the football at Euro 2016 and then the Olympics. This makes me confident that, although by law only 0.5% of daily broadcasting time can be given over to advertising on Czech Television, we will still end up with revenue on a scale similar to last year's.

You will be spending CZK 2.275 billion of your CZK 6.952 billion budget for 2016 on programming. What are your plans for the fall season?

The CZK 2.3 billion you have mentioned is only the cost of outsiders and suppliers. All told, producing television content swallows up more than 70% of the overall ČT budget. The changes I have already mentioned really did help to give our in-house production a new lease of life. Every year, we clock up over a thousand ideas. Last year, we approved 406 new projects. Half of them are documentaries. The 33 new drama productions will involve top Czech producers, many of whom had rigidly stuck to film over the years, but have recently shown an ever earnest interest in the small screen. Naturally, that's something I'm happy about.

One of the key productions we introduced at the beginning of the year was a second series of the crime show *Unit One Files* (*Případy 1. oddělení*). The current Boss of the Prague homicide unit contributed to the screenplay. We have also made two films about pivotal moments in our history: the diptych *Crime in Polná* (*Zločin v Polné*), about the Hilsner Affair, a trial that sparked a forceful wave of anti-Semitism in the Czech Lands in the late 19th century, and *A Voice for a Roman King* (*Hlas pro římského krále*), about the life of Charles IV. Then there were two miniseries from the *Holy Trinity Detectives* (*Detectivové od Nejsvětější Trojice*) trilogy, which were given an enthusiastic reception by viewers.

This autumn will also be brimming with new shows. Besides the second series of *Doctor Martin*, we'll be offering the epic 13-episode saga *I, Mattoni* (*Já, Mattoni*), following the fortunes of the mineral-water factory owner and covering a full era in the history of Western Bohemia. This project

marks a return to the tradition of full-blown period-drama series with a spectacular storyline.

Are you following the international trends for new formats?

It goes without saying that we're keeping an eye on what's happening on the market, but the fact of the matter is that it's been quite a while since anyone came up with a genuinely new and fun format. At one point, we were considering the license for *Your Face Sounds Familiar*, but ultimately we decided that this was not a format suited to public-service television in the Czech Republic. That show is now being broadcast – successfully, I might say – by a commercial station. And that's absolutely fine.

Do you plan to launch new niche channels in the near future?

I can picture several new channels that are missing here, that we would be able to deliver and that would logically expand Czech Television's public service. At this moment in time, though, the will and ideas may be there, but a question-mark hangs over the funding. If a change in legislation unlocks revenue for Czech Television, I would love to embark on some new channels, but it would be premature to go into any detail at this point.

What is your digital strategy and can you give us some figures for your iVysílání service?

One interesting figure was the live audience tuning into the Ice Hockey World Championship stream. When the Czech team was playing, we peaked at 350,000 viewers, which is our best performance to date. A significant proportion of viewers are also watching our dramas and documentaries online. Take, for example, *A Voice for a Roman King* – 10% of all of this film's audience watched it on the ČT website. Last year alone, more than 200 million videos were played on the Czech Television website.

Our online video archive, containing total footage running for 3,917 days and 23 hours, is currently available to everyone using the Czech internet.

Have you considered launching your own VOD platform and does Netflix's entrance on the Czech market pose a threat to you in any way?

We are weighing up a change in the future that would expand online archive options for license-fee payers. At the same time, we would drastically curtail services accessible to those who don't pay a license fee.

As for Netflix, I think this is a superb business model that profits from the size of the market where it made its first forays. In the Czech Republic, it could have two consequences. On the one hand, it could teach users that if you want quality content, you have to pay for it. On the other hand, it will provide an overall increase in the programming available. But there's no way this heralds a threat to us. Czech Television specializes in a different type of production. We play with specific themes, with a Czech base and with a different area of viewer needs. ■

SAS: Who Dares Wins

60' Factual Entertainment format



Public Enemy

10 x 60' Drama



Undressed

30' Entertainment format



Wolf Creek

6 x 60' Drama



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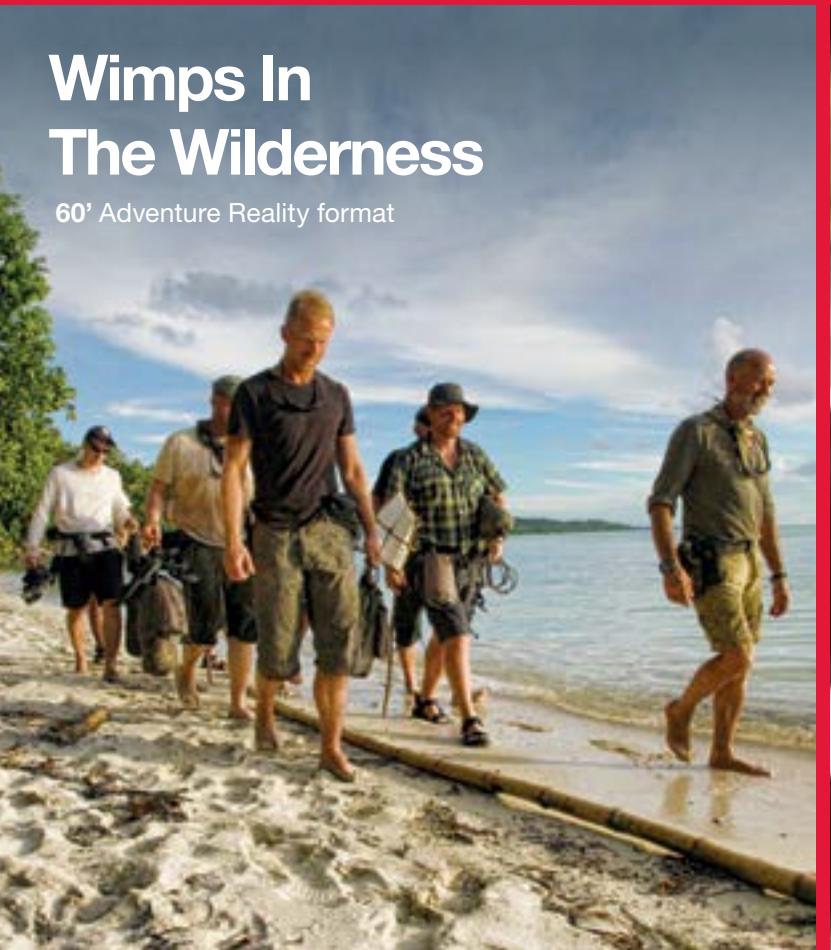


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Wimps In The Wilderness

60' Adventure Reality format



The Secret Life Of 4 Year Olds

60' Human Interest format



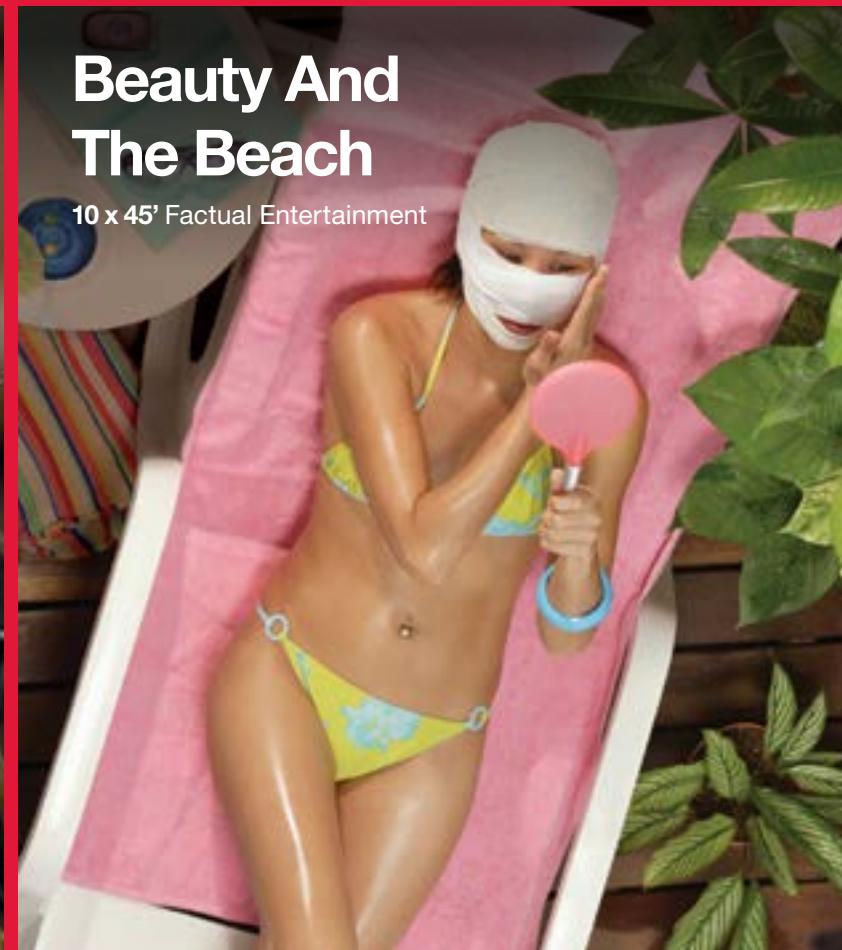
The Disappearance

8 x 60' Drama



Beauty And The Beach

10 x 45' Factual Entertainment





Breaking the DRESS CODE

It has been less than a year since we launched Pitch & Play on TVBIZZ Magazine with idea to discover fresh ideas from all over the world and pitch them to top international TV executives. Now, at NATPE Budapest Pitch & Play will go LIVE at a special event searching for the best new format from Central and Eastern Europe.

