

MIPTV 2016

tvbizzz

The TV boss we all need

PITCH & PLAY: SPORT CRIME
THE STREAM: MORE THAN A TALENT SHOW
WHAT'S NEW ON NOVE



WE DON'T JUST FIND
A GREAT SINGER.
WE CREATE THE LEGEND!

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TVBIZZ Magazine is owned by the global TV industry network TVBIZZ and is published for all major international TV markets. TVBIZZ was created by the founders of CEETV Ltd. that also owns and operates www.ceetv.net - the only professional platform for television intelligence in Central and Eastern Europe.



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Georgi R. Chakarov
Editor-in-chief

No more drama

As MIPTV celebrates drama this year, I ask myself how come this TV genre became so popular? So popular that it turned Netflix – a small DVD rental company less than 10 years ago, into what its CEO now calls “a new global Internet TV network.”

Is the advance of technology and higher production values the only explanation of this phenomenon, the so-called “Golden Age of Drama?” Do writers now tell better stories that they did 20-30 years ago? Is it just because we no longer need DVDs or an expensive cable package to watch our favorite shows anytime and anywhere we want? I believe not.

In psychology, drama therapy is used to help people to tell their stories, set goals and solve problems, express feelings, or achieve catharsis; basically become better persons. Watching TV is also a therapy – a daily therapy for all of us – to sit down and relax from a busy day. But what happens if we indulge too much in this through bingeing or simply because there is too much stuff we don’t want to miss?

Recent studies by US universities have shown that binge-watchers are more likely to experience depression and anxiety, with risk even higher among 18-to-29 year-olds. Additionally, Deloitte found out that 70% of U.S. consumers now binge an average of five episodes at a time, and 31% binge on a weekly basis. Also, according to official data, 40 million adults in

the U.S. are suffering from anxiety disorders, including persistent depressive disorder.

Has binge-watching become a daily home “drama therapy” routine for modern people?

In Ancient Greece, the tragedies helped enrich the inner world of the spectators, digging deep into their emotions and leading to catharsis and ecstasy. This, however, was a one-off unique experience of satisfaction and completeness.

In modern TV drama, the action is serialized and programmed to lead the viewer from one episode to another – filled with expectation about “what will happen next” – a constant state of minor anxiety and dissatisfaction ensues until the user has seen it all (binged it all), and can share his emotions about the show with his peers. But then again, a new drama arises – the long waiting for the new season because the drama will inevitably continue... An endless state of drama prevails.

Do we really need that? People who spend most of their free time watching stuff? An industry producing shows for depressed junkies who grow even more depressed?

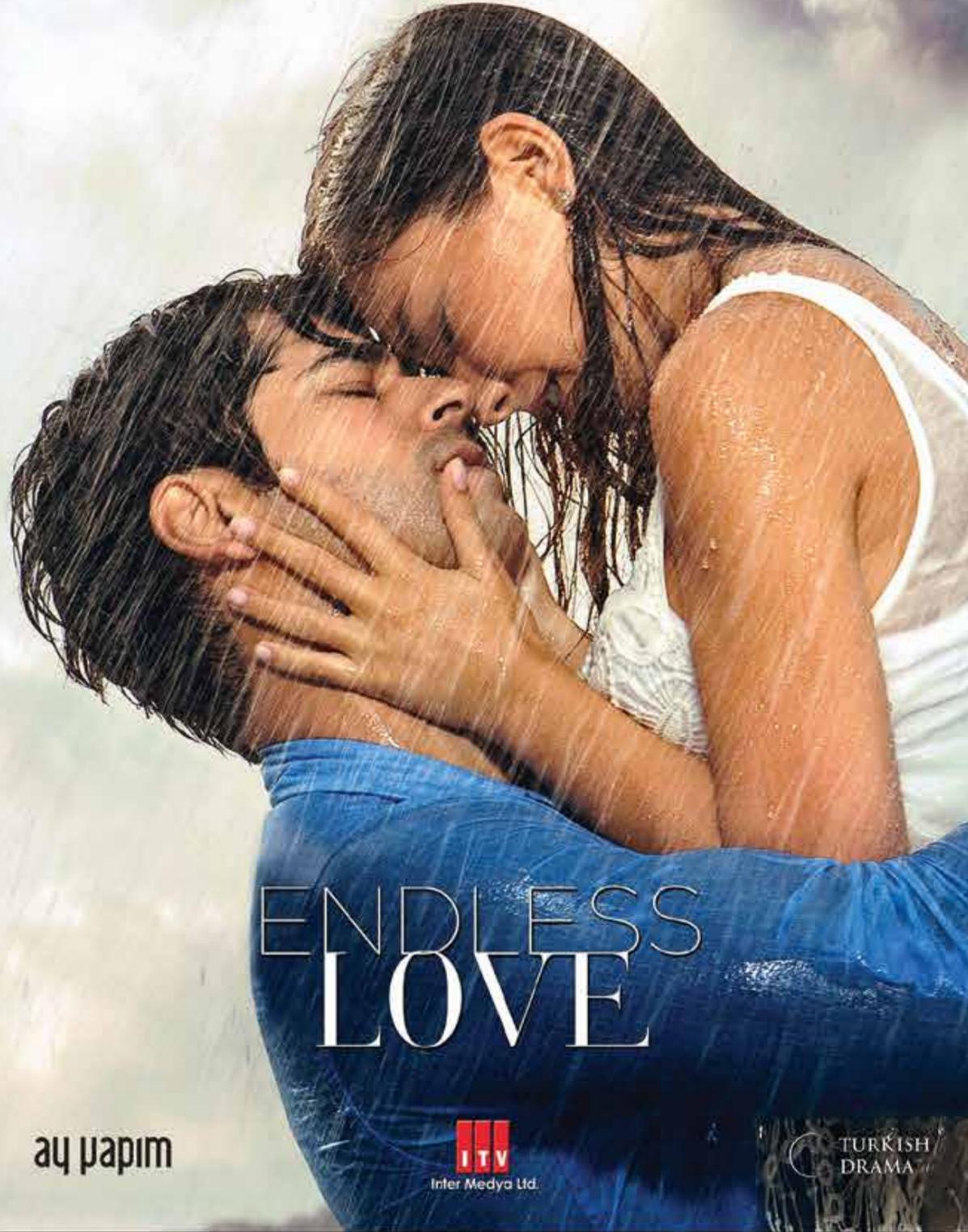
What happened to the TV that was cool and fun to watch? Who needs all this drama?

But no. No more.

Here is the new TVBIZZ Magazine!

BURAK ÖZCİVİT

NESLİHAN ATAGÜL



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Major shifts at TVN

Alicia Hidalgo was confirmed as TVN's new CEO in March. She replaced Carmen Gloria López who resigned in February for unknown reasons. The channel has also fired fiction director Vicente Sabatini whose position no longer exists. His exit from the company was followed by that of acclaimed producer Verónica Saquel who moved to commercial net Mega. The shifts and restructuring at TVN are explained with the unsatisfactory performance of the drama productions and the loss of 22 million pesos in 2015.



Caracol adapts Llosa's Discreet Hero

Caracol will be shooting a series based on the book of Nobel Prize winner Mario Vargas Llosa - *The Discreet Hero*. The new production will have 60 episodes and will be starring Christian Tappan, Trujillo and Sandra Diego Reyes.



Big Brother moves to a new house in Israel

As the contract between Endemol Shine Group and Keshet for *Big Brother* expires next year, local media report that the show will transfer to commercial rival Reshet from 2017. The move of BB is explained with the fact that Endemol acquired a 33% stake in the channel in 2013.



D8 to help chefs find love

French commercial net D8 is preparing a new dating show for chefs. The format will be matchmaking chefs who due to their devotion to the work could not find their 'other half'. Reservoir Prod is behind the project.



Syfy shoots VR drama

Syfy is producing a new drama for the next generation. *Halcyon* is being produced by multi-E Emmy and Cannes Lion Award-winning studio Secret Location and consists of 15 episodes - 10 airing in 'linear' fashion on Syfy and five specially designed for VR platform Oculus Rift. The show is set in 2058 when there are apparently virtual reality detectives, one of which is tasked with investigating a real-life murder that takes place in VR.



Stallone looks for Ultimate Beastmaster

Sylvester Stallone is looking for professional and amateur word-class athletes willing to compete for the title *The Ultimate Beastmaster*. The show is produced by David Broome and his company 25/7 Productions and executive produced by Sylvester Stallone. Casting calls are open in the United States, Mexico, Brazil, Germany, Japan and South Korea. Production of the show will take place in Los Angeles between May 23 and June 3.



Arte makes drama on refugee crisis in Europe

Arte will be co-producing the new German-French series *The House* in cooperation with Tandem Communications, Lupa Film, Atlantique Productions and SWR. The German-French Support Fund has awarded funding for the series which deals with the refugee situation in Europe, the reaction of the European community to it and the world behind the scenes of EU policy and the private security industry.



Video tapes still used in Germany

As everyone is going crazy about streaming and bingeing, Germans remain true to old traditions. A survey by coupon website RetailMeNot (1123 respondents, May 2015) reveals that 10% of people in Germany still use video tapes to watch film content. 9% rent Blu-rays, 8% use TV apps and 2% rent video tapes from video stores.

TV is still the number 1 choice for the consumption of films and series with 80% of the respondents, followed by cinema with 51%, people who own DVDs with 51% and own Blu-rays with 24%. 31% use online streaming services or the media libraries of the TV channels. 22% use VOD services. 18% use Pay TV. 16% use free online video services.



E! enters Mariah's World

Soon the fans of Mariah Carey will get an exclusive peek into the private life of one of the most celebrated pop divas of all-time. E! Entertainment and Bunim/Murray Productions are producing the eight one-hour episode docu-series, *Mariah's World*, as she begins her "Sweet Sweet Fantasy" tour, while planning her upcoming wedding to Australian business mogul, James Packer.



Descendants of the Sun breaks record

KBS2 drama *Descendants of the Sun* has turned into the biggest hit of early 2016. It became the most-watched Wednesday-Thursday drama in Korea since 2012, breaking the 30 percent audience mark. The show has also broken licensing records with deals in China and Japan, with over \$200,000 paid per episode. The Chinese video platform iQiyi reported an average of 1.1 billion views up to Episode 8.



Austrians set record for longest TV watching

Austrians Zivan Pajkanovic (23), Nadine Pauser (20), Johannes Spilka (19), Markus Waldl (24) and Dominik Zeller (24) have broken the Guinness World Record for the longest marathon watching television for 92 hours. The quintet was gathered in a furniture store in the center of Vienna. They watched only Sky with programming such as UEFA Champions League and *House of Cards*. LG Electronics was the organizer of the campaign with more than 400 candidates. The quintet had a spinning bike, a cold shower, coffee and energy drinks and the right for a 5-minute break per hour.

Apple preps first series

Apple is working on its next original TV project. The company has teamed up with executive producers Ben Silverman, musician Will.i.am and Howard Owens' Propagate for an unscripted series about the Apple app ecosystem. According to Silverman, it will, at least in part, highlight the stories of how Apple apps are developed.

Earlier, it was revealed that Dr. Dre will be producing and starring in Apple's new series titled *Vital Signs*, which will be based on his life.

Corus, Shaw merge

In one of the biggest media deals in the history of Canada, Corus Entertainment announced the acquisition of the media activities of Shaw Communications in March. According to a statement from Corus, its class B shareholders voted 78.52 per cent in favor of the \$2.65-billion acquisition. There have been mixed reactions to the deal with the independent producers claiming that it will hurt the local production market.



First British adaptation for a Korean drama

Supernatural cop drama *Who Are You* has become the first Korean scripted drama licensed for adaptation in the UK. The CJ & EM format was sold to ITV Studios by Stockholm-based Echo Rights.



