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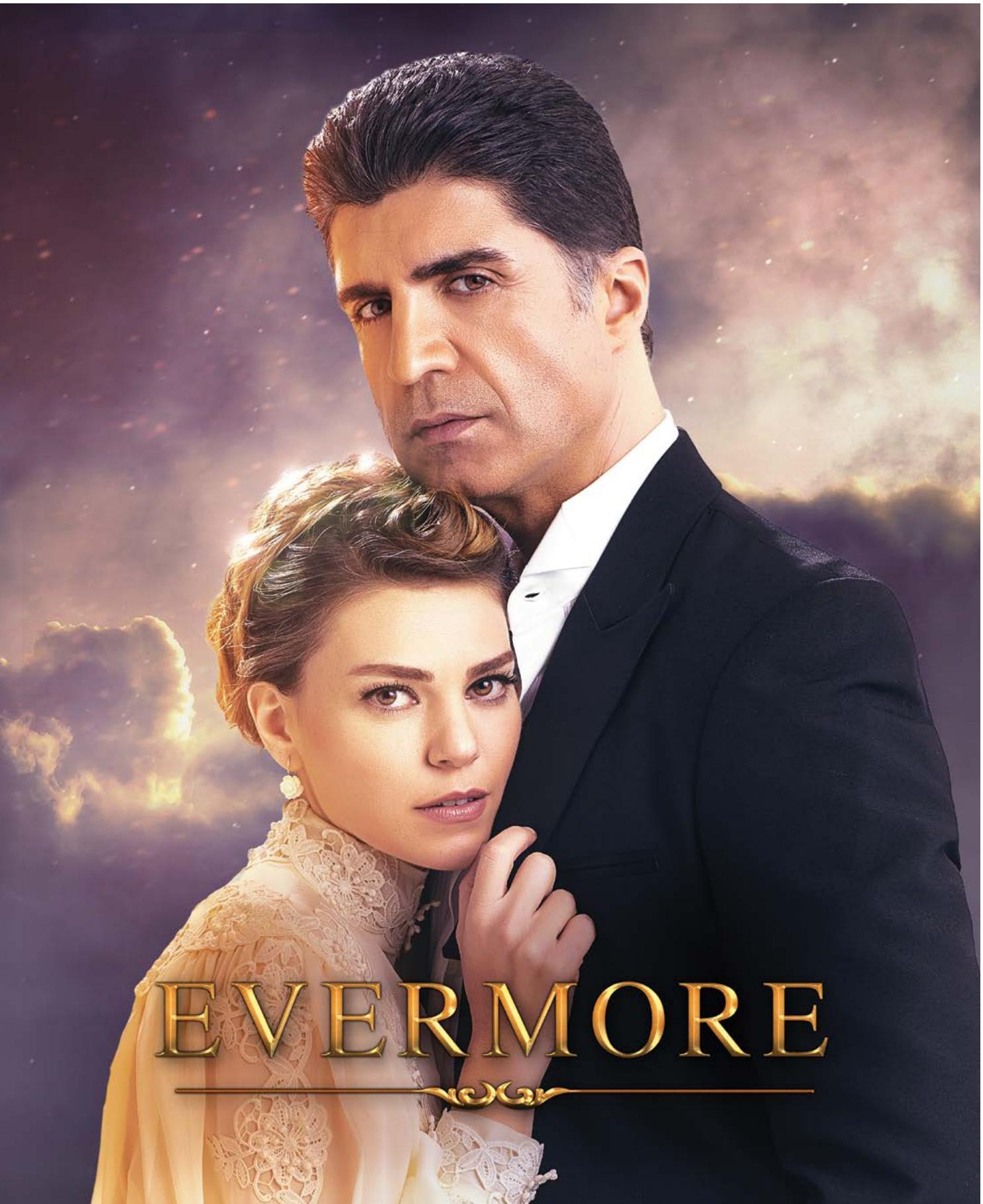
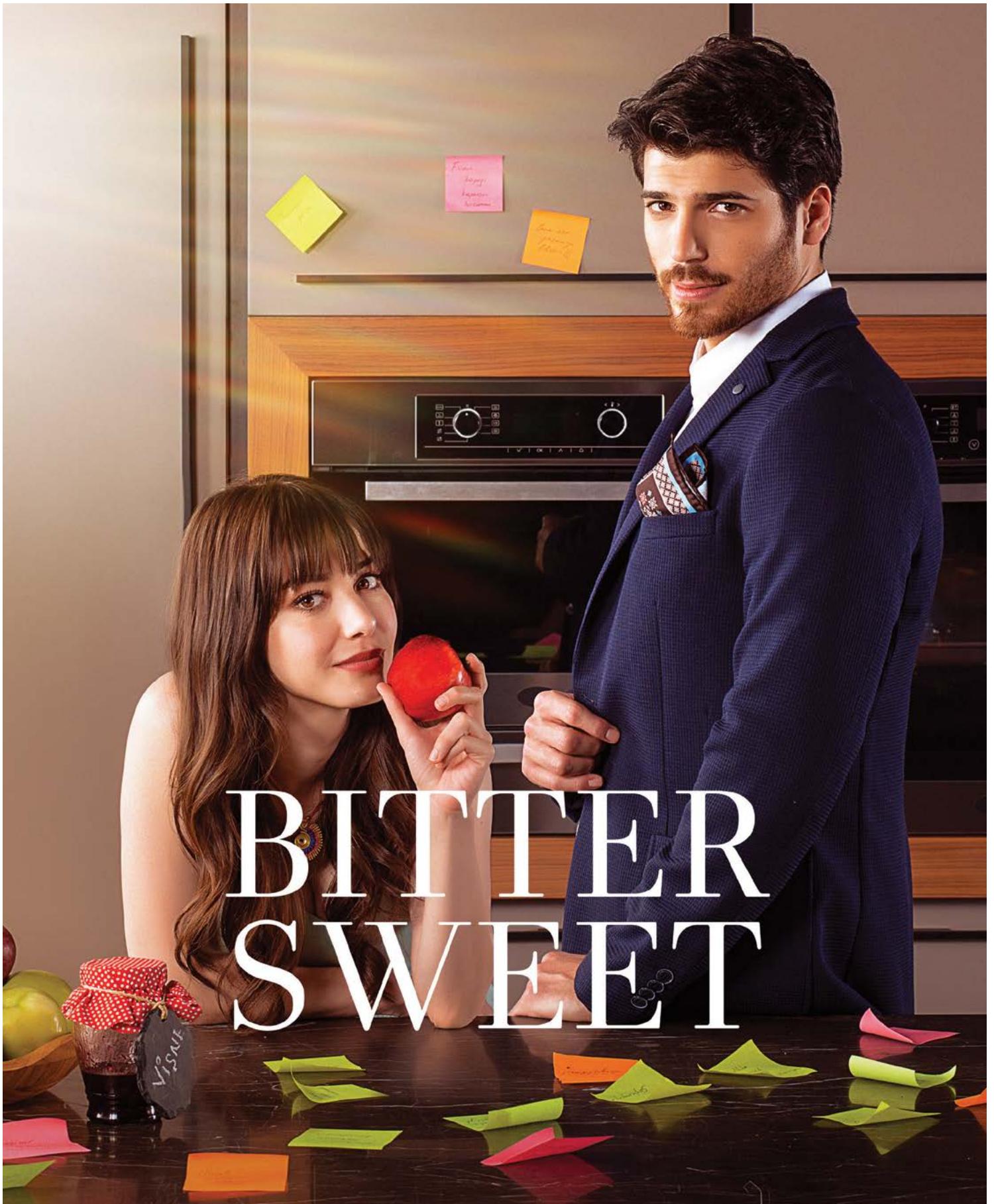
NATPE MIAMI 2018



## RAMSAY

IT'S ALWAYS PERSONAL

IDOL IS BACK  
GLOBO'S NEW SUPERHIT



NO DOKUZ  
PRODUCTIONS



Global  
Agency  
Leading Independent Distributor



PRODUCTIONS



Global  
Agency  
Leading Independent Distributor

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## ■ TEAM

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

EDITOR  
**Yako Molhov**

DESIGN  
**Anastas Petkov**

MARKETING  
**Stanislav Kimchev**  
sales@tvbizz.net

CONTRIBUTORS  
**Iliyan Stoychev**  
**Maria Chiara Duranti**  
**Minko Todorov**  
**Alexandra Shutova**  
**Juxhina Malaj**  
**Evgenia Atanasova**

PUBLISHERS  
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Georgi R. Chakarov  
*Editor-in-chief*

# Peak TV has definitely stopped

Three years ago, FX Networks CEO John Landgraf presented his first “Peak TV” report in which he analyzed the rising number of series coming out on TV, cable and streaming services over the course of one year.