For the magazine version of our pitching initiative, however, we picked up a new format from Israel and asked programmings execs from CEE to evaluate the show's potential in the region.

Assaf Gil, creator and CEO at Gil Formats, presents *Breaking the Dress Code*



Assaf Gil
CEO at
GIL Formats

The idea?

The idea behind *Breaking the Dress Code* is that clothes are not just pretty or fashionable – they tell something about the person that wears them.

We all make a statement by choosing what to wear, and with this choice being made we each expose a part of our personality. The focus here is on the stories people want to tell about themselves when they decide what they want to wear and the show does that with well-known people.

The format?

Breaking the Dress Code is a new and original factual entertainment format. It is a fashion-themed format that everyone can relate to; it is not exclusively women-skewed and certainly not for fashion lovers only.

In this format, three creative and intuitive fashion stylists, who believe that clothes are a reflection of our inner selves, compete to find the one perfect outfit for a well-known personality.

Once the identity of the famous guest is revealed

to the stylists, they will go on a 3-hour race to find one outfit that gives the most accurate statement about the inner self of the personality. Our famous guest will then try the three outfits on and will have to choose the one he/she likes the most - and thus crown the winning stylist.

This format is a breath of fresh air to fashion shows around the world because it adds another dimension to the clothes we choose to wear and reveals a hidden facet of famous personalities. In the case of *Breaking the Dress Code*, fashion is merely an "excuse" for an in-depth personality analysis of a celebrity.

The production?

Shooting schedule allows for filming two shows per day combining studio and ENG shooting.

Is it expensive?

Breaking the Dress Code is a cost-effective primetime show that also has a lot of commercial tie-ins being a fashion-based format.

The screening

Iryna Chernyak
Director of Acquisition
Department at Ukraina

“*Breaking the Dress Code* is a morning show which is great for the weekends. In my opinion, it might be interesting to see a combination of a makeover show and star interview all in one.

However, it is essential to the success of each episode what will be the scale of the celebrity and his or her popularity among the viewers of a certain channel. It might be

somewhat difficult to find the necessary number of stars who match such criteria for the season. The whole episode has clear structure, nice atmosphere, great outfits.

As an area of development I might add some fashion tips from designers to make it not just about the star guest, but also helpful for the viewers.

”



Blanka Poth
Formats Manager
at RTL Klub

“*Breaking the Dress Code* gives a good opportunity to get to know the stylists from behind the scenes, and it can be good for them in respect of their future.

This show can be a good appearance for the celebrity too, we can see his/her new sides behind the public image with the help of the young stylists, fashion experts and the host.

I think one of the most important things is to have an interesting and varied casting, or the season of the show can easily become a bit boring and repeating.

In my opinion, *Breaking the Dress Code* can be good for a female oriented cable channel. It can compete with fashion formats, such as *Shopping Monsters*.

”

Pitch & Play Live

For this year's NATPE Budapest, CEETV and NATPE are organizing the first edition of PITCH & PLAY LIVE. The goal is to showcase and distinguish original format ideas from the CEE region with international potential. All non-scripted format ideas created after June 1, 2015 were eligible to take part in the competition. Out of all entries, ten titles were selected and reviewed by a committee of five TV industry professionals.

Each format was evaluated based on three criteria: originality, universality and internationality. Following the vote three finalists were picked and they will be presented live during a special session on Wednesday, June 29 in Budapest when the winner will be announced.

The finalists are:



The Best Offer (Osakond, Estonia) – a show where celebrities place personal items on a real-time online auction with the proceeds going to charity



Crack Them Up.Kids (Kvartal-95, Ukraine) – a comedy gameshow where kids win a prize if they make the jury of two acclaimed and popular comedians laugh;



Pick the Right Box (Kvartal-95, Gaudi Studio, Ukraine) – a show where ordinary but unique people compete with celebrities in four categories: science, sports, singing and dancing.

The jury that will select the winner among the three finalists includes: Can Okan, CEO & President, ITV Inter Medya; Amos Neumann, COO, Armoza Formats and Girts Liciš, Head of CEE, Formats & Content Development, Modern Times Group. ■

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Moving to the Next Level

The plans of Paprika Latino's new CEO

Peter Marschall launched Paprika Latino in Romania twelve years ago. The Hungarian office and current headquarters of the company was opened in 2007 and during the period 2008-2011 Paprika expanded into Slovakia, Serbia, Bulgaria, Austria and Slovenia. After MTG acquired a majority stake in the production company in 2012, it also opened local arms in the Czech Republic, Latvia, Estonia and Lithuania to become CEE's biggest content producer making shows in 10 countries.

In April, Peter Marschall announced his exit from the company and **Akos Erdos** was appointed as the new CEO. Yako Molhov talks to the chief about his plans for Paprika.

Mr. Erdos, you were appointed as Paprika Latino's new CEO back in April. What are the biggest challenges for you personally at your new post and for Paprika Latino this year?

It was a great honor to take over the CEO position of the biggest production company in CEE from the founder. It was also a great challenge to take a company through the changes that were required to keep up with this footprint, to strengthen or stabilize our position in the local markets while dramatic changes were happening with our key clients in the most important markets. Broadcasters that Paprika counted on for several years as strategic partners and the biggest commissioners went down or were sold to new owners with completely different agenda. This meant that we needed to reestablish ourselves, basically, to start from scratch in certain territories and to build new partnerships with new clients that we never worked with.

Thanks to Paprika's very committed and the best in their class people who stood behind my initiatives, we managed to make the sharp turns and come out even stronger than ever before.

Our job for the rest of this year is to deliver great results to all of the broadcasters that put their trust in Paprika and while doing that develop content that will keep or bring them to the market leader position.

Modern Times Group acquired a majority stake in Paprika back in 2012. How has the company grown in

the past 4 years and what are the benefits of being part of MTG and Nice Entertainment Group?

MTG is a very strong company and it is great to be part of one of the largest media companies in Europe. Nice Group is the production arm of MTG that we are part of. The collaboration within Nice is in different areas. We exchange creative ideas, work together on formats but, most importantly, Paprika provides a cost effective production hubs for our Scandi and Dutch sister companies.

Have you planned expanding further your already impressive geographical footprint?

We have local offices and TV professionals on board in 10 countries in CEE. Right now, the most important is to develop our already existing subsidiaries and open new areas in these markets. Paprika has the unique potential with producing close to 100 productions per year and thousands of episodes. This experience allows us to fairly easily enter new markets. Therefore, we are continuously exploring possibilities beyond our footprint.

You are producing international formats for CEE broadcasters and also creating your own original content. What are your latest projects on both fronts?

It is always hard to talk about specific productions in the pipeline since our job is to let the broadcaster be in the front-line of communication about the projects and we usually open for the public once the show is on air for some time.

But I can proudly say that we are in production from the Philippines to Estonia with 23 different shows at the moment which includes all genres from studio gamehow to reality and to even our own developed drama.

Regarding our own content development, I would like to highlight that about a third of our projects that get commissioned are based on Paprika's own ideas. I think this also makes us one of a kind production company within CEE. My personal favorite developments are the ones that we are doing in Latvia for digital platforms, but I am also very excited about a co-development that our central creative team is working on with our Norwegian sister company. Paprika had formats presented at Fresh TV at MIPTV and MIPCOM in the past years. *Hangover* is a funny, light-hearted gameshow and *Celebrity Takeaway* is a gastro-reality where viewers can actually taste what celebrities are cooking.

At the same time, the greatest poten-

company culture that attracts the best in class people. So far, Paprika is doing well by having over 10 projects in production which turn Paprika's original ideas into shows and having half a dozen original Paprika formats with good track record distributed mostly by DRG also here at NATPE.

Are you planning to step up your fiction production and what is your strategy in this respect?

Absolutely, to strengthen Paprika in fiction is definitely on my list. Paprika made a huge step last year when we produced in Estonia the local version of the Finnish *Black Widows* as the first series that Paprika produced. Since then, we are producing a Paprika developed series and working on fiction developments in Estonia, Czech Republic and Hungary. I do see fiction as a great potential for us in terms of productions as well as development in various territories in CEE.

Paprika Latino launched its drama department in Q1 2016. The aim is to supply the growing need for scripted local drama in the region. The genre has a long running history in CEE and following the huge success of the foreign titles many of our clients decided to go for local development. The strategic plan was built on two strong pillars in two different countries, Hungary and the Czech Republic, thus enabling the development and control of scripted content in all the Paprika countries.

Are you also going to produce digital content?

It is not as well known but Paprika is already working on several digital projects. Even though these projects can not be compared to TV productions in scale but they have a very exciting outlook as we are getting more and more different types of digital content projects on our plate. This field of content creation requires different expertise to TV so we are making Paprika stronger with dedicated professionals to increase our activity in the digital area.