Social experiments in the Netherlands

NPO1 is preparing a new show in which 100 people will be locked down in former barracks. The subjects will be monitored and analyzed by experts and will have limited contact with the outside world; they will wear the same clothes, eat the same food and will be treated equally and will have to go through a number of studies. The 8-episode series *The Institute* will air in the fall.

Also, RTL4 will challenge normal families to leave everything behind and start a new life at the end of the world. The three chosen families will have to sell everything and their money will be blocked in a bank account. After a year spent in their new home in a dream location, they will have to decide to stay or return to the Netherlands. ■

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What to Buy?

Traditionally, TVBIZZ Magazine makes a list of some of the most interesting formats shopped during this year's MIPTV.

NON-SCRIPTED



■ **The Stream** / *Nordic World*

TV 2, Monster Format, Spotify and Universal Music, Sony Music and Warner Music are joining forces for this new talent show which will reflect the modern realities of the music business and find its future stars. The project is already a big hit among users in Norway with the TV premiere set for fall. For more, check out our feature on what could turn out to be The Next Big Thing.



■ **Big Fan** / *Banijay International*

Big Fan looks set to follow in the footsteps of shows like *Lip Sync Battle* and *Carpool Karaoke* which were turned into stand-alone formats from a short US talkshow segment. The format is based on the popular Jimmy Kimmel Live segment "Who Knows...?", and will pit celebrities against their biggest fans in a contest to see who knows more about them. The show will premiere on ABC in the US.



■ **Drive** / *ITV Studios Global Entertainment*

With the revamp of *Top Gear* and the upcoming Amazon project from Clarkson & Co, car shows are hotter than ever. In this new format, eight celebrities enter an adrenaline-charged race with a difference. The high-octane driving competition will see the celebrities testing their skills behind the wheel in everything from old cars and 4x4s to rally cross and F4 cars in a series of unexpected driving challenges.



■ **Love Test** / *Stand by Me*

Another provocative dating show from Italy, *Love Test* challenges 4 complete strangers in an isolated environment to experiment real love through an intimate process of self-discovery. In the second phase they meet completely naked and get 15 minutes to decide if they want to go back to the room or not.



■ **A Otro Nivel** / *Caracol Internacional*

A Otro Nivel premiered in Colombia last week. In the new talent show from Caracol the judges take the contestants to "a new level" using buttons to control the lifts which the singers are standing on.



■ **Volverias con tu Ex** / *Megavision*

This Chilean format tests how ex couples react to reuniting with their former partners. They have two options: either get back together, or try to 'avenge' for their pain. The show is an absolute leader in its primetime slot.



■ **Wrecking Ball** / *Armoza Formats*

Wrecking Ball is a tension-filled gameshow which features a set of giant wrecking balls, suspended from the studio and waiting to knock the contestants out of the game. They must put their knowledge and courage to the test as they each select an answer from the multiple choice responses. If they get it wrong, a huge wrecking ball will swing across the studio to knock the contestant out of the game.



■ **The Best Show in the World** / *Florida TV*

Comedians Joko and Klaas will once again compete with each other. They will try to vie for the affection of the audience by performing in eight different variety segments. The studio audience will vote whether their performances made a good show or not. The format premieres on ProSieben on April 30.



■ **Love on Top** / *Endemol Shine International*

This is a new dating reality project from Endemol Portugal which will premiere on TVI this month. The interactive format will feature one dream girl and the perfect guy as the hosts of a luxurious villa where five single girls and boys will be competing for their affection. At the end of each week, 2 members of each group will be leaving the show.



■ **Kitchen Impossible** / *Endemol Shine International*

Following a slow debut for its pilot, *Kitchen Impossible* fired up Vox to the top of the weekend charts this spring. The first season finale had more than 2 million viewers, doubling the channel's primetime share. In every episode, two chefs compete and present each other the perfect dish. The task of the opponent is to follow the recipe of this dish and prepare it as good as possible.



■ **Little Big Shots** / *Warner Bros.*

Created by Ellen DeGeneres and Steve Harvey, *Little Big Shots* exploded on the air of NBC less than a month ago. The US network ordered a second season right after the second episode. The format featuring some of the world's most talented and extraordinary kids looks set to conquer the world.



■ **Date in Reverse** / *Armoza Formats*

Two singles get to experience the most meaningful milestones in a relationship in one day and in reverse: from the bridal bed to the wedding reception, the first family get-together to the first weekend getaway. What happens after that is up to them.



■ **S.O.S.: Survival of the Sexes** / *Talpa*

In this intense survival competition, six couples are divided into two groups—men versus women. For 21 days, the teams have to travel through the wilderness. Help doesn't come cheap as money will be deducted from their prize every time they call for support. The money left at the very end will decide who wins the most challenging survival battle between the sexes. The show debuts on RTL4 in April.



■ **Odd One Out** / *Elk International*

This is the new interactive gameshow from Elk produced for TV4. The show has been delivering decent numbers on linear TV, while its app ranked among the most-popular apps on iTunes Sweden. Contestants and viewers have to pick the odd object/photo out of four.

SCRIPTED



■ **La Treve** / *RTBF*

The story revolves around a dead body found in a river and inspector Yoann Peeters who seems to be the only interested person in the case, which should be resolved in 10 episodes. *La Treve* became the highest-rated French-speaking series premiere in Belgium with nearly half a million viewers on La Une.



■ **Stan Lee's Lucky Man** / *NBCUniversal International*

The Stan Lee crime action thriller became the most-watched original Sky series in the history of Sky 1. A second season is already in the works. This is the story of a brilliant but flawed cop who cannot control luck.



■ **Piel Salvaje** / *RCTV International*

Piel Salvaje (*Wild Skin*) launched in February on Televen and was an immediate hit with Venezuelan audiences. Camila Espino is a young woman who hides beneath the mask of a terrible character that is known as "Piel Salvaje". Being a street child, Camila grew up indomitable. Afraid of no one, she becomes easily entangled into fights and her untamed behavior challenged the nuns at the orphanage, where she was raised.



■ **With Nails and Teeth** / *Fremantle*

The drama comedy series *Kynsin hampain* (*With Nails and Teeth*) premiered on Yle TV2 a month ago. The series produced by FremantleMedia Finland focuses on the story of a man from the future, Max Anteroinen who is sent back 500 years to save the political order in the country. The second main character is the inexperienced MP Anita Karvonen (Pamela Tola) who is unexpectedly made the new Prime Minister.



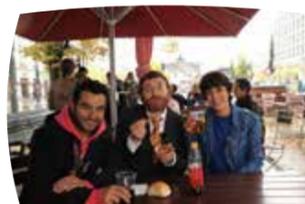
■ **Lebowitz contre Lebowitz** / *Newen Distribution*

The first season of the series was an absolute success for France 2 averaging 4 million viewers. The comedy drama follows a law firm where two of the most 'severe' lawyers are the ex and the actual wife of the same man.



■ **Here Come the Habibs** / *Nine*

Here Come The Habibs! is the boldest Australian comedy in decades. When a Lebanese migrant family, the Habibs, strike it rich and move to Australia's poshest postcode, their neighbours know this can only mean one thing - trouble! Mega-rich suburb, old-money mansion, working-class Lebanese migrant family...there's no prize for guessing the odd one out.



■ **Buscando el Norte** / *Atresmedia*

The comedy series hit of Antena 3 is based on the movie *Perdiendo el Norte*. The show follows the stories of several young Spaniards who decide to move to Germany to escape from unemployment in their home country.



■ **Splitting Up Together** / *DR International Sales*

The story follows Line and Martin, a married couple who have it all — good jobs, wonderful children, great friends, a fabulous home, and a cat that poops inside the house. Only their love has tired and their sex life is nonexistent. So Line decides she and Martin are getting a divorce before things get worse. However, their mortgage is too big and they can't sell the house.



■ **Paranoid** / *StudioCanal*

A conspiracy thriller, *Paranoid*, tells the story of a female GP who is murdered in a rural children's playground with an abundance of eyewitnesses. A group of detectives embark on what seems to be a straightforward murder investigation, but as they delve deeper into the case they are quickly drawn into the twists and turns of an ever-darkening mystery. Produced by RED Production Company for ITV.



■ **Sparks of Fire** / *Fuji*

Hi no Kona (*Sparks of Fire*) is based on the same-titled novel by Shizukui Shusuke and tells the story of Takeuchi Shingo who was named as the suspect in the murder case of a family and on his way to death roll when he suddenly finds himself acquitted. Two years later, Takeuchi who has become a helper for the elderly, moves to the house beside Kajima Isao's family. Isao is the judge who acquitted Takeuchi.



■ **The Embassy** / *Beta Film*

La Embajada comes from the creators of *Gran Hotel* and *Velvet*. Luis Salinas, the new ambassador to Thailand, knows he's going to get his hands dirty in the next four years - if he makes it that long. He's accompanied by his wife, Claudia, and their daughter Ester. Aware that the familiar constellation of life in the embassy is about to change radically, the staff gear up in nervous anticipation.



■ **The Writer** / *Keshet International*

Writer Kateb draws on his own experiences for his depiction of the turbulent daily life of a young Arab and his family living in Israel. But the more successful his satirical TV series becomes, the more Kateb feels alienated from his alter ego. Check out the interview with creator Sayed Kashua in our Writers Talk special. ■



Friedrich Liechtenstein by Oliver Rath

FRIEDRICH LIECHTENSTEIN

The TV boss we all need

TELE 5 is probably the TV channel with the most diverse history in Germany. It started in 1984 as the music channel musicbox. In 1988 it became partly owned by Silvio Berlusconi and changed its name to Tele 5. In 1993 the channel transformed into sports net DSF. Tele 5 was resurrected in 2002 by Tele München Gruppe which fully owns it today.

In 2016 the channel which is popular with *WWE Raw*, *Star Trek* and international action movies found

a manager as diverse as its schedule: in mid-March artist and performer **Friedrich Liechtenstein** surprisingly announced in the show *Boomarama Late Night* that he is the new channel manager of TELE 5. Is this a joke or a brilliant marketing strategy? We find out from the man himself.

Friedrich Liechtenstein was on holiday (as a channel manager does), but Iliyan Stoychev managed to get him to answer our questions

“ Any kind of entertainment and art should be done with love and more passion. German TV has mostly lost its passion. ”

Mr. Liechtenstein, thank you for this exclusive interview. Can I call you Chefchen? And actually, are you still Chefchen at TELE 5?

Chefchen is more an attitude than a job description. So: yes, you can always call me “Chefchen”. Actually I am not boss of TELE 5 anymore. Our little installation was a successful charming marketing campaign driven by a wonderful idea, making me – known in Germany as entertainer, artist and musician – the boss and Spiritus rector of TELE 5.

How was the idea for the campaign created?