Two weeks ago, he revealed the 2017 figures which set a new record with 487 scripted series, up 32 shows from 2016 and up nearly a hundred shows from the levels of 2014. Adweek came out with the praising title “There’s No Stopping Peak TV”, but a comparison between 2014 and 2017 shows that traditional TV has definitely come to a stop.

Thus in 2014 the so-called Broadcast Networks aired 148 series and by 2017 that number increased to 153 (up only 3.4%) while the average for the four-year span was 149.25. Pay Cable recorded 34 shows in 2014 and 42 in 2017 (up 23.5%) with an average of 37.25 shows per year (Streaming had 33 back in 2014). Basic Cable saw almost no change



between the 2014 and 2017 figures – 174 vs 175 with an average of 179.5 shows per year. The combined result of “Traditional TV” players was 356 shows in 2014 and 370 in 2017, or only 3.9% growth in the frame of four years. Comparing this to the nearly four times jump of Streaming services – from 33 in 2014 to 117 series in 2017, I think it is safe to say that traditional broadcasters have definitely reached the peak as regards their ability to produce scripted content. If Streaming keeps up the 2016 growth rate of 30% next year it will be on par with Broadcast Networks and almost on par with Basic Cable (if it continues to drop in 2017) with a little over 150 shows per year. Will this then be interpreted as another “Unstoppable Peak TV” or as the end of the era in which Broadcast TV was the main source of entertainment for the U.S. viewers? We will check in next year to find out.

Meanwhile, the 75th Golden Globe Awards clearly showed that this is already happening creatively as Amazon, Hulu and Netflix won awards in five out of the 10 TV categories. And if we exclude HBO (which should have its own category) from the calculation, the situation for traditional TV doesn’t look so good with only two awards – FX’s *Fargo* and NBC’s *This Is Us*. Just a few years ago, streaming platforms were struggling to even make the nominations.

The momentum is clearly in favor of Streaming with traditional TV trying to hold its ground for the attention of the precious eyeballs. The battle seems to be lost already but without proper measurement of VOD viewership and comparison with linear TV ratings we will never know what the actual reality is. Until then, we will keep counting shows, awards and mergers. ■



## OTT TV revenues to surge, approaching \$120 billion by 2022

New data from Juniper Research has found that SVOD services, provided by the likes of Netflix and Amazon, will drive a surge in OTT revenues to reach \$120 billion in 2022, up from \$64 billion in 2017. The research also found that over a quarter of global households will subscribe to SVOD services by 2022. Also, global OTT viewing more than doubled last year to 12.6 billion hours, according to a new report by Conviva. Viewing was done on more than 2.4 billion devices, up 9%. The U.S. accounted for 58% of OTT viewing, followed by Europe with 21%, Asia with 19% and the rest of the world with 2%.



## Blue Planet II is most-watched show in the UK

David Attenborough's smash-hit BBC documentary *Blue Planet II* has been crowned the biggest TV show of 2017. 17 million people have watched *Blue Planet II* across multiple platforms, which is 5 million more than when the first season back in 2001. On BBC iPlayer the program's first episode had 4.2 million requests.



## French get Naked and Afraid

Discovery's hit survival format *Naked and Afraid* is getting a French treatment this year. Cable net RMC Découverte bought the rights to adapt the show which will be produced by Lagardère Studios and its affiliate company 909 Productions. Shooting will start this month.



## Azteca Trece is now Azteca Uno

TV Azteca has changed the name of its most followed channel Azteca Trece. The broadcaster is now called Azteca Uno and promised to its viewers to continue broadcasting the best content from the group aiming to become the number one Mexican channel concerning live programming.



## Globo names new CEO

Grupo Globo has appointed Jorge Nóbrega as the company's new CEO. He was promoted from VP Editorial and Institutional Relations and will now focus on developing synergies between the group's different companies in order to deploy integrated and innovative strategies. Nóbrega has been with Globo for more than 20 years. Roberto Ireneu, the current CEO, will continue working as president of the board, defining Globo's business strategy and plan.



## Canal 13 closes its fiction division

Chile's Canal 13 decided to close its fiction division and develop its productions externally. The decision was made in December with the goal to improve the financial situation of the channel. As a result, 26 people lost their jobs in the division headed by Herval Abreu. Canal 13's first series commission after the change is the adaptation of the local bestseller *Un Veterano de Tres Guerras*.



## DR names new drama chief

39-year old Christian Rank is joining DR as its new Head of Drama, effective February 1. He replaces Piv Bernth who left on December 1 to set up her own production company Apple Tree Productions. Rank joins from TV 2 where he worked as Executive Producer at TV 2 Fiction and helped create series like *Rita and Norskov*. According to DR culture director Tine Smedegaard Andersen, Rank represents "the new energy, which will set a new direction for DR Drama" while continuing the work that DR's drama productions have received great recognition for. Rank's first task will be to reorganize the drama division.



## 21st Century Fox to spin off businesses and create new "Fox"

In mid-December 21st Century Fox announced that it intends to spin off to 21st Century Fox shareholders a portfolio of its highly-rated news, sports and broadcast businesses to create a new "Fox," following the deal to sell part of its assets to Disney for \$52.4 billion. The new "Fox" will include iconic branded properties Fox News, Fox Business Network, Fox Broadcasting Company, Fox Sports, Fox Television Stations Group, and sports cable networks FS1, FS2, Fox Deportes and Big Ten Network (BTN). It will also include the Company's studio lot in LA.



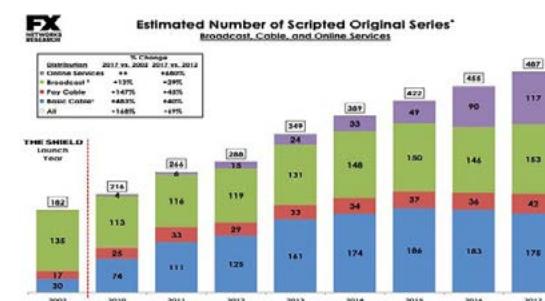
## U.S. broadcast station deal volume reaches highest numbers since 2014

U.S. broadcast station mergers and acquisitions volume reached \$748.8 million in the fourth quarter of 2017 and closed the year at \$8.24 billion, as tracked by Kagan, a media research group within S&P Global Market Intelligence. This is the highest annual deal volume since 2014 and the third-highest since the financial crisis of 2008. In the fourth quarter of 2017, one-third of U.S. broadcast station deal volume (\$248.3 million) came from radio deals. TV deal volume reached \$500.5 million, with 65% of that from the top deal of the quarter.



## North American sports media rights estimated to hit \$22 billion in 2021

The North American sports market will continue to see media rights revenue climb faster than any other segment. It will become the largest sports revenue category next year. PwC says media rights from TV, radio and internet platforms will climb 5.6% to \$20.1 billion in 2018 from \$19.08 billion at the end of this year. The company estimates media rights will climb -- on a compounded annual growth rate (CAGR) -- 4.3% to \$22.7 billion through 2021.



## There's no stopping Peak TV, as 487 series aired in 2017

In 2015, FX Networks CEO John Landgraf coined the phrase "Peak TV" to describe the overwhelming amount of TV available on broadcast, cable and streaming platforms. That year, a then-record 422 scripted series aired on those outlets. But Peak TV still isn't close to peaking, according to new estimates from FX's research team that Landgraf unveiled at the Television Critics Association's winter press tour: in 2017, a whopping 487 scripted series aired on broadcast, cable and streaming outlets.



## Half of all Brazilians watch VOD content

Kantar Ibope reports that the average viewership in Brazil has increased from 5 hours and 10 minutes in 2007 to 6 hours and 17 minutes in 2016. This is partly explained with the increased usage of VOD services with 48% of the viewers watching content on demand. The agency estimates that FTA channels got R\$96 billion, or 73.8% of the total spend.