By developing second screen platforms to our formats (*Celebrity Takeaway*), the company became a pioneer in digital content creation, pop-up TV stations – especially in Latvia – and public events in its countries.

Are you working with VOD services in CEE? Is Netflix the future of television?

I am not sure if that popular saying would ever become reality, but, we welcome every company in the field that needs quality content and has its way of showing it to viewers. Netflix makes smart moves so I am certain that they need local content even for the smaller markets of CEE as they progress. Paprika wants to be there with its own developed or localized content to service dedicated VOD companies besides the broadcaster's VOD platforms that we are already working with.

How has Paprika Latino prepared for this year's NATPE Budapest and what are your expectations for the market?

Our long term success relies on the ability to create appealing content for all platforms satisfying the local tastes and at the same time use our local teams to service international projects. NATPE is a great opportunity to meet our broadcaster clients and also explore the new content that the distributors bring. As Paprika's central office is in Budapest, we are very happy to have NATPE back here.

Each market is a big opportunity to find new ideas and to meet new people. For Paprika it is a great chance to gather most of our business partners around us in Budapest. NATPE is more about socializing and informal conversations about the industry. ■



AKOS ERDOS is the CEO of Paprika Latino. He joined the company in 2013, and took over the top position from Peter Marschall this year. Prior to his arrival to Paprika, Erdos was managing the biggest investment in media development in Hungary whose main goal was to establish a state of the art film studio complex, resulting in the shooting of films like *47 Ronin* and *Die Hard 5* on Hungarian ground.

Erdos has also worked as COO for Telekom New Media serving mainly RTL Hungary's network and other channels and media companies with new media solutions. During his term, the company more than quadrupled its size and became a market leader.

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Rocco Siffredi is arguably the world's biggest male pornstar. The career of The Italian Stallion started in the early 1980's and has spanned over a thousand adult movies as an actor, director and producer.

In recent years, Rocco has entered mainstream television with several reality projects which have enjoyed great popularity in Italy. His latest project, *Casa Siffredi*, showcases his personal life with wife Rozsa and sons Lorenzo and Leonardo.

Maria Chiara Duranti meets the real man behind the pornstar.

ROCCO, the family man

Hi Rocco, I'm sure most of our readers know what you are famous for, so let's start this interview by telling them something they don't know about you.

I am a good father, I love my family, I think that they are just the best part of me. I have a fantastic beautiful wife that I love to death and I am very proud of my two sons. I also think that I am a good person. I have fallen to the deepest dark corners of the world and I have always found a way to resurface. My family nucleus is very important to me, Rozsa is the boss in the house, busy with her work and family. She is my love, a

mother and a businesswoman. My two sons Lorenzo and Leonardo are students. We have a lot of things in common, and we do a lot of sports together.

Are these the type of stories people get to hear in your new show in Italy, *Casa Siffredi*?

Yes in part. It's our daily life at home and in business. This docu-reality series came after the success of *Rocco to the Rescue* and the reality *Isola dei Famosi (Survivor)*, when TV viewers had the possibility to see my private side, the fragile and normal human face. In *The Siffredi Family* there is my life with my family but also



Siffredi Late academy



Casa Siffredi

you meet the rest of my relatives, my cousin Gabriel Unit, my good friends, my guests and also you see my new business, The Siffredi Academy, a boot camp for aspiring men and women who want to work in the porn industry, not just actor or actresses, but also writers, directors, etc... They live all together and I teach them everything about the industry.

Why do you think people are so curious to know what happens in your family life?

People are so curious because they can't believe it. There is also a kind of respect from other men not just simple curiosity.

Have you had problems at home because of your career?

No, I didn't have problems at home, not really, my family knows who I am, we talk. I can say that I have a very happy and normal family, a loved wife who loves me and we share everything together. I also share my spare time with my sons and I teach them to learn as much as possible: the more you know the more you get.

You are no stranger to reality television. You actually decided to quit adult acting during your stay at *Playa Desnuda (Naked Island)* in the Italian version of *Survivor*. Tell us more about that crucial moment?

My experience in Honduras was really intense, I can admit it was one of the most important moments in my life. I was alone with myself and I had to deal just with me. I spent 2 months on Cayos

Cochinos leaving my wife and family. It was such a big experience, left by myself, alone for so many weeks. I was so alone that I really focused on my problems, on my demons and on me. For the first time I had the possibility to look inside myself thanks to a reality show. It was a special opportunity: from the pain to the discovering of myself. Think about my situation: I am a porn actor but at the same time I have a great perfect, normal family. I have two completely opposite lives: my job and my family. The Island was the opportunity to think about this double face, a fight with my demons and my beautiful life with the family. I think that I am a very lucky man.

Besides *Casa Siffredi*, what are you busy with right now? Any plans for other TV shows?

The Siffredi Family was great and I really hope to do more I would like to do a talent about porn, an X Factor but related to sex. Also I would like to host a talk-show about sex. My idea is to do a show for a young oriented target group. I think that I would like to talk about sexual topics. Nowadays, many young people don't know much about sex and love. When I made the docu-series *Rocco to the Rescue* I met many couples who had lost the pleasure of having sex, so I liked the idea of teaching them to play again and rediscover each other. I think that a talk-show should perfectly fit me in this role. I can help people to resolve their sexual problems.

I am a porn actor but at the same time I have a great perfect, normal family.

”



Siffredi late academy

**Will your TV career mean the end of your adult entertainment career?**

I always say that, but I am still working in the industry as a producer and director. I also teach when the courses began at the Siffredi Hard Academy: I like the idea of teaching at the bootcamp, in a real university of porn. I would like to produce a talent of porn maybe this is just an idea...

What do you like to watch?

I love culture. I watch cultural TV programs. I like to watch documentaries and everything on Discovery Channel or National Geographic. Maybe it sounds strange, but I like culture and I explain to my sons that it's important to know.

If Rocco Siffredi could run a channel, which one would it be and what shows would he put on air?

Definitely educative programs but entertaining, fun and ironic shows: people have to laugh and have fun. People need to learn as much as possible.

You mentioned you are running your own adult academy in Hungary. What do you teach your students?

I've always had the dream to teach in a real school, this was my own opportunity. A group of aspiring actors with the aim to graduate from the Academy. This was a challenge for me to give lectures to a group of young people and to help them discover themselves.

Does size matter? On and off screen.

(Laughing)...yes of course a lot but just in front of a camera.

Do you think there is sexism on television?

Are you kidding me?! Of course there is and it is a lot. There are so many TV shows that are so sexist and having recently watched shows like *Ciao Darwin* (airs on Canale 5), I got the impression that many shots were made by professional porn cameramen. That kind of program is very sexist but also *Le Iene* (Caiga Quien Caiga, Italia 1) is another example.

How would you rate the uncensored scenes in *Game of Thrones*?

Well, the line between art and pornography is very thin. Do you know that many actors in the series are porn actors or former porn actors? There are many porn actresses turned *Game of Thrones* stars like for example Maisie Dee, she plays the role of a prostitute,

and there are many other examples. I can define it as an erotic series.

Why do you think porn is growing more and more popular with every year? What does this tell you about people nowadays?

Today we are surrounded by porn, with the internet it's easier, but in the last few years sex has changed in the porn industry: it's more and more extreme and audiences always want more and sex is becoming more artificial. Nowadays, men are more afraid of women. We are literally invaded by pornography today.

I have always wondered what do porn stars do in their free time? What about you?

I like to do sports, especially with my two sons. I really work a lot, but when I have spare time I spend all my time with my family. I like to be surrounded by genuine feelings and love. ■



ROCCO SIFFREDI (52) is an Italian porn actor, director and producer. Known as The Italian Stallion, he is one of the biggest stars in the adult entertainment industry. He took his stage name from the French gangster film *Borsalino* starring Alain Delon as Roch Siffredi. Rocco started appearing in mainstream cinema productions in the late 1990s. He had his first Italian TV show in 2013 with *Rocco to the Rescue*. Later, he appeared in the Italian version of *Survivor*, and this year launched a new docu reality project following his private life,

Casa Siffredi. Siffredi owns a porn academy in Hungary and is socially active in his native Abruzzo where he produces wine.

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CEE Breakout Hits 2015/16



Adulteries

Adulteries (*Izmeny*) truly changed the way Russian viewers perceive local drama. It won awards for Best Miniseries and Best Script from the Association of Cinema and TV Producers. TNT led the primetime during the fall season thanks to the unbelievable story of a simple woman who besides her husband has three lovers.



Fiery Chicken

Fiery Chicken was the surprising new hit this spring season in the Czech Republic. The series tells the story of two friends who decide to open a stake house in a small town but when they get there they find out that their dream will be much harder to achieve than they had expected. The comedy series debuted with over a million viewers on Prima in March.



iHumor

iHumor was the most-successful among seven new shows on Romanian Antena 1 this spring. The show which looks for Romania's best comedians ruled its Sunday primetime slot reaching 23.7% share in the commercial demo with its premiere.



Daddy Cool

Daddy Cool was the only original local series which made its debut in Greece this spring. This probably explains the huge interest for ANTi's comedy about a romantic guy who is left with a baby in his hands after his wife leaves him. The series won its slot in the commercial demo and is coming back for a second season.