The fantastic thing about TELE 5 is: they create the most creative marketing ideas on their own. A few weeks ago, they came up to me with a proposal that I couldn't refuse: Friedrich Liechtenstein as manag-

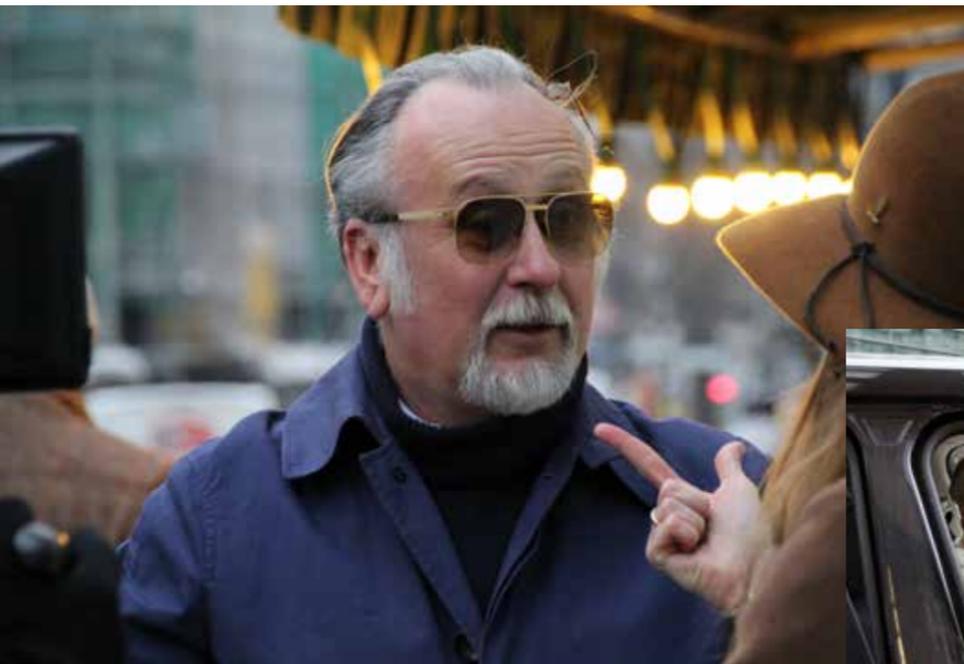
ing director in residence. Creating TV just as I want it to be, not only the program, but creating a complete look and feel by Friedrich Liechtenstein. The idea and the fact, that they wanted me to act as creative director for the execution of the project was too attractive... I couldn't say ,no'.

What was the purpose of the campaign?

The purpose was to validate the uniqueness of the TV brand TELE 5 that is definitively different from all other TV brands in Germany and to raise awareness.

What are the results of the campaign?

I would say “Mission completed!” Together we achieved great reach of more than 62 million contacts throughout TV, online and print media and the project showed once again, that TELE 5 is more than just a TV station.



Making of the Chefchen campaign



Shooting a series of videos showing the life of a TV boss (Aus dem Leben eines Senderchefs)

What was the reaction of the industry to your Chefchen campaign?

We had mixed reactions: some really believed that TELE 5 boss Kai Blasberg was replaced and were shocked. Some understood the medial satire right away.

Is there a problem with German TV? If you could change one thing in German TV what would it be?

Any kind of entertainment and art should be done with love and more passion. German TV has mostly lost its passion. So my changes in TV business would be definitively more of emotional character.

Is different always better?

Yes. Only change and invention can push us forward. If no one ever had made things different, we'd still live on trees.

What makes TELE 5 different? Should we expect programming shocks from you?

No shocks. But stay prepared for more surprises. That is what makes TELE 5 different. They always do the unexpected.

Do you like drama? It is so hot right now.

Yes. I also love drama.

You have done theater, acting, directing, art, music, advertising and now TV. Which one is the best? Which one makes history?

I am a "Flaneur". Every step I take makes my life richer. I can't tell which one was best. I can only say that I love what I am doing.

Should other channel heads envy Friedrich Liechtenstein?

If they dare. The channel ARTE for example is currently starting an outstanding project with Friedrich Liechtenstein. And it fits. ■



◀ FRIEDRICH LIECHTENSTEIN was born in 1956 as Hans-Holger Friedrich in Eisenhüttenstadt, a small town at the German-Polish border. He began his career as a puppeteer, actor and director. In 2003 he adopted the alias Friedrich Liechtenstein and started a career as an electro pop artist. Besides touring and shows in clubs, he created several art projects and pop-up installations. In 2013 he became the face of the viral ad campaign *Supergeil* by Edeka supermarkets. He describes himself as a performer.

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■ Co-author, co-producer and co-star Daniela Scalia shares details about the project.

Sport Crime

The birth of a new genre?

Just about anything has been tested on television, but somehow no one came up with the idea to combine sport and crime in one show. After the multi-million corruption scandals at FIFA and the big doping scandals with superstars like Sharapova, more and more people are starting to question what happens beyond the arenas.

This spring, we came across the first attempt to create a series which addresses the issue of crime in sport. The Swiss production company Bulllow came up with the idea and is currently shooting the first season of their original series **Sport Crime**, planned with two seasons. We offered them to feature the show in our Pitch & Play initiative and find out what top acquisitions execs will think of the new concept.



Daniela Scalia
co-author, co-producer
co-star

■ The idea

Sport Crime was born from us, silently and secretly in order to protect the blossom. We realized there where fictions and dramas about almost everything but sport, meaning its stories, its atmospheres, its scenery, its values and rules. There's a lot of us in it, our experiences as players, coaches, reporters and commentators plus our skills as writer and our passion as fiction addicted. Sport is often used as a metaphor of life and actually it contains life in all aspects. At different stages and levels, it matters to everyone. Interest and identification from a large, various and diverse audience are guaranteed. We developed the idea melting the traditional key aspects of drama and the fresh and original world of sport.

■ The format

Sport Crime is meant to be an appealing, abrasive procedural with 6-10 x 45' episodes per season. *Sport Crime* is a genre on its own, but contains other genres. Sport-related cases can be legal, medical, spy, police, psycho-thriller, mentalist, financial, according to the episode. *Sport Crime* is full of action, danger, psychology, rock and humor. It tells the stories of "Seams Agency", based in Lugano and ready to intervene when an alleged crime or infraction endangers a team, a sport venue or an athlete. The mission of the agents is to protect the sport and its values at any cost. Each episode is based in a different sport and ambience, with lots of insight in sports, places and history that often become a sort of funny, short and deep documentary. The whole series is designed for multiple interests, from the "muscular" and spectacular to the brainy and cultured one.

■ The production

Producing *Sport Crime* means being a team also behind the cameras. Besides the usual production work, facing the peculiarity of shooting real sport

actions involving not just actors but also actual professional athletes or teams means getting prepared on that sport and its features, be ready to adapt to all unexpected, respect the physical and mental needs of athletes or players, respect the order of the day but always being ready to take advantage of the surprising, positive and enriching gifts that sport can give (for example: a former champion dropping by unexpectedly just to say hello). This can be demanding, of course, but also very exciting and solidly bonding. Sport people are generally very welcoming and used to schedules and media exposure. They gave us availability (and also locations for free), advice and engagement. They've been patient and collaborative, and thanked at the end of the day. For Luca as an actor performing Dabs is physically quite demanding. All physical actions (sporty or not) are real, no stand-ins or tricks. Producing "The Legacy Run" meant 3 weeks of intensive shooting so, after that, you need some rest, just as in sport, where recovery is pivotal to guarantee the next performance's high level.

■ The budget

Involving real sportsmen, sport venues and beautiful but mostly unknown places and locations gives *Sport Crime* the opportunity to cut down the budget. Teams, sports and places have the chance of a worldwide spot, therefore we fork out no money, there are so many options to choose from. To the viewer it is a fairly high-budget product, but since me and Luca naturally cover several key positions (main characters, writers, executive producers, and Luca also does all the music) the gain line is closer and the high budget quality maintained. Let's say the *Sport Crime* machine is very powerful and rational, like a professional club with a strong feeder team that doesn't need to buy too many players, so it can save the money for the relevant things, guarantee a good income and still compete for the Championship.



■ The Screening

We asked several industry experts to watch footage from the show and share their honest opinion about its qualities and potential for international success. Since at that point, shooting had just started *Blullow* provided a teaser and short screener with unedited scenes from the shootings, plus the description of several episodes.



Joost de Wolf
Head of Drama
VPRO Netherlands

What do you like about the show?

The show has a nice tempo with two attractive leading characters and uses sports indeed in a different way. Also camera-work and music looks adequate in this stadium. But obviously the series is more driven by the desire to amuse and entertain than to be a journalistic revealing. Although *Sport Crime* seems to focus on a relevant theme, the execution doesn't reveal many actual motives so the show misses real urgency.

You instantly are longing for a good story about what happened recently with Maria Sharapova.

How do you find the storyline?

Very plot driven. Nothing wrong there, but mainstream in this stage and a little old fashioned; especially the way they build the characters of the Seams-team. You have seen such line ups often before. Why not use more fantasy? Like they did with the team around *Mr Robot*, for instance.

Must say there are some nice details intro-

duced in *Sport Crime*: like a pic of a boxing Pope and the now and then humorous rivalry between our male and female leads Dabs and Dani.

Do you think such a series would work on your market?

Don't see this series land at public broadcasters, maybe at one of the commercial channels.

In your opinion, what would be the potential of such an idea for international roll-out?

You always hope for a series of international caliber and excellence that is confrontational and thought provoking. *Sport Crime* isn't that at this stage, could be a challenge to bring it on that level... Although the arena changes from Croatia to London, Perpignan to Verona I still believe that a good sport (crime) story on a local level can also be quite universal. For now, this show could work on a commercial channel. Maybe even on sport channels as extra program or counterprogramming.



Christian Wikander
Head of Drama
SVT Sweden

What do you like about the show?

I like the theme. There are few series that aim for the sports arena. Series like *Friday Night Lights* I really like. I have problems with the genre. What is it? It's a mix of documentary, satire, comedy, but also horror. And therefore it makes me confused rather than engaged in the characters.

How do you find the storyline?

The storyline is well crafted.

Do you think such a series would work on your market?

It's hard to say. Due to the mixture of genres it's difficult to decide who is the main audience for the series. ■



BLULLOW was found by Daniela Scalia and Luca Tramontin. The name comes from Blue-Yellow the colors of Verona (Daniela's hometown), Belluno (Luca's hometown) and Hockey Davos, curiously Luca and Dani's favourite Swiss team. Daniela is a sports journalist, anchor woman and athlete (Italian representative in Cricket, Gaelic Football and Australian Football). She also plays hockey, rugby and other sports. Luca is a former 1st division rugby player, TV commentator and sport analyst. He represented 3 countries (Italy, Switzerland and Hungary) in different oval-ball sports. He invented a formula to have disabled people playing full contact Rugby-Australian football.

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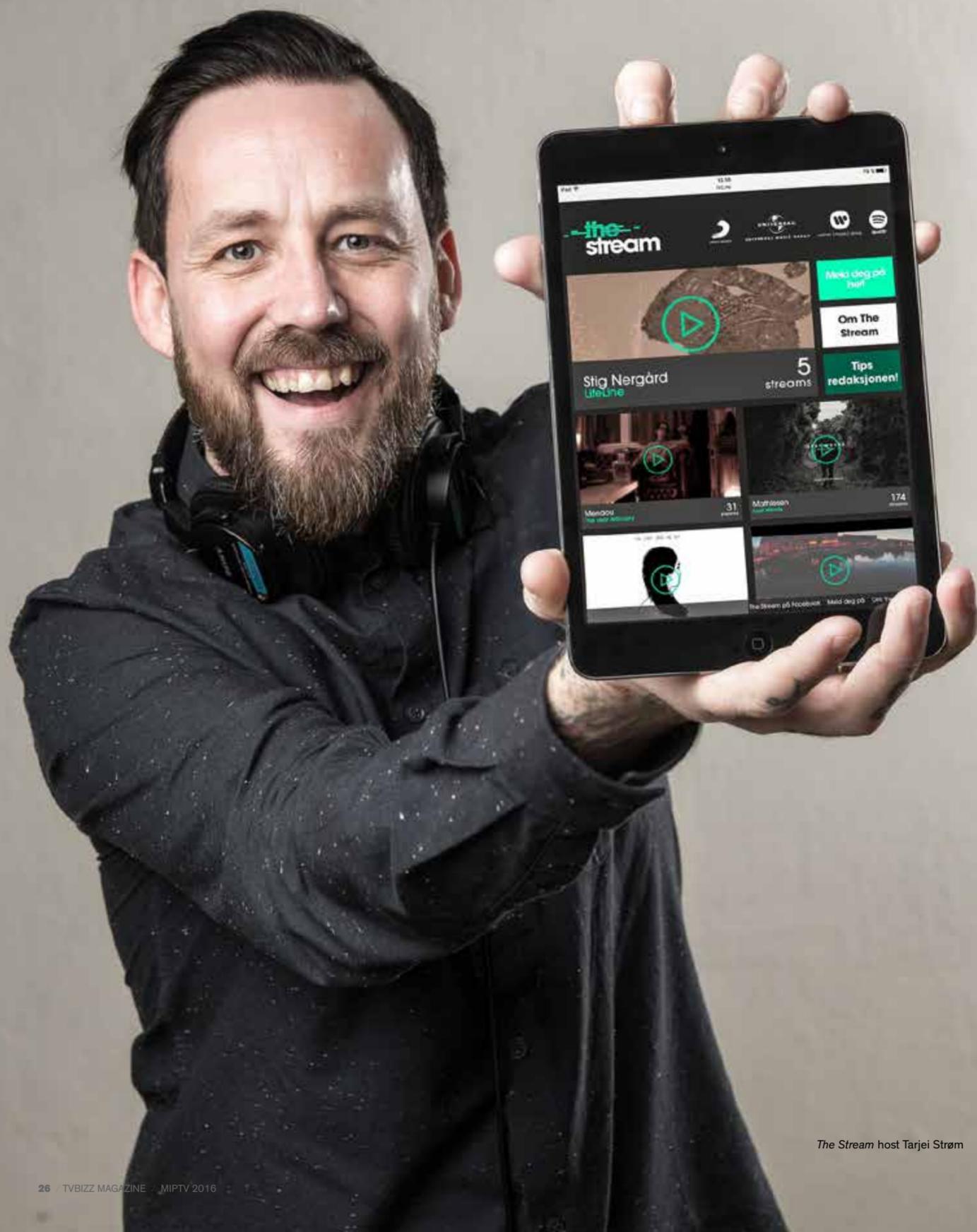
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The Stream host Tarjei Strøm