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# RAMSAY

## IT'S ALWAYS PERSONAL

by Stanislav Kimchev

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What links Simon Cowell, Jeremy Clarkson and Gordon Ramsay together - the bad guys of television that we love to hate? Indeed, it is their talent of being so good at being bad!

Being an old fan of Mr. Ramsay, I was thrilled to talk to the chef, the icon, the brute! Gordon, the Nightmare with his hilariously nasty comments and devastating tweets. Gordon, the Businessman who has been running his worldwide restaurant empire and production studios for over two decades, equally successfully. Gordon, the Man, who while signing a book for me told me that there is not much difference between cooking the perfect steak and building a successful business model. With more fucking pepper!



**Gordon, you are celebrating 25 years in the industry. How have things changed from your perspective and how have you changed as a person?**

It's changed because of the excitement for food, globally. Social media has been a massive welcome address across my businesses in terms of restaurants, because you get instant feedback, seconds later. So, the level of knowledge now from each and every customer is incredible. I look at *MasterChef*, and co-producing that in America, they come in super talented. And these are amateurs - bankers, police officers, journalists, who are excited to cook on a daily basis. From my point of view, everyone is worried about the over-saturation of food programming, but there's room for more quality. The basic insight about how prolific the general public are is bloody good. They know so much more, so it keeps us so much fresher. It's changed dramatically but - *Great British Bake Off* - 14 million people, half the nation watching that - baking! Incredible! So right now it's at an all-time high.

**Do you ever get concerned about overstating the brand?**  
When you drive quality, and I've mastered my craft in the way I work; the way Chris runs the studio, we're in control of that content now. What is good - they are going to watch. Backed up with the synergy in the restaurants - customers

vote with their feed and viewers vote with their control. So, I'm so excited about *Culinary Genius* and I'm excited about *24 Hours to Hell and Back*. I'm pretty multi-faceted. So far I haven't seen anyone slowing down in the market. When I'm ready to step down and get more creative behind the scenes I have my 15-year old daughter Matilda ready to take over and the earlier she does that, the better.

### The reason why I've managed to sustain over two decades of working in TV and restaurants is because I've mastered my craft

**At the same time, you say that you are tired of the image of celebrity chefs as rock stars. It was one of the things that led you to do the Gordon Ramsay on Cocaine documentary. What's the problem exactly?**

When young chefs come to the kitchen today, they say "I want to be a TV chef". I'm a real chef, no disrespect - with or without TV, I'll still work in that industry and maximize that level of perfection. The reason why I've managed to sustain over two decades of working in TV and restaurants is because I've mastered my craft and so the message for young chefs today is that you have to be like a sportsman - the hours and hours of practice and prep that goes in those 3 or 4 minutes of glory across the main course, it's exactly the same. There's no fast track. And TV needs to find you, you

**Is it still taboo?**  
It's not taboo; it's the elephant in the room that nobody wants to talk about. And so 30 tons of that shit every year into Britain alone, and Canada, and America, and France. It's a lot. It's an all-time high because

can't find TV, so you need to have that balance done. The upset of that rock'n'roll image - I took up triathlons 7 years ago and that saved my life, because it took me away from the high pressurized environment three times - cycling, swimming and running. Then I wanted to go and do an Iron-Man in Hawaii so I went and took part in IronMan, and all of a sudden my balance of my life worked out brilliantly, at 42 years of age. I worked hard, I played hard, I kept fit and then I was tarnished with this image that "God, why is he so excited, that guy must be on drugs" because it's in the industry. And they couldn't be any further away from the truth! So that's my responsibility now, to set that example that you don't need substance, you don't need to drink, you don't need to be overweight. You can be a chef at the top of your game, master your craft, clean, like a sportsman, but then how many sportsmen in the last 10 years have been dabbling in drugs? So, I get tested about 4 times a year for drugs, due to service contracts, randomly tested, all my team in Vegas is randomly tested.

**So what happened with the cocaine that you mentioned?**  
I don't know, but it was a recipe that from a chef's point of view, I wanted to know how to concoct that substance, so I went to the heartbeat. And it's a great shame when I see chefs that are suffering from heart attacks, smoking, drinking - it destroys me, it pains me. So, I'm hoping this will help them, reach out for help. That was a tough one, a very tough one.

### What about short-form clips on the web?

At the end of 2017, we go past the one billionth hit on Facebook, and from a chef's point of view, that's quite a lot of people. Scrambled eggs, that's the easiest fucking thing to make and 25 million people have watched it. The online stuff that I do is pure tutorial, it's uninterrupted, there's no press, I just cook. So, last year we did an amazing master class and it was 5 hours of just pure cooking and it was beautiful and shot by an Oscar-winning amazing director who did a beautiful job at it. When we put it out, 47 million peo-



Kitchen Nightmares



The F Word USA

ple started downloading the trailer on a Black Friday.

#### **How did you start in the TV industry and what are your plans for the next 20 years?**

Behind me is an amazing team. They all have a part of the business as well, that's very important - to empower them to run that. So, when young chefs are being with me for a certain time, not only are they at the top of their game, but they have a share in the business. And for any young chef to go and open up his own business and borrow up 3 million pounds a day, it's impossible because the chances of success are very tight. So, we make them successful by giving them a slice. I'm a selfish person, so I enjoy that level of talent.

I work a lot with talent, I develop talent and because the pressure is on them, to be honest - if they want their 10% and their annual bonuses, the pressure's on them, so I'm going to give them a platform, but they have to make it. So where do I see that going? I've found the balance now. I have the balance absolute perfectly right. I'm working much smarter, and I've spent the last 15 years, from 35 to 50, working that hard to absolutely let it run and work now. So, I only got to where I am today through what I put in the last 15 years, and I mean really put in. As a chairman, I tried to convince the team my way of thinking, let them step up or step out, that's really important.

#### **But how did you get involved in the TV industry?**

Stephen Lambert, an amazing guy, asked me to do a program called *Faking It*. Back in the 90s it was this amazing show where you take some-

one from one walk of life and transform them. There was a burger van, a dirty greasy van selling burgers up North, and the chef - my job was to take him in into my flagship and train him for 30 days and put him into a competition with big chefs, executive chefs. And the idea is that he goes into this competition as a guy cooking burgers, unnoticed - no one will notice a burger chef. So, we focused on tasting, searing, cooking, and then he went into this competition and he fucking won it. We concentrated on cooking one dish perfectly which you can do. If you and I had to spend 30 days together, 16 hours a day, I swear to God, you'd be a genius in the kitchen.

I did not go back and watch it because it's three months later, you are too busy for that. Pat Llewellyn, the lady who founded *Two Fat Ladies*, *The Naked Chef* and started my journey on *Kitchen Nightmares*. At the time, it was called *Ramsey's Restaurant Rescue* - fucking terrible name! But on that first episode, up in Cumbria, the glass house, I'll never forget that - I turn around and there's Pat Llewellyn, exactly where you are now, inside that kitchen, washing up, you know as the creative director, someone as talented as that, washing plates to help me turn this restaurant around. The next day she was painting the restaurant. So that's how *Kitchen Nightmares* started. It went on Channel 4, and the first episode went out and then it went pretty crazy from there - *Faking It* and *Kitchen Nightmares*.

#### **Which other cooking shows do you really like?**

*Top Chef* - I love. But then you go to *Top Chef* in France and

it's incredible, multi-mission star chefs participating. You see *MasterChef America*, *MasterChef Australia* - incredibly exciting. I watch *MasterChef UK* and I find it boring. Everything I download on my iPad, I watch the shows when I jump on the airplane and go up to speed with what's happening. If I hear of something exciting is taking place in Israel and I don't understand the language, I watch the content to see I can develop. So, I'm like a magpie - I look at the shiny bits, bring it all together, shake it up, and then put it back out. I think it's lazy to copy, but I think it's exciting to develop. Some of them bore the crap out of me, but some of them get me really excited.

#### **I don't lose sleep over being called an asshole to work for TV**

**Are there any new projects, besides the things that you are working on currently?**

Yeah there is, but if I tell you now everyone will copy them, you will have to wait - it's like a new dish.

I don't lose sleep over being called an asshole to work for TV, because I'm turning these restaurants behind the scenes. In the real world, you should see the kind of loyalty and what goes on in that business. If it all went tits up tomorrow and you stopped watching programs, trust me, I can still make the best fucking scrambled eggs in the

world.