Second Chance

Second Chance is the first series to get a renewal on TVN in over a year. It is also the first ATM Grupa production for the channel. The recommission comes as no surprise after the show averaged over 2 million viewers per episode and led its slot in the commercial demo. The show follows the life of a failed celebrity agent who tries to make a new start.



Little Cools

Little Cools is the brand new talent show for kids which turned TV2 into a leader on Saturday nights. It had over a million viewers per episode and up to 30% share in the commercial demo. The format looks for kids of various talents aged 5-16.



Broken Jug

After years and years of domination, TV3's daily soap *UgunsGreks* was finally dethroned as LTV1's period drama *Broken Jug* (*Saplēstā krūze*) became Latvia's most-watched local series this spring. The series is based on Alfrēd Dzīlum's eponymous novel and is produced by the creators of *UgunsGreks*.



On the Grill

Following the popular US trend, POP TV decided to make its own roast show and President Borut Pahor was brave enough to take part in one of the episodes. As a result, *On the Grill* became the most-watched show in Slovenia in the past six years with 31.3 rating and 64% share in the commercial demo.



Servant of the People

The funny story of a simple teacher becoming the President of Ukraine captured the attention of 1+1's viewers during the fall season. It became the most-watched local series in the commercial demo for 2015. Consequently, the format was added to the Echo Rights catalog and has already attracted the interest of several major players. Season 2 is coming up.



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Starting up a scripted business in CEE

ContentLAB & Factory is a relatively new company with a modern approach to television making. It unites talented young writers in hubs around the CEE region with the goal to develop new scripted formats which are then realized with other partners. The start-up company has opened offices in Hungary and the Balkans, and is preparing to launch a slate of projects, as Vice President **Barbara Hámori** tells Iliyan Stoychev.

Barbara, what is ContentLAB & Factory?

ContentLAB & Factory is a television fiction development and production company. The main idea was to create a multi-country hub for finding the right and new writers and establishing the "Writers room" idea in these countries by nurturing new talents in the markets.

How was the company created and how do you finance it?

Basically, we are a start-up company. ContentLAB & Factory is financed by both European Union Adjustment Sources, alongside German and Spanish venture capital investment funds.

What is your role in the company?

As Vice President I manage all the operations and offices throughout our landscape: at present we have offices in Hungary, Serbia, Croatia and Slovenia. I've been in TV for the past 17 years. I gained some regional experience while overseeing MTG's TV

channels in the region back in 2008. Also, I've been Head of TV for Hungarian Telekom, launching two new basic cable channels in Hungary, and introducing the 360-degree content strategy for the company. I was involved in several productions as a producer before such as *Big Brother*, *Top Model* and *The Bar*.

Fiction is a new baby for me. I am learning the know-how and secrets, alongside our talents. It's a very exciting journey so far. We also have our key representatives with strong content creator background in our local offices.

Which broadcasters are you working with?

We have discussions with all broadcaster in the countries, where we have established offices. We have been in the market only since last year, and we are very excited to see that there are several broadcasters open to our ideas. In Hungary, we are very close to sign our first deal, where we will produce an 8-episode long hourly comedy, and an

adaptation of a successful Slovak format. In the Balkans, there is openness to original ideas and we are very proud to present a pan-Balkan concept, *Balkan Route*, a 10-episode long crime drama on human trafficking in connection with the recent refugee crisis our region had to face. This show could be the Balkan's own *Bridge*, as it would require Serbian, Croatian and Slovenian participation in financing and producing the show. We have 2-3 other projects in discussion as well, all very near to closing.

What makes you unique, compared to other production companies in the region?

I think our USP is that we're not only a production company, but also a development company. We work not only with directors and producers, but we also have writers in-house, the ones that we have been nurturing within our talent program in the past 3 years. What we did is: we brought in some US and UK showrunners to teach the young writers how to work in writers rooms, so they learned the very American and Western way of making a TV show. I think that's absolutely unique. Nobody does that in the CEE region, other than HBO maybe, who are running their own Writers Room program.

What is a typical day like at the Content Lab&Factory offices?

Every day we have a Writers Room in the office, so Monday would be Crime/Drama series, Tuesday would be Comedy, etc. We have parallel 4-5 projects in development and our showrunners spend 6-8 hours together with the writers discussing the project and evolving it to the next level. This is the development part.

I work a lot with the broadcasters, listening to their

briefs, because this is one of the most important thing, to hear them and understand their needs. I think it's very important to understand the markets. So we listen to their briefs, what they are into, what kind of shows they are interested in and we try to serve their needs. Of course, we have our babies that we believe in, even if there is no broadcaster at the moment yet to buy them. We think original storytelling is the key to success and I like that our creative team can also work on projects which are their 'love projects'.

What are your current projects?

At the moment we have three very important projects running. One of them is *The Balkan Route*, which I mentioned before. The other project we have is together with the Slovenian production company VPK. *Lottery House* is a totally new original sitcom format. We have submitted it in a tender announced by the Slovenian public broadcaster and we cross our fingers that we are going to get it into production, as we believe it has great international potential as a format as well. And there is a third project, *Gremo mi po svoje*, which used to be a very popular Slovenian comedy movie, and now this is the TV series version which we worked on together with the original writers.

There is also a daily show, 60+ episodes that I have strong belief in. It is called *The Queen and the Tulip*. It's a light, romantic, daily, soap-ish kind of show that I think will have its ground both in Croatia and Serbia.

What is your strategy with web series?

At the moment we are working on a very exciting web series project, and I have strong belief in it. We must have a 360-degree approach to con-



tent, meaning when we think of content, we need to already consider, mobile, VoD, web, streaming, etc. Anything other than linear TV only. We love to work on tailor-made projects; that is also part of our creative mission.

Are you also planning future expansion into the non-fiction area, namely developing formats?

At the moment, no. Right now, we try to stick to our original plan, which is fiction development.

Tell us more about your Mentor Program for young writers and creatives. How does it work?

It works perfectly. In Hungary, we selected 24 out of 950 talents meaning almost everyone wants to work for TV nowadays from the young generation. We were successful in the Balkan region. We had 400 applications for the Zagreb Mentor Program and we chose 12 of the best.

What were the criteria?

They had to be good, fast and original. It was a 24-hour long online contest. There was this very simple story and they had to send in a very simple scene, not more than 3-4 pages long. By reading these pages our mentors could already tell whether they have the talent, if they have the skill or not. It is an exciting game. ■

BARBARA HÁMORI is Vice President of ContentLAB & Factory which aims to become the leading development center for scripted content in the CEE region by 2017. She has been with the company since its establishment in July 2014. Before that, Hamori was Head of Development at MTG's Nice Entertainment Group in the region. Between 2009 and 2011, she served as Head of Television Programming at Magyar Telekom and launched the channels LifeNetwork and OzoneNetwork. Hamori has also been CEE Programming Director for MTG and Programming Director of Viasat3 and Viasat6 in Hungary.



Solving a problem like OTT

The CEE experience

OTT has been one of the hottest trends in the entertainment industry for some time now. It is a crucial part of the inevitable merger between television and digital video. The magical abbreviation stands for “over-the-top,” in other words the delivery of film and TV content via the Internet. According to eMarketer, in 2018 over half of the world’s population will go online. This makes for 3.82 billion people.

Naturally, as more people get access to high-speed internet connection, the OTT market also starts growing rapidly. Digital TV Research forecasts that OTT TV and video revenues in Canada and the US will reach \$24.39 billion in 2021. The North American SVOD sector is by far the most mature in the world, with 81.81 million SVOD subscribers (for movie and TV services only – excluding sports) by end-2015. Yako Molhov and Georgi R. Chakarov look into the CEE experience in the world of OTT services and try to find the best business model for the local users.

OTT has three basic revenue models: SVOD (services like Netflix and Hulu); AVOD (free and ad-supported services like Crackle and Hulu); and TVOD (services such as iTunes, Vimeo On Demand and Amazon Instant Video that allow users to pay for individual pieces of content). In the CEE region, most services are using the AVOD model, like Nova’s Vbox⁷ which is Bulgaria’s most popular video sharing service; there are also Netflix-style services like Voyo and a number of TVOD services.

Despite the great variety of business models and projected growth for OTT in the region, the majority of local players believe that traditional TV will still play a dominant role in CEE and OTT’s time has not come yet.

Besides the steady performance of linear TV, the OTT market in the region is facing other significant challenges, including the high level of piracy in most of the countries; the high level of cable penetration; the relatively high price compared to average income; the lack of local content specifically produced for these services; the lack of exclusive sports rights which attract a large portion of the viewers; etc.

“Linear TV is stronger than ever! 90% of TV viewing (in Central and Eastern Europe) is still linear”. This phrase was part of Christoph Mainusch’s opening address at NEM 2016 in Dubrovnik. The CME co-CEO pointed to figures that show that traditional TV players have so far been the winners in the digital revolution. In the six Eastern European countries where CME operates total TV usage has gone up in the past 10 years: to 244 minutes a day, from 216 minutes, a 13% jump. CME’s share of the total advertising spend has also increased, from 48% in 2005 to 54% in 2015. The increase in online revenue has come at the expense of print advertising, not TV, Mainusch revealed.