The Stream

MORE THAN A TALENT SHOW

The moment we heard about **The Stream** coming up in Norway we knew it was going to be big. Now, several weeks after the launch of the application stage with more than a thousand artists who have signed up and generated over a million streams on the web we know that this show is already a hit – six months before its TV premiere.

The Stream is the first music reality format uniting the big record labels with a major broadcaster and the leading music streaming service Spotify. Iliyan Stoychev introduces us to this great idea and its creators.

THE CONCEPT



The Stream takes talent shows to the next level. Everyone can upload their video online to **The Stream** website, where it instantly becomes available to the public eye. Once a contribution is online it's up to the public to spread, share and stream their favorite music. All musical talents can participate – whether they are a talented singer, rap-duo or an electronic group. The 100 most streamed talents will be invited to a showcase, where they will perform in front of the world's most prestigious record companies: Universal, Sony and Warner Music. During this showcase, the record companies will choose artists who they will work closely with for one week. At the end of the week, each record company will choose and sign their three favorite artists.

When the artists have been signed, they will compete in a weekly live show. Their music will at the same time be available on Spotify, where the viewers can stream their favorites.

The most streamed artists stay in the competition, and the least streamed artist



risk eviction. It's up to the audience which artists stay in the competition, and which ones have to leave, based on the number of streams as well as traditional voting during the live shows.

The winner of **The Stream** is the most streamed artist - discovered and chosen by the public.

The Stream is produced by Monster and will air on TV 2 Norway.

THE CREATORS



Christian Holst Meinseth
Executive Producer
Monster

The Stream is a concept uniting the efforts of Norway's leading independent production company Monster, the country's biggest commercial broadcaster TV 2, the Top 3 music labels in the Nordics and the region's most popular music streaming service Spotify. Six different companies united by one great idea with the goal to find Norway's new music stars – on TV, on the web, on the radio and on Spotify.

But how did this project come to life? Apparently, it was all very simple, as Executive Producer **Christian Holst Meinseth** tells us.

How was the idea for *The Stream* born?

The idea for *The Stream* came from the Norwegian music producer Jørn Dahl and developed by Monster. Mr. Dahl wanted to make a new musical talent show that truly reflects how the music industry works today and how new artists are discovered and developed. In *The Stream* our contestants upload their video on our webpage. The top 100 most streamed artists by a specific date are then invited to showcase in front of an A&R from the three major record labels Sony, Universal and Warner. The labels sign a contract with three artists each, who all are through to the live shows. The songs performed on the live shows are all released on Spotify, and the audience vote by streaming the songs.

What is the strategy to transform this purely digital initiative into a successful TV format?

Our strategy is to take what is already out there and what already works and make it into TV. People with a musical talent today tend to record their music and upload it online, and when the audience find something they like, the sky is the limit as to how far the artist can reach. Justin Bieber and Adele are both good examples of how successful you can become just by uploading a video. *The Stream* will have the contestants do exactly that journey. And the audience will follow them all the way from the boy or girl's room to the height of their career.

How did you manage to get all the parties in the format on board – the broadcaster, Spotify and the music labels?

All of them thought this was a good idea and that it was relevant to all of them. This is actually how the music industry works today. Artists are discovered online, signed by label and developed into stars. The labels see this as a good opportunity to find new talent.



"It's great to see that over 100 aspiring artists upload their videos on www.thestream.no every week. For a completely new show, this is quite impressive here in Norway. It's also amazing to see all the local media coverage that the contestants are able to obtain on their own initiative. The show won't air on linear television for another 6 months, but the local papers are giving much column space to their local contestants already."



Bjarne Laastad
Assisting Head of
Communications / TV 2

What is the biggest challenge with *The Stream*?

Since we are at a very early stage this is a little hard to answer yet. But the development of the website is something that we have never done before, and have given us a few challenges and unforeseen difficulties. But now everything is working quite well.

Talent formats are often criticized to produce short-lived stars season by season. Does *The Stream* make a difference?

I definitely think *The Stream* will make a difference in this matter. The audience follows the talent from the very beginning and has their favorites even before the show is on the air. Also, because the contestants are signed by a record label before the first live show, and it releases the songs they perform, the audience has to listen to their music to vote for them.

The contestants are more like true artists throughout the live shows in *The Stream* than in any other musical talent show. That makes it more likely that the artists stand a better chance for a career also after the show is off the air.

Will this be *The Next Big Thing*?

I really think this is a fresh new format that suits the modern digital time we live in. The streaming of both music and video are growing significantly year-by-year worldwide, and I think that a show like *The Stream* which picks up on this trend, has a great chance to become the next big thing.

THE BROADCASTER



Jarle Nakken
Program Director
TV 2

TV 2 is not only the leading commercial broadcaster in Norway but also a true pioneer in introducing innovative new formats to the local market and then to the rest of the world. Even though the broadcaster holds the rights to shows like *The Voice* and *Idols*, they were very eager to give the TV stage to *The Stream*, as Program Director **Jarle Nakken** tells us.

How did you decide to green light a ground-breaking new format such as *The Stream*?

TV 2 is always searching for new and fresh ideas and are willing to take the risk of developing new formats along with innovative production entities in our territory and internationally. *The Stream* is maybe the first format where the basic engine is in sync with how we consume music and how artists are discovered today. Adele, Justin Bieber and Kygo entered the world's stage through uploading their songs on various platforms and sharing them. The music industry and the media landscape as a whole is in constant change and so it's important for us to change with it and make TV that is relevant to our audience.

Can *The Stream* compete with established talent formats such as *The Voice* and *X-Factor* which the viewers are used to?

We believe several formats can live side by side at the same TV station. It is vital to have variety in the schedule and so we believe *The Stream* can have a long and successful life at TV

2 along with other great formats such as *The Voice*, *Got Talent* and *Idols*. Hopefully, *The Stream* will travel to other territories as well.

Does *The Stream* have a potential to surprise the audience?

The Stream has a strong footprint with the audience as all casting is done digitally and by people actually listening to the music that is uploaded to thestream.no. A couple of weeks after the launch of the website and nearly 6 months before we air our first live show, there has already been nearly a million streams of uploaded songs and numbers are climbing steadily. When we start airing, the audience are already familiar with several of the artists and we believe this will give us a kick start into the first season of this great format. The surprises and the highs and the lows will come as soon as the talents that are fortunate enough to enter the competition start on their journey towards fame.

We believe we have some great TV moments to look forward to.

Can such a format increase the interest of the younger digital-savvy demo for TV?

The Stream will have a strong digital base and so we believe that it will appeal to the younger demos. We can already see that from thestream.no statistics. However, our main focus is always great storytelling. We are confident that *The Stream* will engage all audiences as the stories of hopeful and aspiring musical talents embarking on the road towards fame unfold.

THE MUSIC LABELS

Three music labels and obviously three competitors on the vibrant Norwegian music market join forces to give *The Stream* the real thrills of the modern recording industry where one tune, or in this case, a single stream can turn you into the next top selling artist. **Universal Music**, **Sony Music** and **Warner Music** are already creating new stars thanks to *The Stream*.



Helene Skyberg
A&R Manager
Universal Music

How did you decide to get involved in such an innovative music format?

The idea of converting TV ratings into Spotify streams and at the same time being able to attract an older demographic in to the streaming service should be appealing to any record label. It's an exciting format on prime time TV and for the first time we as major labels can see if and how the contestants perform in the market real-time.

Will the function of A&R be in part replaced by the audience in the case of *The Stream*?

I wouldn't say replaced, but the audience will definitely have an impact, as they already have in real life A&R work as well. Meaning, in our new streaming reality you can't force something on the audience; you can't make them like something that doesn't connect with them. You can't fake it. And therefore you have to listen to the market and take into consideration what the public is telling you they want to hear. Listen to the kids! (*said with Kanye West's voice*)

What is the risk of signing an artist based only on streaming success? Can they be a marketable artist in the long term?

I don't understand the question. When an artist is a streaming success, then I'm happy. The chances of them making it in the long run are a lot better than the ones who don't stream well at all.



Leif O. Ribe
A&R Director
Sony Music

How did you decide to get involved in such an innovative music format?

We always want to be involved in new ways of finding new talent. *The Stream* is something we haven't had before to help in talent discovery, so of course we wanted to take part and see what we can find.

Will the function of A&R be in part replaced by the audience in the case of *The Stream*?

I don't think so, no. I mean of course they can vote on who they like the best and those people will rise to the top of the lists, but that is just the audience saying what they like the best. Long-term A&R has a lot more angles and elements to it. We will of course be paying attention to what the audience likes though.

What is the risk of signing an artist based only on streaming success? Can they be a marketable artist in the long term?

There is no risk. The vast majority of the Scandinavian music audience have told us loudly and clearly that they prefer to consume music by streaming. Streaming is not some weird new thing that may or may not work long-term. It is a fundamental change in music consumption that is most likely irreversible. This question would be like asking decades ago "What is the risk of signing an artist based on vinyl record sales success?"



Mike Herbrik
A&R Director
Warner Music

How did you decide to get involved in such an innovative music format?