#### **Is there any food you haven't tasted? And what can make you excited or angry?**

What makes me angry is laziness, because there's no worse position to be in the kitchen when you are lazy, you just can't cut corners. My job from a chef's point of view was to make sure I covered every ingredient globally, to know what to do with it and whether it's golden caviar from an albino sturgeon or the most amazing durian fruit from Asia, I wanted to know what that was, so I've been on that journey. And from spending 3 months from the top of Rajastan to Kerala to gather cooking for 2500-guests wedding to celebrating the harvest in India and celebrate a Rice Festival. I've done that. So, ingredient-wise, I have nailed it all.

#### **What does it take to be the next Gordon Ramsay?**

To be a great chef you have to work with great chefs. And then, come out of the comfort zone and learn several cuisines. And then put them in the melting pot. So, coming out of France, go to Spain, go to Italy, go to California and then pick up all those shiny bits. But the secret to becoming a great chef is always pushing yourself and then when you have perfected it, don't sit on it - move on. So, second language is important fluent in French, Spanish, Dutch, come out of your comfort zone.

But no, I don't speak Dutch. That's a tough language to learn. And because many people don't speak it, there's no point in fucking learning it (laughing). I love that place. They just fucking smoke too much. ■

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# AMERICAN IDOL

## *what to expect from the new season*

After a brief spell off the screen, *American Idol* is all set for a major, and arguably the most awaited, comeback of the year on American television. This time, the show will be aired on ABC after 15 seasons on FOX. Stanislav Kimchev talked with **Trish Kinane**, *American Idol* executive producer and President of Entertainment Programming at FremantleMedia North America, about the expectations and preparations for the new season which will start on March 11.

**T**rish, when *American Idol* came to a close on Fox after 15 seasons, you said "I don't think this is the end". You were right. What was your first reaction when it became clear that ABC will be reviving the format?

*Idol* is a classic format and I always knew it would return. Talented contestants looking for a way to make their dreams come true will always entice viewers, and we were delighted to find the right home for the new *Idol* with ABC. The viewer profile of that network is a close match with the *Idol* viewer profile, and ABC really understands the value of great talent mixed with great stories - we are excited about the collaboration.

**There have been numerous singing shows in the States but *Idol* proved to be the most resilient, most watched, star-power generating, not to mention the longest running. What are the key elements of the format that make it so popular and set it apart from similar shows?**

*Idol* has always been, first and foremost, about the contestants. It's a real Cinderella story of talented kids from nowhere having their lives transformed over the course of a few months by taking part in the show. It's a simple format with no gimmicks and it's really compelling to watch these transformations.

Also, *Idol* was the first show to embrace the technology which enabled viewers to vote, thereby giving them a real investment in the subsequent career of the winners. That's why *Idol* has produced superstars like Kelly Clarkson and Carrie Underwood - viewers feel part of their ongoing success.

**Country music superstar Luke Bryan and music icon Lionel Richie joined Katy Perry who was the first announced member of *Idol*'s new panel of judges. Was it difficult to find the right people for the job and what were the main qualities you were looking for in them?**

We took our time to put the new panel together in order to get the right mix of artists and to ensure there was chemistry between them. Viewers expect our judges to have credibility and experience, they have to be entertaining to watch and they

must have a genuine desire to help discover and nurture new talent. The judges also have to be honest - they don't always have to agree with each other but they have to give good, useful advice born out of their own experience as an artist. Viewers pick up on it very quickly if there is anything fake or contrived. They like warm, entertaining, credible judges who really care for the contestants.

**Who will be the Simon Cowell of the season, i.e. the "bad guy"? Did you also consider some of the big names that came out of the show for judging roles?**

There isn't a "bad guy" on the panel - that would be too contrived. But our judges are very outspoken, honest and forthright in their opinions. They want to help the contestants and give them good advice, but they don't want to give them false hope if they really don't have what it takes.

We considered a huge array of talent for our judging panel including some from our *Idol* family, but you can't select the judges in isolation - it's all about the right mix and chemistry and, judging by the fun our panel has been having during auditions, we have a great team.

**Tell us a little bit more about the auditions tour which launched in August and wrapped up in November. How would you rate the talent this year, compared to previous seasons of the show?**

An important part of *American Idol* is that we try to make it easy for the contestants to audition. Many kids can't afford to travel long distances to get to us, and so, in addition to online auditions and showcases, we have *Idol* audition buses which travelled to 23 stops all over the USA looking for fresh talent.

We also take our judges round the country to audition the talent and by doing that, we find raw, undiscovered kids with amazing voices.

Interestingly, I think the year off screen has helped us with the talent. We have had people turn up in good numbers and the talent is great. We have also found kids who have



▲ **TRISH KINANE** serves as President of Entertainment Programming for FremantleMedia North America, and previously, Kinane was President, Worldwide Entertainment for FremantleMedia. In her roles, she has overseen the global roll-out of FremantleMedia's developed and acquired non-scripted formats. Currently, Kinane also serves as Executive Producer of *America's Got Talent* and returning *American Idol*. During her career, Kinane was a producer at Granada Television where she produced many music programs. She was also Controller of Entertainment and Children's programs at U.K. broadcaster, Tyne Tees Television.

just turned 15 (our younger age limit) who were upset when they thought they had missed the chance to take part in the show and were happy we were coming back so they could get their shot.

**With so many talent shows throughout the years and also living in our digital age, with so many platforms, isn't it more difficult to find new talent now the "old-fashioned" way - showcasing them on TV?**

*Idol* has produced superstars, so this is the show contestants want to be part of. We totally embrace social media and engage the audience off screen using every means at our disposal to find new talent, including holding auditions on Musical.ly and online as well as in traditional venues. There's a constant supply of new voices wanting to be heard and they are keen to take advantage of the unique training that the *Idol* experience gives them so that they can fulfill their dreams.

**What will be the main elements of the show from previous seasons that you would like to keep and what will be the novelties for the new season on ABC?**

Great talent, great story telling and great passion from the production team and judges will inform every aspect of the new series. *Idol* on ABC will be true to the values the show has always had. We are not embracing gimmicks or making changes for the sake of it but we have refreshed many of the familiar elements and there will be new surprises in store.

**What is the right mix, the right recipe for the longevity of talent formats that keeps viewers glued to the TV screens?**

Viewers will always find the search for talent and the contestants' stories relevant and appealing and these big talent shows are brands that live in viewers' affections for a long time. But it's our job as producers to find new ways of telling these stories and engaging the viewers. The *Idol* format really took off when mass phone and text voting became easy and I think the emergence of some sort of new technology will be key to the future reinvention of the genre. ■



# Movistar+ and the big original content game

Telefonica's Movistar+ is the biggest pay TV service in Spain and is actively increasing its audience base in Latin America. For 2018, the company is planning its biggest ever content push as it aims to conquer more viewers with a diversified original drama slate. **Domingo Corral**, Head of Original Programming at Movistar+, tells Iliyan Stoychev more about Movistar+'s ambitions to grow in the Spanish speaking markets and why original content is key in their strategy.



▲ DOMINGO CORRAL is currently Head of Original Programming at Movistar+ where he oversees the production of series and features. He joined Telefónica's Spanish Pay TV operation in May 2014 as Content Director of Movistar TV. Previously he was the SVP and General Manager of Turner Broadcasting System in Spain and Portugal.

**D**omingo, Telefonica has become Europe's first incumbent telecom to launch a massive premium scripted drama slate. How many series have you already launched and how many can we expect in 2018?

We have already launched three series – *Velvet Collection*, *La Zona*, and *Vergüenza*. In 2018, we plan to launch 11 series. In terms of genres, we have comedies and dramas. Besides the pure drama projects, we have planned 2-3 drama thrillers for 2018 – we have a romantic thriller, a historical thriller, and a family drama with thriller component. We also have two projects dedicated to millennials. One is based on a book written by El Rubius (elrubiusOMG), one of the most famous YouTubers in the world. This is the comic book *Virtual Hero*, so this will be the first-time anime series is produced in Spain. The other one is an adaptation of *Skam (Shame)*, the famous format from Norway.

**How big is Movistar+'s current budget. How much are you investing in original content?**

In original content (fiction, high-end scripted drama) the average annual bud-

get for 2018, 2019 and 2020 is 70 million euros. I am very happy with this figure. Sometimes, having too much money is a problem, as well. You have to have a figure that you really need, and this is a really good figure for our market, so I am very happy.