However, as CME know best linear TV leadership does not automatically mean digital domination. The TV giant launched its SVOD service Voyo in 2011. Initially, it was free to use but CME changed its strategy and now it is offering premium content on Voyo. Viewers can enjoy hundreds of movies and series, including local productions, live sporting events and news productions as part of a paid subscription package. The results have been far from impressive, and CME avoids mentioning this service in its reports.

From the scarcely reported data, it turns out Voyo is most popular in Slovenia. This May, POP TV announced that its popular series Fatal Wine generated 400.000 views on Voyo for its second season. For comparison, the best rated shows in the country get over half a million viewers on linear TV. Last December, Nova revealed that Voyo has around 30.000 subs in the Czech Republic. The difference between the two markets can be explained with the level of IPTV penetration in 2015: 40% in Slovenia and only 3% in the Czech Republic, according to CME’s data.

The Czech Republic and Slovakia have already seen one major VOD business fail. Topfun Media was the operator of the biggest online VOD service in the countries. Topfun was launched in June 2006 after securing strategic partnerships with 9 IPTV providers, several web portals, TV companies and film studios. “The Czech and Slovak Netflix” was closed down in June 2015 after it failed to find the right business model. Among the reasons for the shutdown was also mentioned the competition from CME’s Voyo.

Pickbox which also operates in some of Voyo’s territories (Croatia and Slovenia) has been facing difficulties in ex-Yugoslavia as well. The service launched back in 2014 and is constantly increasing its subscribers, according to CEO and owner Sanja Bozic-Ljubicic, who is not revealing any figures, though.

In an interview for CEETV she commented: “One of the key issues is how people perceive the online market. It’s not just the fact that a large number of users think that everything on the Internet is free, it’s also that our legal mechanisms aren’t regulated enough in order to be able to protect the rights of producers and distributors of video content.”

Netflix, the most-recognizable brand in the online TV business, entered the CEE markets as part of its global launch in January this year. Six months later, it is very far from being a top player in the region. The main reasons for this is the lack of (local) content, subtitling and competitive fees, according to market players. In Romania, Netflix’s online reach in January was only 2.2%, according to Gemius data. The research counted 163.637 visits which was twice the total number of people watching voyo.ro with 88.255 visits.

Still, Jori Evers, Netflix’s VP, Head of Communications for EMEA, assured during the ICEEFest Conference in Bucharest that over half of viewers who used trial accounts for Netflix in Romania subscribed to the service. He also added that when content is improved locally, the company will promote its services in Romania. It seems Netflix has not played all its cards in the region yet.

But moving further to the East, we find out that Russia, Ukraine and the CIS countries in general are proving to be a much more favorable ground for the on-demand services. According to J’son & Partners, the Russian market grew 15% in 2015, reaching a value of 8.5 billion rubles (around \$133 million based on current rates). AVOD was easily the most-dominant segment with 65.3% share. Competition on the market is fierce as YouTube leads with 24%, just 2 points ahead of ivi.ru – 22%, Okko – 11%, RuTube – 10%, followed by Megogo and Tviagle with 7% each.

In Ukraine, the VOD market will be worth \$68 million in 2016, according to Carat. YouTube holds 55% of the market, followed by Megogo with 31%; TV network portals have 12% share. UKRtelekom holds 9%, Volia Smart HD - 7%, OLL.TV - 6%, Divan.TV - 6%, IPnet/IPTV 5% and Vega TV - 4%.



The leading Russian OTT provider ivi.ru posted revenues of just over 1 billion rubles in 2015, up 46%. Their paid model generated more than 40% of the revenue compared to 21% in 2014. According to the company, almost 65% of views were generated via Smart TVs, and the remaining 35% were equally distributed between web and mobile platforms.

For comparison, the CIS leader Megogo made 419.4 million rubles from its Russian operations in 2015, up 86%: around 89% of the revenues came from advertising, and the remaining 11% - from paid services.

The popularity of VOD in Russia is explained with the high penetration and usage of Smart TV services. According to LG Electronics, there were 13 million Smart TV’s in the Russian households last year; 75% of them (57% in Ukraine, according to Ericsson) are connected to the internet. 43% of Smart TV owners in Russia use the apps to access the online theaters, and 21% watch TV channels or services that provide access to their broadcasts. 10% of all users of Russian online theaters purchase movies via their Smart TV – on average two films per month for up to 450 rubles (\$7). In Ukraine, the estimated average spend per household for cable TV, internet access and cinema is 400 hryvnia (\$16). For comparison, Netflix charges just over \$13 for its premium package in the region.

All the data cited above leads to the conclusion – VOD business works in CEE, based on the following key conditions: brand recognition, accessibility (localization), a large and diverse catalog, significant Smart TV and IPTV penetration in the country and competitive pricing packages combined with free/ad-funded models.

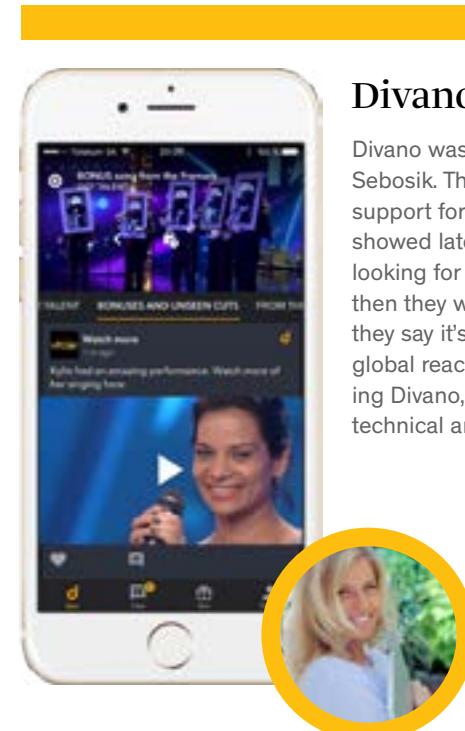
On the contrary, the lack or presence of original content does not seem to be a key driver for the growth of the OTT segment in the region. There have been only a few examples of successful productions made exclusively for the web, mostly in Poland. The market there, however, is dominated by TVP’s free VOD offer of its TV shows, series and sports broadcasts. According to gemiusAudience data, vod.tvp.pl had a monthly audience of 2.6 million people who generated 27 million views in April, while Netflix gets less than a million visits per month. ■

**CME know
best linear
TV leadership
does not
automatically
mean digital
domination**

The second screen: so much more than TV

According to PocketGamer.biz, only in May there were 8.987 app submissions to the biggest app store iTunes App Store. As this number includes only apps and not games, this makes for an average of 289 apps per day, or an average of 12 app submissions per hour. In other words, a new app is submitted to the iTunes App Store every 5 minutes. So, while you are reading this, one new app will have been submitted.

In today's complex entertainment universe, we picked three apps that aim to strike the cords of content consumers, content creators and advertisers at once while maintaining a healthy revenue model. So let the app people talk.



Lujza Bubanova
co-founder

Please describe what your app does in one sentence.

Divano is a second screen platform that helps TV broadcasters avoid ad break drop off and creates a social experience around any show.

What makes your app unique?

Divano is unique in its business model. It creates incremental revenues to its partners (broadcasters) and satisfies the needs of TV clients by offering high value for the users at the same time. The app is built upon existing user behavior where people watch a lot of TV but, unfortunately, channel surf, fast forward or leave TV sets during ad breaks. This causes a growing frustration of the audience, viewership drop-off strikes broadcasters and a great communication opportunity for TV clients is lost.

Divano / Slovakia

Divano was co-founded by Lujza Bubanova and Boris Sebosik. They met on Facebook. In a debate about state support for startups they had similar ideas and as it showed later on also similar life goals. While Boris was looking for product, Lujza was looking for a team. Since then they went through good and bad together, but as they say it's a media and tech marriage. Creating apps with global reach was one of the main drivers behind co-founding Divano, where Boris leads the team in the role of a technical and product chief.

Before co-founding Divano and Emotion ID Lujza was a professional golfer. She turned into media techy while studying Masters of Digital Marketing at Hult International Business School in San Francisco. As a student, she started a conference Startupism which then secured a spot at the Stanford Persuasive Technology Lab as intern, studying behavioral patterns. The studies included media consumption of contemporary viewers. These showed the ability of viewers to consume two sources of entertainment at a time at the same quality level as if consumed from just one. This finding now serves as fundamental hypothesis for Divano value creation during ad breaks.

Divano approaches these negative consequences by showcasing the relevant content exactly in time of the ad break. With this strategy, motivation of users to channel surf is declining. Based on case studies and a variety of research, Divano turns 33% of "leavers" into "stayers". User experience is backed by sound synchronization that allows Divano to work its magic - scraping all show-relevant posts from social networks, letting users chat in dedicated rooms and once the ad break is coming up, special locked content is teas-

ing people to stay tuned. The start of the ad break is considered as an access key to unique content, unlocking it and letting users enjoy exclusive videos, pictures, or special functions (voting, polls, quizzes or games).

Who does the app target?

Divano targets the exact audience of any given show. However, the nature of the app attracts mainly teenage audience and stay-at-home moms that were proven to be heavy/daily users. Another behaviour that we discovered is the willingness of users to search for and talk to the similar community within the app.

What is the revenue model?