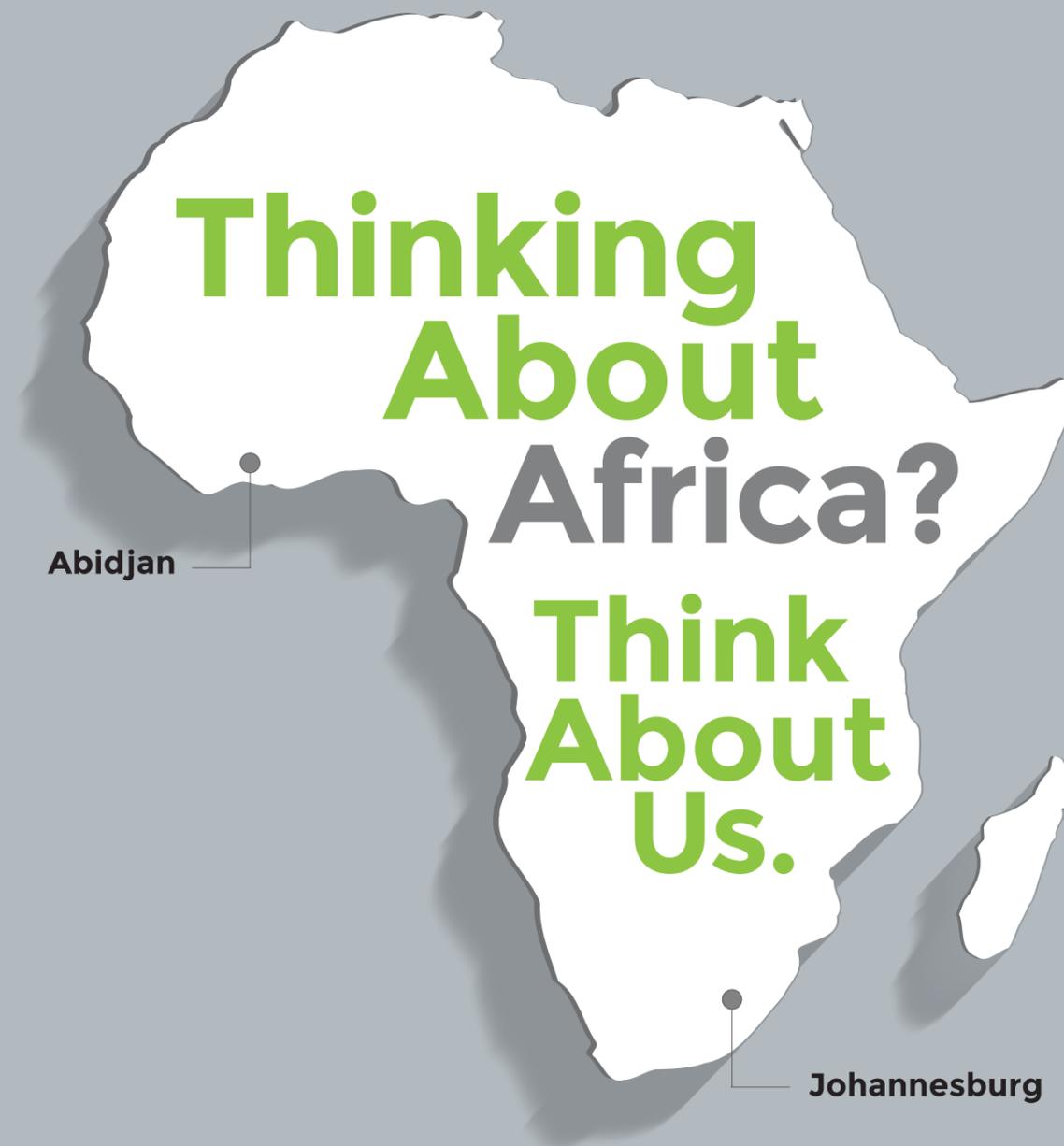
The Stream is in our opinion the only TV talent show format that reflects the way the music business actually works today. Not only does it reflect how a lot of consumers discover new music and how new artists can interact with their fans, but it also reflects the competitive nature between the major labels. This, in a combination with the broad audience reach of prime time television, made it an obvious platform for us to be a part of.

Will the function of A&R be in part replaced by the audience in the case of *The Stream*?

Well, artist discovery is just part of the A&R function, but yes - as in today's music business where fans, followers and streams often come before a record deal, the audience will have a major impact on what gets signed. However, the creative part of the A&R function, i.e. develop the artists' sound and visual presentation will obviously still be the respective record companies' job.

What is the risk of signing an artist based only on streaming success? Can they be a marketable artist in the long term?

Like in any other talent shows, as well as in the music business in general, there is no guarantee that an overnight success will be able to sustain a long-term career. However, we truly feel that actual music consumption is a far better indication of an artist's potential than phone votes or A&R gut feeling. ■



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What's new on **NOVE**

Just over a year ago, Discovery Italy acquired the digital terrestrial channel DeeJay TV from All Music/Espresso Group. This spring the channel was relaunched with a new schedule and name - Nove (Nine).

Laura Carafoli, SVP Programming & Content Discovery Italy, tells Maria Chiara Duranti about the channel's future ambitions in the ever more competitive Italian DTT market.



Laura Carafoli
SVP Programming & Content
Discovery Italy

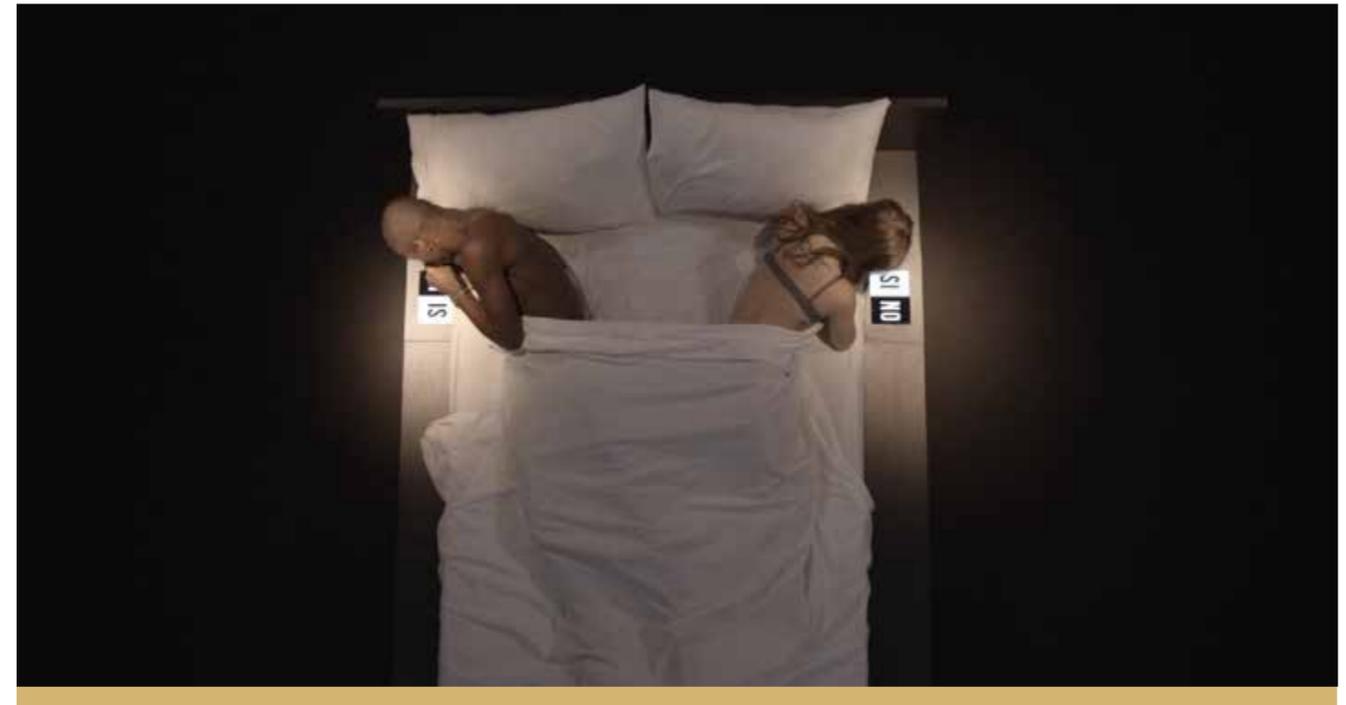
How is the digital market in Italy developing and what's your position in it?

Last year, Discovery Italy ranked on the third position among the Italian broadcasters with a 6.4% audience share, with a great +9% growth vs 2014. It was the highest share growth among all broadcasters. We are very competitive with our portfolio: Real Time, Dmax, Nove, Giallo, Focus, and the 2 kids oriented channels (K2 and Frisbee) on DTT plus Discovery Channel, Discovery Science, Discovery Travel&Living, Animal Planet on Sky Italia and Eurosport 1, Eurosport 2 on Sky Italia and Mediaset Premium. We are covering all the main platforms from DTT to satellite (Sky Italia, Tivùsat) and last July, we launched Dplay, our OTT service.

Our portfolio of channels and our programming offers are very wide: Real Time (female oriented) has been growing very fast confirming its position as the 8th national channel and as the first local digital net with a consolidated target group women 20-49 (3.2% share). Dmax (male oriented) is the leader in the target group 20-49 (3.1% share) among the digital channels. While Nove is now stable with a very good 1% share among adults 4+. Giallo and Focus are stabile with 0.9% share and 0.8% share while kids channels K2 and Frisbee reached 8.2% in the kids demo 4-14 with a +15% growth compared to 2014.

What is Nove's new soul?

We are curious, we tell stories, we like to experiment. We want to broadcast new shows close to our DNA but in a generalist way. Nove will benefit from Discovery Italia's experience and



Undressed

know-how of course, we have such a big library with international big titles.

What is your strategy in terms of editorial choice?

Ours is an articulated strategy that is moving on several fronts. We would like to strengthen our "traditional" channels such as Real Time, Dmax, Giallo and Focus with a mix of acquisitions and local productions. Mix of genres that can satisfy the different audiences and reach new viewers. For example, Fremantle's dating show *Take Me Out* has consolidated the access primetime slot on Real Time.

With Nove we want to bring Discovery's DNA into the Italian generalist TV. Many local productions such as the successful format *Undressed*, have been acquired by the other Discovery Networks around the world.

We are also aiming at the consolidation of our pay-TV portfolio. We want to keep a close relationship with our affiliates, in particular with Sky (we have 4 channels exclusively on their platform) and on Sky and Mediaset Premium we also have the two Eurosport channels.

Last June, we launched our OTT service Dplay, that offers free TV content on demand and can be watched at any time. In just few months we got more than 8 million users and about 22 million videos viewed.

You mentioned the controversial dating show *Undressed*. What has been the reaction of the viewers?

The format is a social experiment which sees two complete

“
With Nove we want to bring Discovery's DNA into the Italian generalist TV.
”

strangers meeting for the first time undressing in a darkened bedroom with just 30 minutes to get to know each other. *Undressed* was originally produced for us by Magnolia (a Zodiak Media company) for Nove and after airing just four episodes, we decided to recommission it for a second season with 40 more episodes. *Undressed* doubled the slot average in the commercial target (15-44) and reached (on all the devices) more than 15 million viewers. We had an incredible success especially with our Dplay service. This format is in production in UK, Poland and the Netherlands, an example of Italian creativity with big potential to be a big show in different territories.

Another example of our creativity is scripted reality series *High Infidelity* produced by Stand by Me and broadcast the first time by Real Time and now aired in Hungary, Poland and in the Balkans. We also produced a pilot in English as we got an interest from the US.



Adam looking for Eve



Tadà

What shows are we going to see on Nove?

In March we launched in primetime on Nove *Hell's Kitchen* with Italian chef Antonino Cannavacciuolo. The fourth local adaptation of the celeb format just moved from Fox Life to Nove. For us this is a big challenge as we are broadcasting a cooking talent show. We are investing a lot in this show with a big advertising campaign. In September we are launching a very big International hit, the NBC format *Top Chef* and this is a great opportunity for us. The other big title that we are producing is *Ninja Warrior*, the TBS format is locally adapted in a Milanese Hub. We like a lot the UK version which is more ironic compared to the American one, which is more dramatic. The show will be launched in September as well.

You also just premiered *Adam looking for Eve*...

Yes, we produce the local version of the naked dating show but I am not sure that we will recommission it as we already have 8 international versions inside our big library.

Are you exploring new slots and shows like you did with *Tadà*?

Yes, we launched a new original show titled *Tadà* like an experiment created with Italian actor Filippo Timi and Ballandi as producer. The program lasts just 7 minutes and we broadcast only 5 episodes, a kind of filler in our schedule. Each episode features a series of musical numbers including the performance of a famous Italian song by a guest star. The show is totally set in the style of the 60s and filmed in black and white.