**What is the average budget per episode for your most-popular shows?**

We cannot really disclose this figure. What we made already public is the budget for the first season of *The Plague* – 10 million. So that gives you 1.5 million per episode. I don't really have an average figure for a series. We just allocate a budget that we think is appropriate to tell the story well. So, we don't have an average, and even if we had a fixed average series budget I cannot make it public.

**What prompted you to allocate such big funds for original content? Only about 35% of Spanish households have pay TV. Do you expect this to change in the next few years?**

Well, it depends with what you compare this amount dedicated to original content. Do you compare it with the costs to sports rights, particularly football?



The Zone

Or what do you pay for some of the best international content, like first-window cinema movies. Or you compare with this amount other international companies spend in original programming. Then I don't think it is really that much. It is the amount of money you need in order to be relevant. Because if you decide to participate in this game of original content, you cannot be irrelevant. You have to invest an amount of money that makes you welcome in that space. Otherwise, in this competitive landscape you are very likely to fail.

We think this market has enormous opportunity for growth (because of this 35%). We now have 4 million subscribers and we think we might achieve 5-6 million in the next 2-3 years. But we have to invest. In Spain, there was lack in original programming in pay TV. The market is based more on sports acquisitions and content from external providers like the big studios. Of course, that is something you have to keep doing. But you need to have an extra leg and that is a bold bet on original programming.

**Who are your biggest competitors?**  
Our direct competitors in Spain are clearly the telcos (Vodafone, Orange) that have the same offer - broadband (connectivity) plus TV. But compa-

nies are evolving and tech companies like Google, Apple, Facebook are new entrants in the production of content (Netflix and especially HBO have original content). So, to a certain extent these are competitors as well.

**One of the most important questions during your keynote at MIPCOM 2017 was "how can you compete being a local operator with big conglomerates that can write big checks and invest so much in programming?" What would be the short answer to that?**

With these companies you have to first decide in which areas you compete and in which areas you collaborate, because they are so big. Second, in order to be relevant in our market, we definitely have to invest in local content, in high-end scripted drama. If you make the right investment, you have a chance to succeed. The big companies have global strategies, which is fine, because probably we can complement each other. It is about how we can have a model that can differentiate us from the others. This is my personal opinion: as long as you are a subscriber of Movistar, then it is also totally fine with us if you become a subscriber of HBO or Netflix. But in order for subscribers to make this decision, you have offer them something that is

unique and differentiates you. You have to give them a reason to become your subscribers.

#### **So what is the biggest challenge in creating content for Millennials?**

Well, what we are trying to do is to be very authentic and to give them something that is not how media sees them, but to be about how they truly are. And the best thing is to work with them - such as with El Rubius, who has more than 26 million followers on YouTube. He knows his audience very well. That is why we approached him. He is authentic and we rely on him. On one side he is talented, on the other side he knows his audience. Thus, I think we have more chances to succeed in this. And it is the same thing with *Skam (Shame)*. It has been very successful with both young and adult audiences in Norway. And we are bringing this format precisely because we want to replicate this success here. I think what people liked about *Skam* is that it was very authentic. The key to its success has been that young audiences can relate to the world they feel it reflected in the right way.

#### **What titles have you sold abroad?**

We are very happy. We have sold *Velvet Collection* and *La Zona* to Beta Film to dis-



Velvet Connection

tribute the series internationally. German pubcaster ZDF is also coproducing *La Zona* with us and we are very happy with this partnership. *The Plague* has been sold to Sky Vision and Felix has been sold to ITV Studios Global Entertainment. Comedies *Vergüenza (Spanish Shame)* and the upcoming *Mira lo que has hecho (Look What You've Done)* have been acquired for distribution by Film Factory. Family drama *Gigantes* was acquired by About Premium Content. We are happy we have sold our titles to all these big players in the international marketplace.

#### **Your original content is produced in Spanish. What is your strategy for the Latin American market and other Spanish-speaking territories?**

Our content can be sold successfully in Spanish-speaking countries, but also in other territories - Italy, Germany, France, even the English-speaking markets. If you have good storytelling with good production value, you have a chance to sell your content all over the place. And the Spanish-speaking audiences, particularly in the US, are very important for us. This can be a great opportunity for us.

#### **A couple of months ago you**

**announced that Velvet Collection has become the most-watched series ever to screen on your platform, beating Games of Thrones. What are your other successful projects?**

Yes, the first episode of *Velvet Collection* has done it. *La Zona* performed also every well in terms of ratings per our objectives. It has also been a huge success among critics and audiences on social media. The same is the case with *Vergüenza (Spanish Shame)* - the reviews and comments are very positive.

#### **Which producers do you currently work with?**

We have started working with Spanish producers. We are having ideas to start working with producers outside Spain, we don't want to be limited by the Spanish market. Here in Spain, there is a lot of talent in production, direction, writing, acting, in every discipline. That is why so far we are working with production companies in Spain. Our intention is to start working with companies in Europe, in LatAm, or even in the US, if there is a chance. I think it is just a matter of time to find a partner, or maybe more than one, for the US market to offer our content to Spanish-speaking audiences or even English-speaking audiences that are interested in Euro-

pean fiction.

**What is the process of selecting your projects - do you rely predominantly on production companies coming to you with pitches and ready projects or do you do development in-house?**

We do both. You have to be proactive and not just to wait to see what the market has to offer. Sometimes you have to go out there and tell the market what you need. We always work with production companies but sometimes we develop a project internally and then we go and find the right partner for that project. And of course, we receive pitches from external companies and we decide what is best for our needs. Our internal team (including business affairs, production and development) is 20 people.

#### **What are your expectations for 2018?**

I happen to be optimistic about the future. But that is based more on my character than on facts (*laughing*). I think in 2018 we can consolidate our strategy. We have started very well, and we will be launching 11 series in 2018. We have been working very hard in the last two years and 2018 will be the year of consolidation of all this work. I think that this will help our company grow and open new markets. ■



## Globo reaches smashing ratings in Brazil with *Edge of Desire*

*Edge of Desire* (*A Força do Querer*) was the most watched telenovela in Brazil in 2017 with a daily reach of 48 million viewers, while its big finale touched the 68 million mark. It became Globo's most watched telenovela since 2012's hit *Brazil Avenue*. Now, the series is all set to conquer the international markets making its debut at NATPE Miami.

Yako Molhov talked with stars **Isis Valverde** and **Marco Pigossi** who played the memorable roles of Ritinha and Zeca in the story that captivated all of Brazil. **Silvio de Abreu**, Director of Dramaturgy at Globo, also shared his thoughts about the huge success of the show and revealed some of the upcoming titles from the Brazilian powerhouse.

▲ EDGE OF THE DESIRE was penned by Emmy Award-winning author Gloria Perez. It stars Juliana Paes as Fabiana, an ambitious woman who drops out of law school for love and ends up getting tangled up in the criminal underbelly. The actress is accompanied by Paolla Oliveira as cop Jeiza, and Isis Valverde as Ritinha. The telenovela counts 172 episodes and was aired between April and October last year.

**I**sis, *Edge of Desire* reached more than 65 million viewers during its final episode. Did you expect for the telenovela to become such a hit when signing up for the role?

I haven't thought about it. I focused on doing my job well, on giving myself entirely to the character, on giving it some nuances, and on how the plot was going to play out.

**You play the role of Ritinha, a young woman who believes she is a dolphin (boto) daughter and has a very strong relationship with the waters. How did you prepare for the role and do you share some similar traits with Ritinha that made it easier for you to play the character?**

I prepared for three months. First, I took some "mermaid" classes with three different tails, changing them every 12 or 15 days. Then, I took lessons on apnea and decompression diving, and also learned underwater breathing techniques and how to hold the air in the lungs. Finally, I learned how to dance the "Carimbó", a rhythm from northern Pará, in Brazil; and we also had lessons on the accent from that same region. I only started shooting after all of this preparation.

When it comes to Ritinha's characteristics, I think we share the joy of living. I am completely in love with life. I know for a fact that life, health, being alive and well, being able to talk and walk is the greatest gift we could ever have.

**What have been the most memorable moments for you during filming?**

The trip to Amazônia was an intense experience. It was difficult, but unique. We were in the middle of nowhere. We had to travel a lot by boat, since the locations were in the heart of the Amazon forest. But the feeling was... the first time I danced the "Carimbó" was on a river shore, and it was very emotional for me. It was really very touching!