Divano consists of two products: Divano App and Divano Sync. Divano App is a community oriented product where we avoid traditional forms of mobile advertising. Instead, we only allow clients

to create compelling native advertising forms within the mobile environment. These include product placement, giveaways or unique experience advertising. Divano Sync is a B2B model of real time TV ad monitoring followed by forwarding live triggers. These triggers are utilized to synchronize TV advertising with online campaigns such as display or keywords bidding.

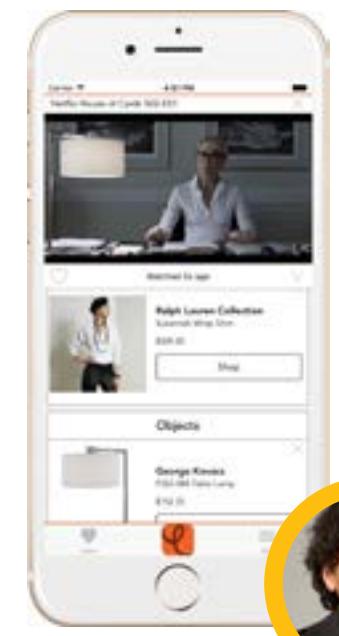
What type of content attracts users to your app?

Divano works as the best social platform for TV broadcasters during show airing because of its timing. Based upon our proven experience with the show *Got Talent* in Slovakia, the best performing content is livestreaming. During the ad breaks, people could enjoy special backstage moderated sessions available only in Divano. For daily shows, TV broadcasters use Divano to 'recycle' cut out scenes or

backstage stories. Cooking shows to reveal hidden ingredients, quiz shows to hint at the right answers.

What has been the app's biggest success?

Divano started in Slovakia in the fall of 2015 with two very successful Fremantle shows - *Got Talent* and *My Mom Cooks Better Than Yours*. *Got talent* (500K viewers/episode) had over 5K active users that enjoyed the show while livestreaming backstage creating value of €5K for our partnering broadcaster. *My Mom Cooks Better Than Yours* proved to be the most successful show airing out of the European region with Divano playing a crucial part. Divano's engagement rate was 10x higher than on the dedicated Facebook fan page. Due to these case studies, Divano is now partnering with Fremantle on variety of other shows in the EU region coming out in fall 2016.



Chander Chawla
CEO

Please describe what your app does in one sentence.

Consumers can discover and purchase everything (People, Places, Fashion, Objects) inside TV shows with the Ever app.

What makes your app unique?

Two things for consumers: first, no interruption to entertainment experience; second, real-time frame capture. Three

things for TV networks: first, new product placement deals; second, unprecedented level of engagement measurement for every second of the video and new analytics for product interactions in the video; and third - new revenue.

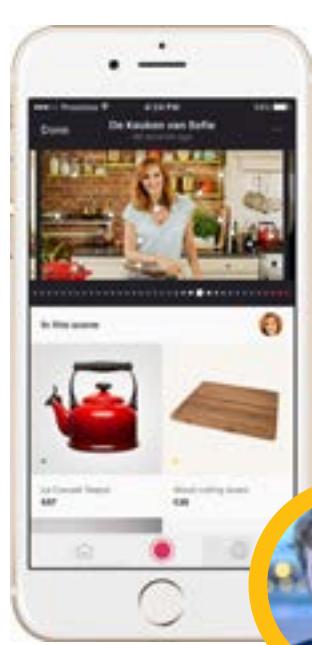
Revenue-share.

What type of content attracts users to your app?

Engaging content like *House of Cards*.

What has been the app's biggest success?

Ever app is live with FNTV and has signed Howie Mandel as our brand ambassador and Ever is in trial with Rachel Zoe.



Spott / Belgium

Appiness was founded in 2014 in Belgium by Jonas De Cooman and Michel De Wachter. The company has created a platform that allows broadcasters to enrich any content with metadata, so that their viewers can interact with that content and can buy what they see. This metadata enrichment is possible through an industrialized content management system, that combines state-of-the-art technology with open source algorithms.

Appiness has two products: Spott and Apptvate. Spott is an independent application, and is on the market in Belgium. Spott works on all Belgian TV channels, and allows viewers to interact with any content they see. Apptvate is the white label solution, and can be integrated in applications from the company's clients. Appiness has got a broad client base, ranging from broadcasters to MCN's, brands & retailers.



Jonas De Cooman
co-CEO and CMO

Please describe what your app does in one sentence.

Spott is the Pinterest for content. Be inspired and shop what you see.

What makes your app unique?

Spott is the only application in the world that allows consumers to shop what they see across TV channels. In Belgium, both private and public broadcasters have joined the platform. Thus improving the TV experience, and increasing the value of product placement and advertising in the Belgian market.

Who does the app target?

Spott targets "passionista's" or everyone who is passionate about content and

wants to know more about what her/his favorite character is wearing, cooking, etc. Users can interact with their favorite content but also browse different shows, characters, brands and products. Based on the subscriptions of the users, we populate the home feed, so that the user gets the latest updates on items linked to his favorite shows, characters and brands. On top of that, we are now also making TV commercials interactive, allowing our users to get reduction/free samples whenever they Spott a TV commercial.

What is the revenue model?

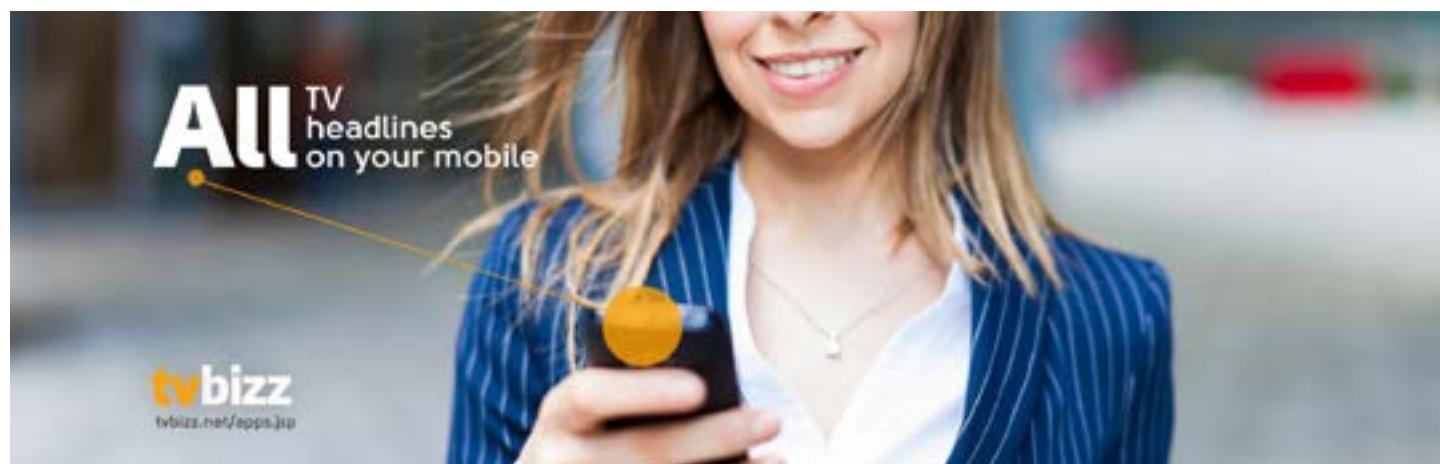
Combination of license revenues, affiliate revenues and revenues from data.

What type of content attracts users to your app?

Any content that has a large viewership. We offer a platform for users to interact in an innovative way with their favorite content. Both during the show, but also at other moments. This way, our users can get inspiration at any moment of the day, linked to their favorite shows, brands and role models.

What has been the app's biggest success?

Cooking shows work best. Especially being able to buy the recipe that you have just seen on TV, and getting the box with all ingredients delivered to your home, is an attractive proposition to our users. ■



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Janusz Daszczyński



Jacek Kurski



Ingrid Deltenre

Poland clashes with EU over controversial media law and democracy

by Yako Molhov

For many years Poland has been arguably European Union's favorite new member; a country with a stable political system, growing economy, free media market and the right mindset when it comes to foreign political relations - a true example for all other new EU members from Central and Eastern Europe. Something went wrong, though, and now Poland faces the threat of being stripped of its right to vote in matters concerning the EU as stated by the European Commission this month.

The Law and Justice Party (a.k.a. PiS) gained the majority of the seats in Poland's parliament (it also won the presidency) in October last year and quickly introduced a series of changes to many of the country's democratic institutions, increasing its control over the public media, the judicial system and constitutional court.

The party passed a new "national media" law which allows the government to remove senior media officials. A new law which caused strong criticism and reactions both within the country and from the international community.

Public media or state media?

Chronologically, in December PiS sent a bill on changes to public media legislation to the Sejm. According to the bill, the new boards of the public media are no longer selected through a tender organized by the National Broadcasting Council (KRRiT) but are appointed by the Minister of Treas-

sury. The government promised a general overhaul of TVP.

Janusz Daszczyński, former head of TVP, and Jan Dworak, the head of KRRiT, sent open letters to the chairperson of the Sejm in which they criticized the proposed changes as inconsistent with the Constitution and the European Convention on Human Rights and fundamental freedoms. Their vows remained unheard. The media law was enforced with a 232-152 vote with 34 abstentions in the Sejm, the lower chamber of parliament. Following the decision, the heads of TVP1, TVP2 and TVP Kultura resigned from their posts.