We are thinking about a new edition probably enriched with more content. The show performed very well in free TV and especially online with our Dplay app. We will definitely explore other slots especially in the late fringe. ■



◀ LAURA CARAFOLI is Senior Vice President Content & Programming, Discovery Italy. She is responsible for the programming and all original productions of Discovery's channels in Italy: Real Time, DMAX, Giallo, Focus, K2, Frisbee, Discovery Channel, Discovery Science, Discovery Travel & Living, Animal Planet. She joined the company in 2009. Before that she was Programming Director at Rai 2 and programming chief of Fox Life and Fox Crime.

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Creating The Legend

Izzet Pinto tells the story behind his latest format occupying Cannes these days. **The Legend** topbills Global Agency's MIPTV catalog and was launched during a special MIPFormats event.



Izzet Pinto
Global Agency / CEO

Hi Izzet. Another MIPTV and another new format from you. What are your expectations for *The Legend*?

This time my expectations are too high for our new format. I have pitched it to couple of high level TV executives and format creators and they each said, this can be the next big hit. Hearing this gave me more confidence in this format. We will find out the outcome in the first days of MIPTV. A good format starts selling in the first seconds after the pitch so we will find out very soon.

What inspired you to create this show?

I usually attend concerts in order to create formats. I like creating singing formats. This format came to my mind during Tarkan's concert in Monte Carlo. I got inspired during his performances and came up with the main idea of the format.

You have also planned a great marketing campaign for *The Legend*. Tell us more about it.

It will be our biggest campaign ever for a TV format. In the past we have done big campaigns for some dramas but not for a format.

We are doing 22 different marketing campaigns. From magazine ads to online banners, from billboards to promotional distributions, commercials and different kinds of sponsorships. You cannot miss the marketing campaign. Anywhere you go, we will follow.

Is the show already sold somewhere?

We received early interest such as option deals from European broadcasters and

production companies but we will not accept option deals for this format.

We will only accept license deals. This shows how dedicated and confident we are. Even if anyone offers sook for an option fee, we will reject.

“**A good format starts selling in the first seconds after the pitch.**”

Now, before you start selling the show to the world let's talk more about the creation process. How long did it take you from the moment you had the idea until you reached the moment where you could say “This is our next global hit format?”

The main idea was created within minutes. Within 24 hours the structure was clear. Then it took 2 months to develop the side ideas and make it perfect.

How many people were involved in this process? Did you have to make many changes to the initial idea to find the right recipe?

Two people helped me to develop further and push me to question more and I was also able to make some changes with their direction.

Who is the first person that you share



your ideas with?

Usually, I first share with my wife. She doesn't like everything so if she likes it's a good sign but especially my best friend's reaction is very crucial. Each time he shared an opinion, it came out correct. Whenever he believed in a format it sold and whenever he didn't believe in the format, it didn't sell.

When I pitched this one, his first reaction was “Perfect, very exciting”.

You are one of the few people who run a major international business and still develop their own ideas into big shows. Is lack of ideas the biggest problem of this industry?

One of my biggest passions in life is creating formats. It's a great feeling to watch your own format live on TV. It's not easy to come up with strong ideas. Almost all the ideas have been used so it's a big challenge to find new twists.

You are very active in working with aspiring format creators. Do you get many crazy ideas? What are some of the most outrageous ones?

The craziest format we ever received and even represented is *Choosing My Religion* where we put 10 atheists in a house and bring a Priest, a Rabbi, an Imam and a Monk to help them choose a religion. It created huge buzz and we were all over the news including CNN and BBC.

We also receive a lot of horrible ideas. One out of a hundred is good.

Which is the format you wish you had created?

Hard question. In the past it was *Deal or no Deal*, now *The Voice*. ■



IZZET PINTO founded Global Agency in 2006 and started selling the Turkish reality format *The Perfect Bride*. A year later, he expanded his business to Turkish series and Global Agency became one of the main drivers behind the global Turkish drama mania with hits *1001 Nights* and *Magnificent Century*.

Pinto has created formats like *The Big Challenge*, *Talent Hunters*, *It's Showtime*, *Keep Your Light Shining*, *Is That Really Your Voice* and *The Legend*. His formats have traveled to 50 countries in total.

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German Drama 101

This year's MIPTV is dedicated to German drama which has been on the rise in the last couple of years. We take a look at some of the must-watch shows coming from Germany.

Blochin - The Living and the Dead

What do you do when life puts you up against your past? You do whatever is necessary. Berlin investigator Blochin (Jürgen Vogel) has a past in drug dealing and a presence in the police fighting his friends and partners from the old days. He also works with his sister's husband who has an affair. Everything can happen in Berlin.



Deutschland 83

24 y.o. Martin Rauch (Jonas Nay) from East Germany is sent as an undercover spy for the Stasi foreign service to gather the secrets of NATO military strategy. Everything is new, nothing is quite what it seems and everyone he encounters is harboring secrets, both political and personal. Multi-award winning *Deutschland 83* was the first German-language drama ever to air in the US.



Godless - Why People Kill

Godless is a three-part mini-series that is conceptually based on the Dutch format *The Godless*. Writer and director Thomas Stiller created three new storylines inspired by real crimes. The series explores the relationship between the victim and the criminal and shows that each crime as loathsome as it could be is a product of human feelings.



NSU German History X

After the fall of the Iron Curtain a far-right German terrorist group called National Socialist Underground (NSU) began killing immigrants in Germany. The police never even consider a right-wing conspiracy - despite evidence to the contrary - and focus on internal ethnic feuds. The series is inspired by real-life events that occurred in various German cities.



The Valley - In the Mist of Silence

Nothing in the valley is what it seems and an ally can become an enemy in an instant. A man wakes up in the vineyards next to a woman who has been beaten to death. He has lost his memory. As he tries to regain his identity and tear apart the web of lies and secrets that has settled on the town, he realizes that there is more than meets the eye in this picturesque landscape.



Ku'damm 56 - Rebel With a Cause

Berlin, 1956. A woman's life is determined by her position at her husband's side. Only Monika, the middle daughter of Caterina Schöllack, the proprietor of a dance school, rejects the given path and discovers rock 'n' roll. The search for the new female identity 60 years ago is the theme of this miniseries that premiered end of March with up to 19.6% market share.



Tatort

Tatort is the longest-running TV drama in the German-speaking territories. Since its premiere in 1970, the series now counts almost 1,000 episodes. More than 120 actors have played the roles of investigators in the cult series, including Christoph Waltz and Til Schweiger. In 2016 *Tatort* continues to score above 20% share on German television.



Familie Braun

Family Brown is an 8-part web dramedy about two Neo-Nazi friends. Thomas Broun answers the door one day to see an Eritrean woman with whom he had a long forgotten one-night stand. She brings with her Lara – a 6-year old black kid and the result of their one-night stand. Lara moves in with her father and his friend and when she asks why Hitler has such a sad look, her father says he looks thoughtful. Political incorrectness at its best.



Einstein

The great grandson of Albert Einstein, the young professor in theoretical physics Felix is terminally ill with hereditary Huntington's disease and he faces a prison sentence when accused of stealing illicit stimulants to help manage his condition. He ends up becoming consultant to the police for the most complex cases. And ever in search of love, he creates the perfect algorithm for dating.



The writers talk

There's lots of talk about the Golden Age of Drama but somehow the people who come up with the great stories we enjoy on TV have remained in the background. We decided to give the word to several acclaimed writers and hear their version of what it's like to create a great story for television in the modern times where a local hit turns into an international one overnight.

We start off with **Sayed Kashua**, the creator of Keshet's latest hit *The Writer* who spoke with Stanislav Kimchev



Sayed Kashua
Arab Labor and The Writer
Israel

What inspires you to write your stories?

I think my stories are very much personal, and I think that reality – political reality, social reality, belonging to the Palestinian minority inside Israel inspired very much my work. Of course, besides that, some art, some novels and TV shows that I love give me inspiration.

Do you follow international trends when you prepare new projects or do you focus on local demand?

I don't know what is international trend, to be honest, and I'm also not sure what is the local, these days... I'm not sure what is global and what is international. People are watching *Big Brother* and *The Voice* all over the world – in Israel, and in Egypt, and in America – it's the same TV show. So I'm not sure I understand what is the meaning of international or local. When it comes to literature, I read both – most of the works I read will be translated books, but it doesn't mean it's international – it's about human beings, it's about feelings, it's about stories.

How do you cooperate with producers to make sure they turn your stories into what you want them to become?

I've worked with the same producer for *The Writer* and for *Arab Labor* and to be honest I'm very much involved; we work as a team. And for *The Writer*, you know, it's in casting, and in rehearsals, I was a part [...of the work] with a wonderful director, a very good friend of mine Shay Capon. We went together on locations and we were together most of

the time on the set, and I've been working with Shay Capon for many, many years and he knows exactly what is the story that I'm trying to tell and he's certainly a very talented director and I trust him so much that we work close together on the text and on all the process of shooting and pre-production. So, we work on the production with the director and the producer just like a team since the beginning of the project, and I'm very lucky, because I'm very much involved in the production as well.

How important is it for you that your shows travel internationally?

Well, of course I'm happy to know it will be on festivals and I'll be more happy to know that it will be screened in different places, so I guess that I think that I'll be very proud of that and again – it's about mid-age crisis, it's about family, it's about immigrants, it's about assimilation, so I do think it speaks to people all around the world, and hopefully they'll find it touching and the feeling and the story that we were trying to deliver to different people from different nationalities that can relate to it.

Drama becomes more and more popular on a global level. Is competition also growing among writers in your market?

I don't know, to be honest, I don't work for TV because of the competition or anything like that. I don't work for formats, I'm not trying to sell, I'm trying to focus on the stories I'm trying to tell, and focus on the emotions I'm trying to express, so honestly I don't think about competition or not competition at all. I'm trying to focus on the characters, the story, and making our project the best that we can. Maybe I'm naïve, but I never think about “Oh I want to make now a TV project in order to sell it around the world and to be rich” or something like that. No, I'm doing that for, you know...

... so you're an idealist, when you actually write your stories?

Yes, I never did anything that is far from me, I never agreed to write anything that is not personal, I never joined any TV projects – I joined TV writing because I wanted to tell a story – my story – not other people's story. I've been asked so many times to work in “telenovela”

or other TV shows, but that's not me, that's not the reason that I write.

Do you work with distributors to turn your ideas into formats?

No, no...no...no...no...no (*laughs*). I think formats.... I don't know what is a format, I don't believe in formats. When I watch “A wonderful TV” just now and last year I've been going to show them a family portrait from a Romanian wonderful director – is that a format? It's a family. It's about a wedding. And that for me is the format – to touch people and to talk about emotions, human emotions – that's the format, that's the most cosmopolitan I can think. Now it doesn't mean that if I'm offered I don't know how much money or something to give up my values – of course, I will choose the money, but that never happened (*laughs*).

“
I'm not trying to sell, I'm trying to focus on the stories I'm trying to tell
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How do you make sure your ideas and copyrights are well-protected? Have you had problems of that type?

First of all, I have my agent, he makes the deals for me. I very much trust my agent – I hope, but I have no idea, I feel that I'm protected. I trust my producer, we've been working together for so many years, I trust him completely. So I have never had such a problem working for TV. But, actually, if you ask me what are my rights – I have no idea, I never read contracts, ever.

Is Netflix the future of series?

I don't know about the future, I'm very happy that I have Netflix, considering the fact that I always keep that one TV at home, and, to be honest, I just watch kids programs – *SpongeBob* is basically the only thing I watch on TV. So luckily, I have Netflix and it's a wonderful for-

mat, they have wonderful TV shows.... but I don't know, I never deal with the future of TV or the future of media, I never thought about it - I don't think about the future.

So what do you do more often? Watch TV or read books?

It's not because I don't like TV - I love TV and I wish I can watch more TV, but because I'm teaching, and I'm studying, and I'm working on my next novel, and I started as a novelist, so lately there's no doubt that I read more books. Recently it's been more academic books than novels, but I'm doing my best to also read novels, but definitely most of the day I'm working on reading books and articles more than watching TV. That doesn't mean that I don't love TV - I now work hard maybe to be able one day to do nothing but to smoke and watch TV.