**Edge of Desire was created by Gloria Perez who is a big name when it comes to Brazilian telenovelas. What is it like to work with an Emmy-winning author?**

I was in India - a *Love Story*, the Emmy award winning telenovela. I think that *Edge of Desire* gives Brazil a sort of magical touch. That is exactly like Gloria: she brings us a story; she brings magic, lightness, fantasy, a playful atmosphere.

This is amazing and unique. It's something rare and very hard to do, but she does it perfectly and deserves all the praise, of course.

**The telenovela explores such issues as drug trafficking, gambling addictions, diversity and gender identity. What has been the reception by the transgender community?**

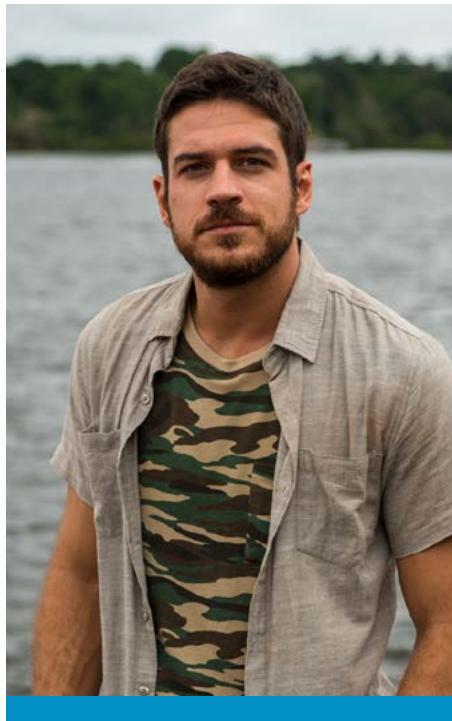
This telenovela gave voice to those silenced by pressure. Many people had never heard of the transgender. Transsexuality was something people had heard of, but nobody knew exactly what the person had to go through. Having this topic explored in the telenovela helped shed light onto a lot of questions the population had. It was an extremely important public service on the part of the author.

**You have also played in another massive hit Globo telenovela, Brazil Avenue. Do you expect Edge of Desire to become an even bigger hit internationally?**

I believe that each of them has its own story, the author's signature; the energy of each actor. Each telenovela is unique in its own way, they can't be compared.

Isis Valverde as Ritinha





Marco Pigossi as Zeca



Edge of Desire



Silvio de Abreu, Director of Dramaturgy at Globo

**M**arco, you play the role of truck driver Zeca. How did you get the role and was it a big challenge to portray him?

This role came to life after an invitation from director Rogério Gomes and writer Gloria Perez. I was very happy to have the chance to create a character completely different from everything that had been done in television up to that point. The chance to create a character with humor also captivated me. When I pitched it to the writer and the director, they both agreed and together we created Zeca. When it comes to challenges, what captivates me the most in this profession is the possibility to learn, research and discover new worlds, unlike what I am used to. Zeca comes from a very beautiful and specific region of our country, and that comes along with an accent, traditions, slang, expressions, even a specific body type and gestures. It is like being immersed in a universe of truck drivers, true warriors who spend days on end away from their families to earn a living on the road. Anyway, all of this knowledge is captivating.

**What is Zeca like? How would you describe your character in a few words and do you share any similar features with him?**

There are always common characteristics between the actor and the character being played. After all, it is our body, our emotions, our life experiences that are shared

with the character, and that is a beautiful thing. I believe Zeca can be defined by the words character and integrity. These are characteristics I truly appreciate.

In my opinion, his humorous personality and his character were important to create a bond with the audience. That would make people watch the telenovela and root for him.

**Have you previously worked with Gloria Perez, the author of Edge of Desire? What are the most-important themes in the series from your point of view?**

This was my first time working with her and Rogério. I think that Gloria knows how to be very direct with the audience; she is very popular and she knows better than anyone how to call attention, in a smart and sensitive manner, to important topics such as those she decided to depict in this work. I believe that talking about Transsexuality and other key topics is essential nowadays. As we talk we can deconstruct taboo, we can accept, identify ourselves, understand and, therefore, maybe build a better world. The work Rogério has put into this project was also essential for this story to be told as it was. He and his team are amazingly talented.

**You had your debut in the film industry this year, as the main character in two movies. What is the difference between TV and movie roles?**

They are different means with distinct purposes and forms of doing things. A

movie is longer, and preparation also takes longer. In the case of the telenovela, there is material available, but less time to get it done. So, actually, it ends up being quite different. It was very important to work in a movie at this stage of my career, and with all this experience in television. I learned a lot, and I intend to continue dividing my time between television, the big screen and the theater, of course.

**S**ilvio, to what do you attribute the success of *Edge of Desire* in Brazil and do you expect it to become a hit in other markets?

I believe a number of factors contributed to making *Edge of Desire* a success. Besides addressing classic subjects such as passion, love triangles and betrayals, it also approached very current issues such as gender identity and drug trafficking. Gloria Perez managed to tell the story in a very sensitive and skillful way, with a passionate narrative, surprises that were gradually revealed, tracing the characters' process of human change. All this with the right doses of tension and humor that captivated the audience. Not to mention the strong connections between different scenes and chapters. This got the audience on the edge of their seats waiting for the next chapter.

The cast was also a huge success. Juliana Paes was amazing as the passionate Bibi, who drops out of law school and leaves a stable relationship to live an insane love. As the character ends up involved with drug trafficking, the audience had every reason to have been angry at the character. But instead viewers surrendered to her charms, despite her questionable attitudes. Paolla Oliveira took on the integrity and strength of police-officer Jeiza, who fights against crime while dreaming of becoming an MMA fighter. And Isis Valverde added a sense of light-heartedness and freedom to the leading triad, playing Ritinha. The performances

of Rodrigo Lombardi, Marco Pigossi, Lilia Cabral, and Humberto Martins also stand out, among others. I believe these ingredients combined will make up for a successful acceptance of *Edge of Desire* around the world.

**Tell us a little bit more about the process of selecting projects for development at Globo. Do you develop the ideas for new telenovelas within Globo or do you get approached by authors with projects?**

We have a team of writers who send us suggestions in the form of synopses. But we are also open for suggestions from any external authors. I highly believe in the power of new ideas. They are the oxygen that keeps the telenovelas alive and pulsating. We recently introduced 17 new authors who have been greatly contributing to bringing a fresh perspective to our stories. Telenovelas reflect the traits of society. They reflect their current times and the plot builds upon this connection with the audience. All issues can be addressed as long as they are approached with respect and contribute in some way to the story being told.

**What are the newest titles that you are currently working on and that will debut in 2018?**

We have *O Outro Lado do Paraíso* (*The Other Side of Paradise*) currently on air, which sets new audience records every day, written by Walcyr Carrasco, winner of the

International Emmy Awards with *Hidden Truths*. We are also working on the telenovela *Deus Salve o Rei* (*God Save the King*), which is scheduled to debut in January, in the 7 pm slot. It is a medieval plot with dramatic and comic elements, which has as its starting point two prince brothers who do not want the throne: one is scared of becoming the king and the other renounces the crown for the love of a commoner girl. The telenovela deals with choices and their consequences, and questions the power of fate in people's lives. Another very interesting project is the superseries *Onde Nascem os Fortes* (*Where the Strong Are Born*) scheduled to debut in the first half of 2018. It is a deep story about impossible love affairs, hatred and forgiveness, which takes place in the hinterlands of northeastern Brazil - a territory where, sometimes, survival of the fittest outweighs the law. It starts a flirt between a guy and the mistress of the local powerful man, and unfolds to draw a picture of Brazil and the world, and their contradictions. We will also produce a new telenovela, *Segundo Sol* (*Second Sun*), by João Emanoel Carneiro, starring Giovanna Antonelli, and several mini-series of varied interests: *Assédio* (*Harassment*), about a famous Brazilian doctor who raped many of his patients; *Se Eu Fechar os Olhos Agora* (*If I Close My Eyes Now*) is about a series of crimes in the 1950s in a small inland town; and *Bossa Nova* is about the birth of the music rhythm that captivated the entire world. ■

# NEW EUROPE MARKET

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Erkan Petekkaya, Dolunay Soy, Songül Öden and director Cevdet Mercan.