A few days after passing the new law, the government appointed a politician as TVP's new GM – Jacek Kurski. During his first press conference, Kurski said: "I know you remember me as a hard politician. But precisely because of this, while I understand the media world, and I am a strong man, I'll be able to protect the independence and freedom of the public television of threats from the world of politics".

The European outcry

The European Federation of Journalists (EFJ), EBU and Reporters Without Borders (RSF) also released a statement criticizing the bill. The European Broadcasting Union, which TVP is part of, wrote to President Andrzej Duda, and to Members of the Polish Senate expressing its dismay at the bill.

"To preserve the integrity and independence of public service media as a symbol of a free and democratic country, we ask you in the strongest possible terms not to sign this measure into law, and certainly not without having first undertaken a careful analysis of its compatibility with the Polish constitution and the freedom and pluralism of the media, guaranteed by Article 10 of the European Convention on Human Rights," said Ingrid Deltenre, EBU Director General. "The haste with which this new law has been rushed through Parliament strikes a discordant note about Poland and its respect for the rule of law and the democratic process."

Italian MEP Silvia Costa, who is also Chair of the European Parliament Culture and Education Committee (CULT), initiated an investigation on the effective violation of media pluralism in Poland, believing that the situation for freedom of the press is "very serious" and may warrant an intervention by the European Commission on the grounds of Article 11 of the Charter of Fundamental Values.

Czech Television and Sweden's SVT also joined the EBU's call opposing the adoption of new media laws in Poland and warned of the dangers posed to a democratic society of placing the control of public service media directly in government hands. "The situation in which public media in Poland now finds itself is extremely disconcerting. It's a move towards a government takeover where public media will disappear, and with it the ability of Poles to access any independent information", said CT's DG and EBU Executive

Board Member Petr Dvořák.

Poland's media regulator KRRiT issued a statement in late January, noting that the act subordinates both public media and the fate of its employees to the political will of those in power, regardless of their professional achievements or life circumstances. As a confirmation, in the very first week of the new authorities' tenure at Telewizja Polska (TVP) and Polskie Radio, several dozen persons from the editorial and reporting staff were dismissed or forced to resign. These included people whose names had been indicated numerous times earlier by politicians publicly warning of dismissals in the media.

TVP – from market leader to troublemaker

When it rains, it pours. Amidst the resignations of many managers and long-term journalists, the once arguably most-watched pubcaster in CEE lost ground in the past few months and has been outperformed by commercial nets Polsat and TVN. And while viewership is indeed not the most-important criteria for a public broadcaster, the results are indicative of something going wrong at TVP.

Flagship TVP1 registered its lowest results this year. In May, the pubcaster had 10.19% share in total viewers for TVP1 and 9.15% share for TVP2, placing third and fourth, respectively. In April, the situation was the same – TVP1 had 10.07% while TVP2 posted 8.99% share. For TVP1 the situation in the commercial demo is even worse.



**TVP ended 2015
with a net loss of
36.6 million PLN**

Following the decline in ratings, TVP started a “feud” with Nielsen. In April, the management sent out a statement in which it said that Nielsen is refusing to give access to the postal codes of the people part of the peoplemeters panel. Jacek Kurski questioned the credibility of Nielsen’s research and claimed the decrease of viewership for TVP is also associated with the small number of participants in the panel and its distribution.

From Nielsen commented that they sent TVP additional data about its panel but refused to give out the postal codes of the participants, deeming this is protected data. In response, TVP called for the creation of a new audience measurement standard. TVP said it is ready to negotiate with different research companies the option for such a method and urged them to send their offers by June 20. Polish media reported, however, that the biggest players in this area won't take part. In early June, TVP also called for an audit to look into Nielsen's panel and whether it is representative of the entire population.

TVP is also “at war” with KRRiT regarding one of the latest reports of the regulator on the main newscasts of the main channels in the country. According to it, TVP’s *Wiadomości* did not meet the statutory requirements of pluralism and impartiality because it describes in strongly positive light the actions of the government and the president, and poorly represents the opinions of the opposition groups. TVP called the report “brutal, motivated by a purely political attack on the current management of TVP” and “insults not supported by any reliable studies”.

On top of that, TVP is in serious financial trouble, as it ended 2015 with a net loss of 36.6 million PLN. The Minister of Treasury, who is the governor of the pubcaster, did not give discharge (the so called absolutorium a.k.a. approval) to the previous management of the company. Juliusz Braun, who was TVP President until July 2015, commented that this decision was unfounded, contrary to law and morality and that the bad financial result was the result of the current management's decisions. He stressed that during his presidency for the first half of 2015, TVP had a net profit of 144.4 million PLN, despite the decrease in subscription

revenues. According to him, last year's loss is the result of the revaluation of inventory, which - as noted in the report - reduced earnings by more than 95.5 million PLN. Therefore, the loss for 2015 is solely the result of a decision taken by the new management.

Polish government ready for a compromise?

On June 8, Deputy Minister of Culture Krzysztof Czabański announced that the “big” media law changes won’t come into effect on July 1, as earlier planned. This has caused the need for a so called “bridge” laws which will allow the preparation of the new law which needs to be consulted with the EU because of its far-reaching changes. This bridge law assumes the creation of a National Media Council that will govern public media.

Czabański commented that “the idea is that this package will take into account all of the comments made during the public hearing, including those of The Council of Europe, the European Union. We want to implement the standards that resulted from these observations and are consistent with our standards when it comes to public media”.

"This is a draft that eliminates the influence of the government on public media. All the powers that had previously been given to Minister of the Treasury will be taken over directly by the parliament, with a large share of opposition representation" said Czabański.

"Out of the five people in the RMN (National Media Council), two places will be for statutory representatives of the opposition. This kind of representation in the body, which is a kind of board of directors of the public media, appear to meet the requirement of pluralism of the media", he added.

As he said, this law will replace the so-called small media law from December 2015, which expires on June 30.

It seems Poland is ready to negotiate a “peaceful” solution when it comes to the media legislation. But, it could take anywhere between 8 to 18 months from now until a final decision is adopted. ■

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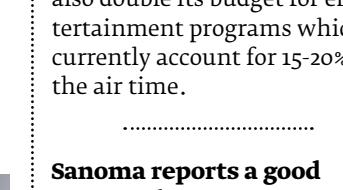
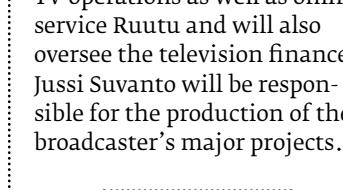
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PROGRAMMING	RATINGS	M&A/FINANCIALS	APPOINTMENTS	DISTRIBUTION	ADVERTISING	DIGITAL
						
SBS6 revives <i>Wheel of Fortune</i>	Eurovision ratings around Europe	ORF is the fifth richest pubcaster in Europe	SBS Director of Television to leave after "conflict with De Mol"	RTL and TV 2 secure <i>This Time Next Year</i> in format deal	RTL2 says Show Me More! #zeigmirmehr	RTL launches multiscreen format <i>Katwalk</i>
Wheel of Fortune is set to make a comeback on Dutch TV screens. A SBS6 spokesperson revealed that the channel is working on a new version of the show. More details are expected later. The CBS Studios International format aired on RTL4 in the 1990s.	Spain (TVE1) - 4.292.000 and 29.8% share; Italy (Rai 1) - 3.300.000 and 16.94% share; Netherlands (NPO1) - 4.254.000 and 66.0% share; France (France 2) - 4.970.000 and 28.5% share; Germany (ARD) - 9.330.000 and 36.8% share; Sweden (SVT1) - 3.684.000 and 84% share; Israel (Channel 1 Israel) - 20.8% rating.	EBU released the report 'Funding of Public Service Media 2015' that covers 40 countries. Austrian ORF is the fifth biggest public service broadcasting company in Europe after ARD, BBC, Rai, SRG SSR. In terms of commercial income as share of total revenue, ORF is ranked third after the broadcasters in Malta and Poland. 42% of ORF's revenue comes from commercial income.	Peter Lubbers, Director of Television of SBS Netherlands, will have to leave the company after a conflict with John de Mol. According to the sources, Lubbers was completely fed up with De Mol's constant meddling with his work. For example, shows which Lubbers had no confidence in, like <i>Lekker Nederlands</i> and <i>Wat Een Poppenkast</i> , were still launched on SBS6 after De Mol insisted on that but both turned into big flops.	RTL and TV 2 Denmark have secured the rights to make Twofour format <i>This Time Next Year</i> . ITV Studios' United TV will produce the 6 x 60' for TV 2 in Denmark. ITV Studios Germany will produce 4 x 60' for RTL in Germany. <i>This Time Next Year</i> will feature ordinary people on a mission to transform their lives in extraordinary ways over the course of 12 months.	RTL2 has launched an image campaign introducing its new claim - <i>Zeig Mir Mehr!</i> (Show me more!). The purpose of the campaign is to show the content diversity of RTL both in linear and in digital. It also aims to show that the channel is all about being closer to the viewers and being more authentic. Carlos Zamorano, Director Marketing & Communication says: "RTL2 develops itself from a TV channel to a digital media house, which is continuously successful on air and online. The program has become more diverse - new entertainment formats, own produced fiction, more info, more music, more comedy".	RTL Netherlands is launching the new multiscreen format <i>Katwalk</i> . The episodes will be shown on YouTube, RTL XL, the social media and RTL5. Valerie Dekker and Lizzy van der Ligt will host the show about fashion and beauty in the entertainment world giving tips to modern women. The project is created in partnership with Libresse and is produced by Endemol Shine Beyond Netherlands.
						