Would you like to share something about your next novel? Do you see it adapted for TV as well?

Well, now I'm working on a.... it's difficult to talk about the novel, because it's a very personal novel - it's about exile, about leaving the country and it's about someone who leaves the USA and goes back to Palestine for one week, so it's about a journey, to go back from exile to home, and from home to exile - and that's generally speaking the story that I'm working on. When I'm writing a novel or a short story, I absolutely never think about it [...being adapted for TV]. A novel is a novel, not a TV show or a movie - I don't think about it. Usually when I write a novel, there's a director or producer insisting on buying the rights - that's his problem. I don't think about anything but the novel while writing the novel.

SAYED KASHUA is an acclaimed novelist, journalist and screenwriter. He is the winner of three Israeli academy awards and several more international prizes for his works in literature and film. He is the author of multi-award winning comedy series Arab Labor which saw four seasons in Israel. All of his novels have won international recognition.

The Writer centers of Kashua's fictional self, Kateb, who is an Arab Palestinian living in Israel and struggling with an identity crisis which affects his whole family's sense of belonging and nationality.

Georgi R. Chakarov had the pleasure to meet Emmy-nominated **Anders Weidemann** in Stockholm and find out how great TV drama is born in Sweden



Anders Weidemann
30 Degrees in February
Sweden

What inspires you to write your stories?

I get inspiration from everything; articles, talking with people, showering, traveling. But I try to write about a question that I do not know the answer to, for instance "Can one find happiness by leaving everything behind?" Also, it is important that the idea is sincere, relevant and entertaining.

Do you follow international trends when you prepare new projects or do you focus on local demand?

No. I do not. I want to explore ideas that push the limits of what television can be, not follow what everybody else has already done.

How do you cooperate with producers to make sure they turn your stories into what you want them to become? How important is it for you that your shows travel internationally?

I cooperate and try to make everyone share the same vision. Also, I hold credit not only as writer, but also as producer. As a showrunner a lot of the work is simply explaining the story, how the clock is designed to tick, to make sure that nothing gets misplaced or broken during the shooting.

If the show has the potential for the international market, i.e. has a universal theme, then, of course, it is important for me that it gets the chance of finding its audience.

How does it work in most cases - you approach producers with your stories

or they approach you to write particular projects?

I try to follow the idea that carries the most amount of inherent energy to the writing process. If it is my own or somebody else's, it does not matter.

Drama becomes more and more popular on a global level. Is competition also growing among writers in your market?

Writing is hard, and writing great is almost a miracle. Therefore, there is always a lack of great screenplays.

Do you work with distributors to turn your shows into formats?

Yes. For instance, *30 Degrees in February* is distributed by Beta Film. Would love to see it travel into other languages and territories.

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Writing is hard, and writing great is almost a miracle

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How do you make sure your ideas and copyrights are well-protected? Have you had problems of that type?

Maybe I am naïve, but I do not think that people steal ideas consciously. However, it has happened to me many times that I came up with an idea, only to discover that I wasn't the only one working on the same story.

Is Netflix the future of series?

I would believe so. However, I do believe that what we are seeing now is the zenith of television drama. The pendulum always swings back and right now it has swung as far as it can. We are overwhelmed by high quality drama series, so many different titles that the very foundation that set the televised drama trend, i.e. the common subject to talk about over the lunch table ("What did you think of last episode of...") is evaporating. The pendulum will swing back. Something else will be the new trend after TV drama. What is it? - No idea.

What do you do more often: watch TV or read books?

Would say books and TV drama/movies fight for the little spare time I, as a father of two, have. Right now, however, literature is winning.

What foreign series do you watch and which are your favorites?

At the moment *Girls*, *Game of Thrones*, *Togetherness*. The best television series in the world, period - *Six Feet Under*, *Breaking Bad* and (if mini-series counts) *Angels in America*.

ANDERS WEIDEMANN is the creator and showrunner of the Emmy Award nominated TV series *30 degrees in February* and *The Truth about Marika* (Emmy Award for best interactive TV series 2006). On top of holding writing credits for numerous television productions and short films, Weidemann has also worked as Head of Drama Development at Swedish production company Jarowskij and as Story Editor for SVT.

Two new series co-written by **Pavel Guelman** will premiere this year in Russia. The crime drama *Karina Krasnaya* will be shown on Rossiya 1 and the police series *The Department* will air on NTV. Alexandra Egumenova met with Pavel in Moscow.



Pavel Guelman
Karina Krasnaya, *The Department*
Russia

What inspires you to write your stories?

Some ideas come from the market. One producer gave me to read a spy novel that he wanted to adapt for the screen. I did not like it, but decided that since there is demand for spy series, I would offer my version. Several years later, I signed the contract and realized it. Or one producer watched a foreign film, which featured two brothers - a mafioso and a policeman. We added another brother - a priest - and made it into a

criminal family series.

Some ideas come from talking. Once, in a conversation with a friend, we touched the topic of provincial theater. At that moment, I realized that I knew a lot about theater and it could be a good theme for a series. I am working on this story now. Some ideas come from nowhere: you just have to have an empty place in your head where they could land.

Do you follow international trends when you prepare new projects or do you focus on local demand?

I make money on the local market; therefore, it is my sole focus. International series can be a source of inspiration, but the requirements of the Russian channels differ drastically from those of the foreign ones. Like it or not, I have to consider this fact. If I want to work for the latter, I cannot go there with the same projects I offer in Russia. I have to come up with something else.

How do you cooperate with producers to make sure they turn your stories into what you want them to become? How important is it for you that your shows travel internationally?

The chances for influence are very limited. It is possible to suggest a director for the project to the producer. If the relationship between the latter and the author is good, he might listen. On top of that, one could suggest ideas for main roles. But that's about it.

When it comes to the international fate of the project, that happens very rarely. I know a few cases when Western studios acquire Russian formats. It comes as an unexpected, nice surprise. However, one should not place stakes on it.

How does it work in most cases - you approach producers with your stories or they approach you to write particular projects?

It works both ways.

Drama becomes more and more popular on a global level. Is competition also growing among writers in your market?

Before the economic crisis, there was enough work for everyone - for talented professionals, for novices, and for average writers. Now, the situation is not very apprehensible: it is clear that

many don't have any work, but at the same time, the channels are waiting for new ideas and actively discuss them. The volume of the market is difficult to estimate.

Do you work with distributors to turn your shows into formats?

No.

How do you make sure your ideas and copyrights are well-protected? Have you had problems of that type?

One could register a proposal with the Russian Author's Society. One could mail it to himself and not open the envelope until the court date. No one has ever stolen from me. I like an advice that one advertiser from Britain has given: be happy if someone steals something from you - it means that you have to come up with something else. However, I would definitely get upset if someone steals from me.

Is Netflix the future of series?

I think we do not know the future. It may be Netflix. Or maybe some studio in Shanghai that would make cheap adaptations of Dostoevsky's storylines. But Netflix is certainly cool...

What do you do more often: watch TV or read books?

Books. I come from that generation of people who saw reading books as important.

What foreign series do you watch and which are your favorites?

I don't watch much, because when I write, it is difficult to watch stuff written by others. Some series worth remembering are *Homeland*, *Breaking Bad*, *Flesh and Bones*, *Boss*.

PAVEL GUELMAN is a member of the Russian Television Academy TEFI. He has created and co-written more than 20 TV series in the past 10 years. He has graduated the Moscow Art Theatre School in Dramaturgy and also earned a Bachelor of Arts degree from Pepperdine University. He has also worked in the sphere of political PR and election campaigns in the 1990s. Guelman is currently working on his first international TV projects.

We will close the writers talk with the thoughts of the producer of one of Australia's major recent hits *Cleverman*. **Rosemary Blight** tells Yako Molhov what are the challenges in turning a great idea into a great TV series.



Rosemary Blight
Producer *Cleverman*
Australia

How did you start working on *Cleverman*?

As a producer, what inspires me are stories that are original and distinctive. *Cleverman* is the most original idea that has ever been pitched to me. Melding 60,000 years of Australian Aboriginal storytelling into a contemporary genre setting was irresistible.

Do you follow international trends when you prepare new projects or do you focus on local demand?

At Goalpost Pictures we keep a very keen eye on international trends. With each of our productions - whether film or TV - we are mindful that they need to succeed both domestically and internationally. We work in a global industry and our financing plans need to be global. Whilst saying this we do not try and dilute an idea to make it appeal to everyone, often find the ideas that can seem the most domestic, the purer ideas can be the most universal. This was certainly the case with *Cleverman*.

How do you cooperate with writers to make sure they turn your stories into what you want them to become? How important is it for you that your shows travel internationally?

Goalpost Pictures has the utmost respect for writers and producers. We look for collaborative relationships and are committed to shepherding the best writing to the screen. We like to work with writ-

ers who have international ambitions. As a company, we need to play in the international space.

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It is a great time to be a writer in television

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Drama becomes more and more popular on a global level. Is competition also growing among writers in your market?

It is a great time to be a writer especially in television. We have wonderful writers in Australia, many of whom are working on the world stage. Our job is to keep them wanting to bring their ideas to us.

Do you work with distributors to turn your shows into formats?

This is not applicable to *Cleverman*, however we do work very closely with our distributors and broadcast partners around the world to get a sense of what is happening in the market and what they want for their slate.

How do you make sure your ideas and copyrights are well protected? Have you had problems of that type?

It's very important for us to take care of our intellectual property. We do not widely distribute material unless necessary and work with our partners to protect our work from piracy. A substantial part of our overhead now goes into a sophisticated encrypted file sharing system.

Is Netflix the future of series?

Netflix has obviously become a huge player in an ever more complex broadcast environment. We currently have three VoD services in Australia, including Netflix, but traditional broadcasting is still very important in all the markets we sell to.

What do you do more often: watch TV or read books?

Both - I watch as much film and TV as I can and read as often as I can. Long haul flights from Australia are good for both! ■



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TELEVISION MEANS BUSINESS



Viki grows in the Dramaworld

This April the popular Korean-based streaming service Viki will launch its first original drama series *Dramaworld*, marking a new milestone in the development of the company which will also be co-producing the new project of *The Walking Dead* producers. Yako Molhov talks with Viki's Senior Manager, Content Programming, **Estefania Arteaga**, about the company's plans for growth.

Several weeks ago it was announced that you have teamed up with Skybound Entertainment to produce five seasons of the pre-apocalyptic drama *Five Year*. Tell us about this project? Viki CEO, Tammy Nam, met David Alpert, Skybound president and co-founder, at a Variety technology summit in the Fall and that's when they began discussing the collaboration. Alpert said that he and Robert Kirkman have long been fans of Korean films and TV shows and that the *Five Year* story "highlights the intense interpersonal moments that Korean dramas capture so well, and sets them against the epic backdrop for which Skybound has become known."

***Five Year* is actually your second original series after *Dramaworld*. When will it premiere?** *Dramaworld* is Viki's first original series that will premiere in mid-April. The

show is a 10-episode comedy-drama set in Los Angeles and Korea, the groundbreaking new show is written in English and Korean specifically for the fast-growing global fan base of Asian dramas.

What makes Viki unique and sets your company apart from other similar streaming services?

Viki is a global TV site where millions of people discover, watch and subtitle primetime shows and movies in more than 200 languages. Together with its fans, Viki removes the language and cultural barriers that stand between great entertainment and fans everywhere by licensing out-of-market content and distributing it a global audience.

Viki was founded back in 2007, with the help of a Singapore start-up fund. How did the idea about your service come and was it hard to secure such a



desirable domain: viki.com?