# City of Secrets

The new drama from the duo that created Turkey's most sold series of 2016

This fall season FOX launched new action drama *City of Secrets*, starring superstars **Erkan Petekkaya**, Songül Öden and Dolunay Soysert and directed by acclaimed director **Cevdet Mercan**. The new hit series focuses on the story of Ali Kemal Ateş, a man with many secrets who has infiltrated the mafia to help expose its biggest boss, but falls in love with his daughter. Tangled up in secrets and lies, he has to find a way to save Istanbul and his family.

Georgi R. Chakarov met with Erkan and Cevdet in Cannes during the international premiere of *City of Secrets*. The two were reunited for this project following the success of *Broken Pieces*, which became the most sold Turkish drama in 2016. The star actor and director shared their excitement about making such a complicated project, taking Turkish drama to a new international level with lots of action drama and tough life choices for the main character – a man with three faces.

**E**rkan, Cevdet, you are back together working on the thrilling new drama *City of Secrets*. What has been the reaction of people to this new hit that you're bringing to the international market?

**Cevdet:** I'm actually really happy with the reaction we've had and the reception we've had. We're still in production, so we don't really have time with that much going on. Last night we stopped shooting at 2 am. I went to edit and straight from editing I got on a plane and I'm here now.

**Erkan:** It seems all this work we do to reach other people is what gives us energy and motivation to go around 24 hours non-stop and go out there. Because it's not about the money or the fame. It's about getting to as many people as possible, getting the show out. Otherwise we can just shoot ourselves on our phones and watch it for ourselves. We're not making it for us, we're making it for the people to see, so it's good to see that it's getting out there.

**Erkan, how does it feel for you to be living with your character 24/7?**

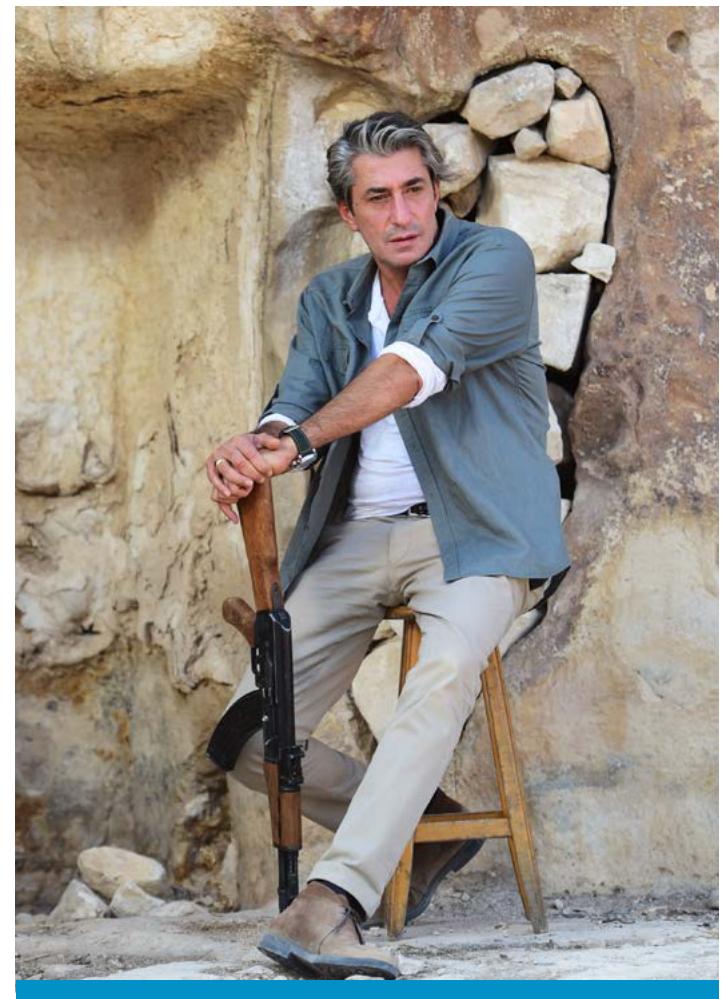
**Erkan:** I'm able to separate the two, because otherwise I can't live my life. I can turn it off until we say "action". I really try to separate my personal life and work, it's a funny thing, because I've done hundreds of TV shows and my wife has only come to see me once. I did theater for years but I never wanted to have my parents come, because I needed to just keep working and my personal life separate. It makes me uncomfortable for them to see me as not me, so I need to focus.

**You have definitely turned into one of the most recognizable faces of Turkish drama and all the emotions such productions bring to the audience. What is the new emotion that this new series will bring to you and to the audience?**

**Erkan:** Of course, the other series I've done in Turkey, I've sold everywhere in the world, but they are still very Turkish at the core. But this one from the very beginning has always been considered as a big international project, with more international appeal and has more potential to go even further internationally. For me, this one stands out differently in that way. Because of that, the attention and energy I spent on trying to bring this character alive is a little bit different, and because of that the result is different too. This project is an action drama, so it is a unique new type of show for Turkey. I basically play a character that has three big chunks of his life in the show, so I have to play three different 'feels' and essentially I'm playing three different characters – that alone is another challenge and a new approach for me as an actor, too.

**If we think about action drama that has been aired in Turkey, in order to orient the viewers, how would you place the show?**

**Cevdet:** It's somewhat closer to *Ezel* – still much more drama, with some action, and *Backstreets* has a lot of action, but the drama is kind of secondary. Ours, they're both feeding each other, they're both in together, so the drama, the story and then the action are all feeding each other. There's a lot of family in this, there's the mafia connection, there's world, global themes that play into this, and there really hasn't been anything that tackles such a big chunk and so many different ele-

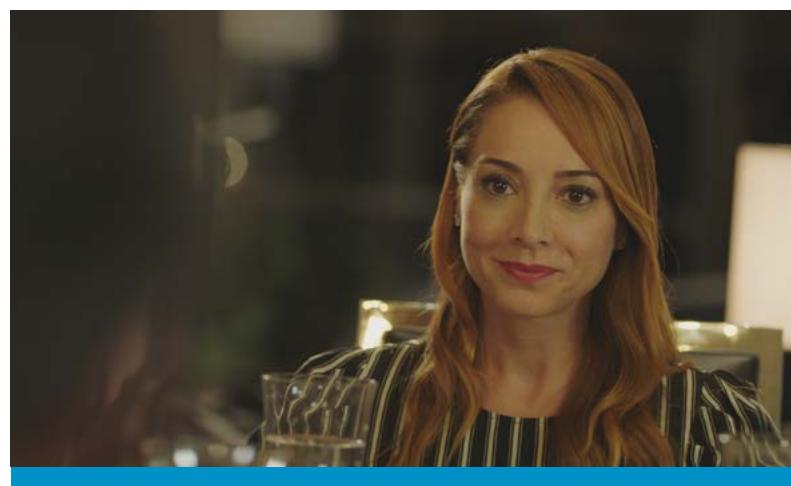


**CITY OF SECRETS** is a major new gritty drama about Ali Kemal Ateş, a complex, troubled yet charismatic man who flies under the radar and uses covert methods to dish out his own unique style of justice. Living amongst Istanbul's elite, he splits his time between his uncompromising work sorting all manner of problems for high-class clients, and his family - his wife Esra, two teenage children and his siblings whom he's cared for his entire life.

No one knows his biggest secret of all: he's an undercover government agent who has been given the task to expose the most ruthless crime lord of Istanbul. The dangerous mission becomes infinitely more complicated when he meets and falls in love with Zeynep, the daughter of the man he wants to take down.

ments with one show. In Turkey, with the setup, there's not really a setup to pull off an international scale action drama. It takes up a lot of time and resources and energy, effort, so there's never really a lot of attention given to it [action], but we were able to do it under those very difficult conditions, we were able to pull off an international scale production. To me, an action-oriented show, if it doesn't have good drama behind it, is like food without salt. In Hollywood, they can have three Ferrari's crash and then a fourth falling on top of them and then an airplane and a boat explode – we can't beat that, of course, but we have a lot of drama to really support what we're doing as well.

**You mentioned Hollywood and as I understood, the producers are based in the US. How close are you cooperating**



**with them on developing the scripts, the whole production and process?**

*Cevdet:* Of course, especially in the developing stages of a project, there's a lot of back and forth discussion, especially since the project was meant to be international, but there is a reality and it shows so we have to shoot 120 minutes in six days and this is rather crazy. We have as much input as we can in the realistic schedule that we can do, but of course it's a lot of back-and-forth communication. We also have somebody in the Istanbul industry to help speed that up.