Cowell: <i>The X Factor USA</i> wasn't cancelled	Promising start for Sat.1's new access crime format	MTV to cut 10% of its staff, doubles entertainment spending	Nelonen reorganizes management, TV chief leaves	Global Agency reports huge interest for <i>The Legend</i>	Ad market up 3.3% in April	BBC gets green light to launch Netflix rival
Simon Cowell has claimed that <i>The X Factor USA</i> wasn't axed - and he actually made the decision to take a break from the show. The show lasted for three seasons before ending in 2013. But speaking to People, Cowell revealed that the US network Fox actually asked for another season of the reality show, although he decided to take a step back.	On Monday, May 9 Sat.1 premiered its new access format <i>Fahndung Deutschland</i> (Manhunt Germany). Total audience was 1.22 million. In the commercial demo the format scored 8.5% share. For comparison, the average result for this timeslot in April was below 7%. Moreover, the last time Sat.1 achieved a better score in the 19.00 slot was several months ago.	MTV Oy announced that it is starting co-determination negotiations with its staff. The commercial broadcaster is looking to reduce its staff with 30 people this year, or 10% of the total number of employees. The company will also double its budget for entertainment programs which currently account for 15-20% of the air time.	Nelonen Media announced that it is reorganizing its management structure following the exit of Television Director Jani Hartikainen. The new organization will see Ville Toivonen heading the development of channels Nelonen, Jim, Liv and Hero. Anne Nokelainen will be acquiring content for the free and pay TV operations as well as online service Ruutu and will also oversee the television finances. Jussi Suvanto will be responsible for the production of the broadcaster's major projects.	Global Agency's new singing talent format made its world premiere with a screening at MIPTV 2016 in Cannes. It is created by Izzet Pinto, CEO of Global Agency. France, Turkey, China, India, Philippines, Thailand and Indonesia are some of the first countries that want to ink a deal for the new hit format.	Sweden's Mediabureaus report that April saw a 3.3% increase in the ad spend to 1.3 billion SEK. TV, Out-of-home and cinema were the three segments that grew the most during the month. TV was up 12.8% and returned to 2014 levels but for the first four months of the year it has dropped 2.9%. TVBIZZ reminds that the ad agencies reported a decrease of 22.8% in March.	BBC plans to launch a home-grown rival to Netflix and Amazon Prime are a step closer to reality after the government gave it the green light to launch a new paid-for subscription service. Corporation chiefs have held talks with potential partners including ITV and NBCUniversal, owner of the producer of shows including <i>Downton Abbey</i> , about launching a new subscription streaming service.
						
ProSieben preps new music format <i>Musicshake</i>	Record score for <i>First Dates</i>	Sanoma reports a good start to the year	Jonathan Tuovinen joins Rabbit Films as Head of International	France and Poland will Follow the Money	Seven, Nine, TEN set up Think TV	HBO is battling Pornhub over <i>Game of Thrones</i> content
The Voice coach Rea Garvey will take part in ProSieben's new music format - <i>Musicshake</i> . He will invite various musicians to play songs that have a special meaning in their life - the most painful love song for them, the first single they bought or the song that played during their first kiss. The show is produced by RedSeven Entertainment and premieres on May 26.	The dating format of Cuatro <i>First Dates</i> posted its best result on May 24. The show had 1.6 million viewers and 9% market share. Also, the dating format led the slot among the viewers aged 25-34 with an average of 16.7% share.	Sanoma Corporation, Stock Exchange Release, 3 May 2016 at 8:30 CET+1 First quarter Net sales amounted to EUR 353.1 million (2015: 380.1). Adjusted for changes in the Group structure, Sanoma's net sales decreased by 0.1%. Operational EBIT* was EUR 1.9 million (2015: -19.9). Items affecting comparability included in the operating profit amounted to EUR 1.2 million (2015: 8.8), mainly related to sales gains and restructuring expenses.	In the newly created role as Head of International, Tuovinen will manage global sales of the Rabbit Films formats catalogue together with US-based Director of International Sales Jukka Hildén. He will be actively taking the company's original shows such as <i>King</i> , <i>Ultimate Expedition</i> , <i>Posse</i> and <i>Haggle Battle</i> to the international marketplace.	DR International Sales reports that France and Poland will be airing <i>Follow the Money</i> (Bedrag), while Australia, Benelux and the UK have bought the rights for the second season. <i>The Legacy III</i> was sold to Slovenia, while negotiations are ongoing with Belgium, the Netherlands, Luxembourg and the UK.	Seven Australia, Nine Australia and TEN Australia are to join forces with a new marketing body, Think TV, as it faces increased competition from online giants including Facebook, Google and Netflix. It will be modelled on Britain's Thinkbox and launch within 3 months.	HBO is reportedly gunning for Pornhub over a breach of copyright after sex scenes from its hit show <i>Game of Thrones</i> were uploaded to the site. Pornhub, one of the world's largest pornography sites, hosts numerous clips of Thrones' sex and nude scenes, according to reports. ■

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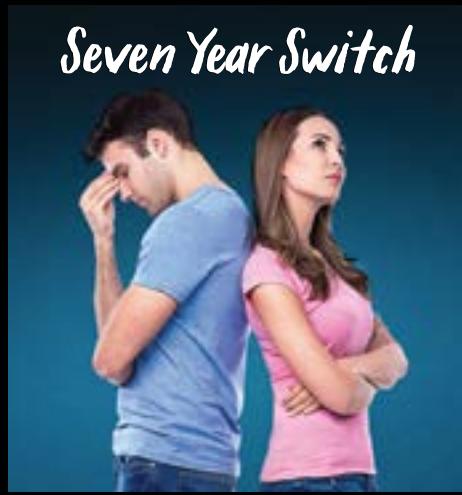


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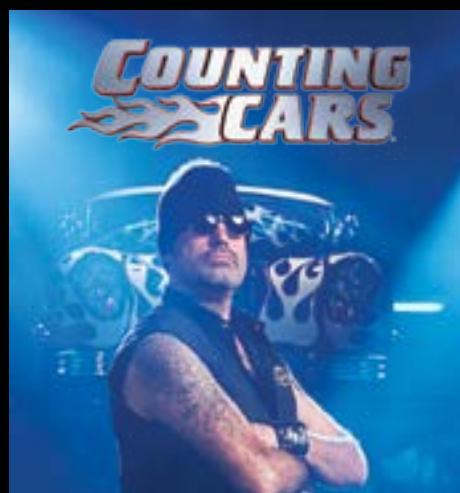


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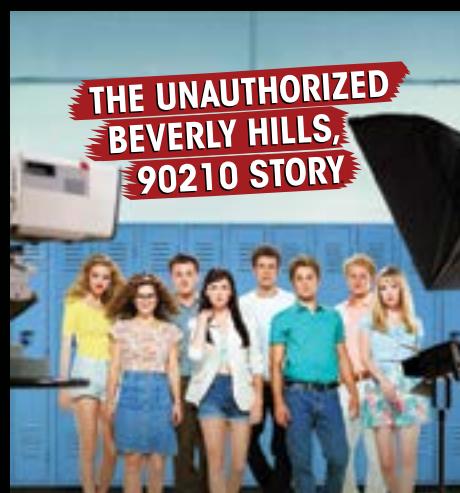
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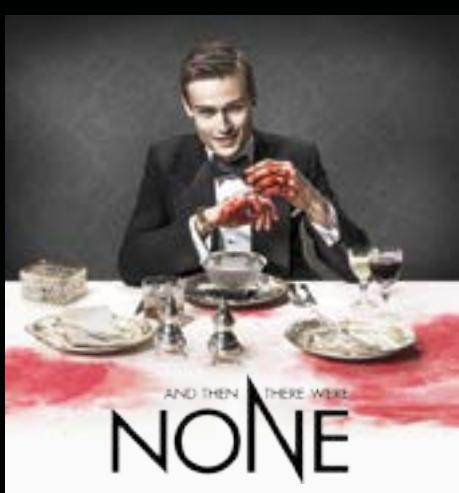
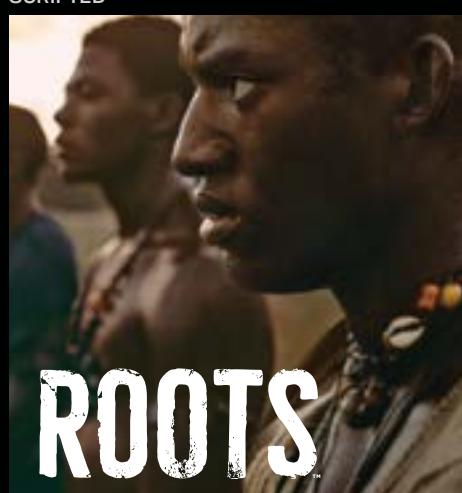
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