Viki began as a language-learning tool and evolved over the years to become a streaming company with licensed TV shows and movies from around the world. The original URL was viikii.net because the team couldn't afford viki.com until it received its first round of venture funding. Viki also had the help of a Singapore start-up fund that provided incentives for technology start ups. At the time of acquisition in 2013, Viki was the home of a Singaporean company.

In September 2013 Viki was acquired by the Japanese company Rakuten for \$200 million. How has this acquisition helped the growth of Viki?

Viki is now part of Rakuten's group of Content, Communications, Gaming businesses. There is synergy between other companies in the group such as Viber and other streaming companies in the group like Wuaki.TV and Showtime. As a subsidiary of Rakuten, Viki now has even more connections and resources to acquire great content particularly from Asia.

What is the main source of revenue for you and what is the revenue mix?

Viki's business model is based on advertising (AVOD) and will remain mostly free. We do have a growing subscription business with exclusive content behind a paywall and available for a small monthly fee.

Members from which countries represent the bulk of your client base?

Viki has tens of millions of monthly viewers in North America, Latin America and Europe (respectively).

In mid-2015 you bought Soompi, an English-language news and fan site dedicated to Korean cinema and dramas. How has this helped your business?

Soompi is the world's largest English-language online site providing complete news and fan discussions around Korean and Asian pop culture. With this acquisition, Viki expands its offering of top-tier Korean entertainment and news to its global audience of millions of users and provides a greater space for fans to connect with one another.

You have your shows translated in numerous languages, i.e. over 200 but what are the most popular languages?

The Viki community has translated over one billion words into over 200 languages. The top three languages are English, Spanish and Portuguese.

Which are your most popular shows for 2015?

Korean dramas continue to be the most beloved genre on Viki, however, we now have the largest library of Chinese content from Hong Kong, Taiwan and Mainland China.

Virtual Reality is considered to be the next big thing. Have you planned to enter this area with your services and produce content for VR viewing?

Viki currently have a lot of things in development but have no immediate plans for VR viewing. ■



Estefania Arteaga
Senior Manager, Content Programming



VIKI is a video streaming website, with its name being a play on the words video and Wiki. Viki is a global TV site powered by fans offering

content free of charge in more than 200 languages. The company is supported by advertising while also offering a \$4-per-month ad-free subscription version. Viki is part of the Rakuten Group of companies, which includes Viber, eBates, Lyft and more, reaching a global audience of nearly 1 billion users.

Soompi's 9 Must-Watch Asian Web Dramas on Viki



■ **Splash Splash Love** / Korea



■ **Prince's Prince** / Korea



■ **Detective Sweet** / China



■ **Le Jun Kai** / China, Taiwan



■ **Go Princes Go** / China



■ **Secret Message** / Japan



■ **Happy Together** / Taiwan



■ **After School: Lucky or Not** / Taiwan



■ **Love Cells** / Korea



CME Co-CEO to Keynote at NEM 2016

The Croatian coastal town of Dubrovnik will once again host The New Europe Market (NEM) this June. The market, which is now in its fourth year, will host a series of thematic panels, where professionals get informed about the latest trends in the field.

After a hugely successful third edition, NEM keeps growing and developing. Once again management and board members of the biggest media companies in the world will gather at the market located in Dubrovnik Palace, with the goal to promote the CEE region's potential and opportunities. Managers and board members of the biggest TV companies, operators from the region and elite producers, to leading companies for analysis and technology, as well as stars themselves, the whole TV industry is gathering at NEM.

Christoph Mainush, the Co-CEO of Central European Media Enterprises and Executive Director & CEO of Nova Group will be the Keynote Speaker. Some of this year's other speakers include: Gyorgy Balint from AMC Networks Central Europe; Bonita Pietila, producer - The Simpsons; Tom Fontana, producer; Nigel McCrery, producer; Pete Smith, MD Antenna International; Pavel Stanchev, CEO bTV Media Group; Henning Tewes, CEO of RTL Croatia; Aleks Habdank, CEO for Pay-TV Emerging Markets MTG; Daniela Matei, CEO Nordics, CEE and the Balkans, FremantleMedia; Izzet Pinto, founder and president of Global Agency; Girts Licis, Head of CEE, Content Development and Formats at MTG; Drazen Mavric, president of the management board of Nova TV Group Croatia and many others.

NEM's panel sessions provide a variety of hot topics and became recognized by more than 120 leading world experts who came to share their



knowledge, opinions and know-how on newest technology potentials, advertising challenges of the multiscreen era, content marketing era and how to create social media buzz.

NEM also hosts an international market, providing an ideal business setting through various exhibition options and networking events. It's a perfect opportunity for media professionals to meet and discuss industry matters. More than 250 companies from all over the world found NEM a unique market to broaden possibilities and opportunities and to get acquainted with colleagues, exchange ideas, learn from each other and start new partnerships.

The New Europe Market is organized by Media-vision, the only regional company that specializes in representing and promoting TV channels in the Croatian and regional market. Eutelsat is the Diamond sponsor of the event for the fourth year running. ■

Q1'S MOST READ

These are the most read news stories on TVBIZZ in Q1 2016. Join us at www.tvbizz.net to know what happens now in the global TV industry.

PROGRAMMING



Elk produces new reality for Sjuan

Elk Entertainment is behind the new reality project *Pärön i solen* (*All Inclusive*) to premiere on Sjuan on January 28. The show will follow 13 single parents and their 20 teenage kids on a summer vacation. The producers are promising lots of fun and romance as the teenagers will be actively commenting on the romantic adventures of their parents.



New dating format for Atresmedia

After *Married at First Sight* and *A Prince For*, Atresmedia revealed it is working on a new dating format. This time the broadcaster will follow the life of couples who left Spain in search for a better life. Eye-works Spain will be working on the new project which is billed *Contigo al fin del Mundo* (*Together 'till the End of the World*).



New wedding format on Sat.1

Sat.1 announced a new format that premieres on February 21. The show is titled *Ganz in Weiss* (*All in White*) and will feature married couples who get to relive their wedding day. The four planned episodes are produced by Endemol Shine Germany.

RATINGS



RTL5 scores with *Sex Test*

RTL5 posted a solid result with its *National Sex Test* show. 675.000 viewers watched the show on January 13 giving the channel 9.9% share. This is nearly three times higher share compared to the week before.



Play for Your Country grows back

ARD aired the third edition of interactive quiz show *Play for Your Country* on January 23. The format managed to win back some viewers: a total of 4.36 million viewers watched the show with Jörg Pilawa for a market share of 14.3%. For comparison, the second edition in December 2015 drew 3.93 million for 13.9% share. The show premiered in October with 4.76 million viewers for a market share of 16.9%.



Millionaire wins the million

The decision of Nelonen to revive *Who Wants to be a Millionaire* is set to become the biggest game changer in the spring season this year. On February 20 the show broke thru the million viewers mark, scoring an average of 1.034.000 viewers and reaching 1.385.000 - the highest result for the season to date. This makes the quiz show one of the most successful shows on the channel.

M&A/FINANCIALS



eOne International to close

eOne International's sales division will be closed down following parent eOne's investment in Nick Meyer's Sierra Pictures. Up to 15 staff at the international sales division could be impacted and the team will not attend the EFM in Berlin in February. Sierra, in whom eOne announced an investment for a minority stake on January 7, will rep both its own and eOne's slate at the forthcoming European Film Market.



Two German-French TV series receive funding

The German-French Support Fund has awarded funding to two projects for TV series: Crime series *Die purpurnen Flüsse* (*The Purple Rivers*) - a coproduction of Maze Pictures and Europa Corp Television, and refugee-themed series *The House* - a coproduction of Lupa Film, Port au Prince and Atlantique Film.



TVE to invest 28 million euros in content this year

In response to the decreasing audience of the Spanish pubcaster (9.8% average share for 2015), the administrative council of RTVE has authorized a 28 million euro budget for acquiring new content. One of the new proposals will be the US version of *Los Misterios de Laura*, which costs 3.8 million euros for two seasons. New series of *Victor Ros* will be acquired as well.

APPOINTMENTS



SPT focuses on original formats

Sony Pictures Television is moving its focus on the development of original non-scripted formats and is shutting down its format acquisition department based in the Netherlands and led by Lisette Van Diepen, who worked together with Eric Kafoe, Director of Non-Scripted Format Acquisitions. Both joined the company from Endemol.



Yle's TV chief leaves a year after his appointment

Risto Kuulasmaa has resigned from the post of Head of Television and Yle Areena which he took in January last year. He will return to his previous job as Tubecon co-founder. Kuulasmaa explained his decision with the desire to fully focus on Tubecon. Kuulasmaa launched Yle's user generated content platform Yle FOLK.



Former Eyeworks and Warner chief becomes partner at Freeport

Berthel Ravn Berthelsen is joining Freeport Media as producer and partner. He was last Development Director at Warner Bros. International Television Production Denmark and previously served as Program Director at Eyeworks Denmark. In 2014 Freeport's company Freeport Film reported revenues of 10.4 million DKK and 1.3 million in profit.

DISTRIBUTION



Finnish music format sold in Belgium and Estonia

SuomiLOVE has started its international roll-out with two deals in Belgium and Estonia. The format which is sold under the title *Soundtrack of Love* will be adapted by Flemish VTM and the Estonian arm of MTG.



Armoza launches Formagination format *Marry Me Now*

Armoza Formats has announced a new format *Marry Me Now*. The show is developed and produced by Armoza Formats, partnering with Zipi Rozenblum on the production, and will launch at NATPE Miami. Each week *Marry Me Now* follows a woman, who has had enough of waiting for a ring and organizes her wedding without the groom-to-be's knowledge.



FremantleMedia is top of the league with new format

FremantleMedia is set to kick off this year's MIPTV with the action packed reality format *Football Nightmares*. The series, produced by FremantleMedia Italy in conjunction with iconic footballing legend Gianluca Vialli, follows two ex-professional players who embark on a mission to transform and restore the confidence of failing amateur football teams.

ADVERTISING



TV4 tests programmatic

TV4 Group will start testing programmatic advertising in partnership with travel agency Ving. The ad videos will be running on TV4 Play, Expressen's, DN's, and DI Play's platforms.



Amazon and ProSiebenSat.1 Puls 4 strike exclusive ad sales partnership

Amazon Media Group and ProSiebenSat.1 Puls 4 strike an exclusive partnership that sees the media company becoming the marketing partner to handle the ad sales for Amazon in Austria. This is the first time when Amazon partners with an external company to market its inventory.



Channels increase ad rates as young viewers decrease

Ebiquity's latest study claims that advertisers will pay an average of 5% more this year if they buy the same ad time as in 2015 on the Dutch channels. At the same time the viewing time among the young demos is dropping: the total viewership dropped 4.8% and in the 13-19 demo 18.7%. In the 20-34 commercial demo the viewers dropped by 11%. The lower number of viewers means less GRPs but for the same price as before, i.e. more expensive for the advertisers. Ebiquity expects the negative trend to continue in 2016.

DIGITAL



NPO has the most popular on-demand platform in the Netherlands

A study by Multiscope among 6.500 Dutch citizens has shown that 4 out of 10 respondents watch content on-demand. NPO's Uitzending Gemist is the most popular service with 36% share, followed by RTL XL - 16%; Kijk.nl - 5% and NLziet - 1%. More than half of the people who watch on-demand at least once a week spend an average of 3 hours per week on that. The NPO platform is watched on a TV screen 40% of the time. RTL XL and Kijk.nl got 30% each. RTL XL leads in the 18-35 demo with 46%, followed by NPO - 33%.



MTG to offer content on Spotify

MTG will be offering some of its shows on Spotify's new mobile app. Jacob Mejlhede Andersen, Program and Content Development Director at MTG, commented that most of MTG's Splay talents will have their own channels on Spotify with 500 videos planned at launch.



First Italian TV series on Netflix

Boris has become the first original Italian TV series to launch on Netflix. The series was aired between 2007 and 2010. The US company has yet to sign agreements with Rai and Mediaset.

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