**Let's go back to the story. Erkan, you have a relationship with a girl, who is connected to a criminal guy who you are actually trying to put behind bars, and at the same time you have your own family. Could you explain in detail?**

*Erkan:* My character, because of his job, is trying to get close to his enemy's sister, trying to get in that organization, so as his duty to his job and the country and everything, he's doing this, but of course what starts as a job can flower into something real and that's where a lot of the drama comes from. The themes are love or work, or love or family. In work, love or family - it's like a Bermuda triangle that puts us in a unique position.

It's been a really fun project. This project has been developed, from the very beginning, everyone has been working so hard on it and we are trying to make into something peo-

ple can buy and you can watch in Argentina, in Bulgaria, the Balkans. It's hard but very fulfilling to design a project that can fit such a wide spectrum, to make this project it requires 5-6 years as we're doing this, but we're competing with giants like Hollywood that have been doing this forever, and we're succeeding.

**Erkan, you are one character but with three different roles. Do you have a favorite among these three and which do you think the audience will like best or hate the most?**

*Erkan:* They're three, but they're the same. It's like having coffee with milk and sugar - if you take one out, it's not the same, so you can't separate them, that's what makes the character so fun to play. And the thing that makes it harder is that there's not very sharp lines that separate them, they're a little blurred, so it's very subtle. The transitions are subtle, otherwise the audience will get lost.

You can't do this by yourself, you need somebody you can trust who says "oh, there's too much milk" or "there's too much sugar", and you can't do that with just anybody it needs to be someone you can trust.

**So, is that a nightmare job for you, Cevdet?**

*Erkan:* He's a graduate of Political Science, so that's taught him to be really patient and because of that I don't think it's a nightmare, that's why I'm able to trust him that much. I can just close my eyes and trust him. We're doing 120 minutes

every six days, imagine if we could do one episode in a month, imagine what we could do with that kind of resources.

*Cevdet:* To design this project from the beginning, because also it's a very big cast, we found people that we knew or have worked with before, and we really designed these things for their abilities. A lot of projects are more like checkers, where this has been a lot like chess, where this person is a good tassel, and this person is a good queen, and you put things in place, that's why the interconnection of these characters is so organic. The thing that makes me happy is that the whole cast has been amazing. That's the art part of this - you can do this and make all of these people all over the world feel something. It's amazing to think that someone in Chile, or Indonesia or wherever can watch something we did in Turkey and feel an emotion, and maybe get teary-eyed or get excited, that's why we're doing this.

**What has been the reaction so far in Turkey and do people in Turkey realize that the series that they're watching now will be watched by the whole world?**

*Cevdet:* The very first time it was so different than everything else that at first people weren't sure what to do, but once they realized that "oh, they're doing something different", every week it has been climbing like crazy, really steadily. We're trying to build something, and we're really trying to do it properly. The cool thing is that we found our core audience and it isn't leaving the show no matter what and now we're adding more and more people every week. ■



With almost thirty years of memorable performances, ERKAN PETEKKAYA has cemented himself as one of Turkey's leading actors and an international icon. Born in Elazığ (Eastern Turkey) and raised in Istanbul, Erkan's first major success was in *Cotton White* which was followed by huge international hits *As Time Goes By* and *Broken Pieces*. The latter was named the #1 exported Turkish television series of 2016. In *City of Secrets*, Erkan reunites with the director of *Broken Pieces*, Cevdet Mercan.



CEVDET MERCAN began his directing career in 2004 with the adaptation of Ahmet Ümit's best-selling novel *Şeytan Ayrıntıda Gizlidir*. The series was the most nominated show of the year at the White Pearl TV Awards. He continued directing episodes for a number of successful Turkish dramas, ultimately leading him to the international smash hit *Aslı*, which sold to 78 countries and was nominated for the International TV Audience Award at the 51st Monte Carlo Television Festival. His last series, *Broken Pieces*, which starred Erkan Petekkaya, sold to 81 countries.

# Euro Hits 2017

We have picked several hit series from the past year which also reflect on the prevailing stereotypes and preferences of the European audiences.

## The Crown of the Kings

*The Crown of the Kings* is a colorful, costume drama about the reign of the most eminent ruler in Poland's history - Casimir the Great. This is yet another European period drama but this time serialized as a telenovela. In the first days of 2018 it scored over 4 million viewers on Poland's TVP1.





### Maria Theresa

Celebrating the 300th anniversary of the birth of *Maria Theresa*, one of the most important rulers of her time, the two-episode period miniseries delivered record-breaking ratings not in one but in four European countries. Aired over the Christmas holidays period, the super production of Beta Film, MR Film and Maya Production, proved that historical topics remain a major audience magnet on The Old Continent.



### Estoy Vivo

*Estoy Vivo* (I am Alive) combines all of the elements that Spanish viewers like to see on their television: comedy, crime, thriller and drama. Probably this explains why the series became the most successful new fiction proposal of the Spanish pubcaster TVE1 in 2017, averaging 2.1 million viewers and nearly doubling the channel's primetime share.



### The Restaurant

Nostalgia will always be a thing in Europe and last year the major hit period drama came from a country that is better known for its shocking noir series, like *The Bridge*. Originally titled *Vår tid är nu* (Our Time is Now), *The Restaurant* became the most watched series premiere on Swedish Television with close to 2 million viewers per episode on TV and online.



## Babylon Berlin

The times of The Weimar Republic is undoubtedly the most dramatic and fascinating period in German history as the economy, culture, social life and status were changing literally by the hour. Putting this in contrast to modern, modestly conservative German reality, it was no surprise that Sky original *Babylon Berlin* broke records for the premium operator last fall.



## Liar

Mysterious thrillers rule the UK. *Liar* helped ITV score its highest audience figures for a new, non-returning drama in 3 years as its series finale peaked with more than 7 million viewers in October last year. *Downton Abbey* star and Golden Globe winner Joanne Froggatt stars alongside Ioan Gruffudd in this thrilling drama which starts with an innocent date and turns into a series of lies and accusations until the truth is ultimately revealed.



### Le Tueur du lac

The French viewers love crime franchises and the longer they air the more the local audience seems to watch them. Last year's Top 10 in France was once again dominated by such proven hits and even the best performing new offering in the genre, *Le Tueur du lac*, was sequel to the popular *Le Mystere du Lac* (2015). Its premiere in November had 6.6 million viewers on TF1 scoring 28% share among the housewives.



## The Secret Diary of Hendrik Groen

The median age in the Netherlands is expected to be 43.2 years by 2020 versus 28 years in the 1950. It was exactly the stories of those born more than 60 years ago that fascinated Dutch viewers with their adventures in a nursing home in Amsterdam-Noord where they found the rebel club Omanido: Old but not Old. *The Secret Diary of Hendrik Groen* was NPO1's absolute hit of the fall season with over 30% share.

# Kanal D preps for first original production in Chile

Turkish daily Milliyet reported in November that Kanal D has signed an agreement with Chile's Mega to produce a 10-part series which will become the first Latino co-production project of the Turkish TV giant. This is just one of the first steps of Kanal D International's plans to expand on the Latin American market as **Mikaela Perez**, Sales Executive for Americas, tells Yoko Molhov.



**M**ikaela, what were the highlights for Kanal D International last year and what is your strategy for 2018?

2017 has been a great year for Kanal D International. We have been able to reach more territories and distribute our content to more broadcasters. On top of reaching more channels which is our main goal, we also look for other business opportunities that will strengthen our relations in the region. During MIPCOM we launched a brand-new department that will take responsibility for coproduction and is currently seeking for projects to co-develop.

**Kanal D has signed a partnership with Chile's Mega for the production of an original series. Could you tell us more about this deal?**

We have signed a coproduction deal

with Mega and we are working on it, in the near future we will be able to give more details more about our plans.

**What are your plans for the Latin American TV market? Have you planned other local productions?**

We have great content this upcoming 2018, most are currently in production but we will be able to present them during NATPE. This will be a great opportunity to showcase one more time that Kanal D is one of the biggest content producers and distributors from Turkey. We have more than 100.000 commercial hours and 60.000 episodes available with great stories that are still fascinating the audience in Latin America.

**You recently joined Kanal D as Sales Executive, Americas. What are**

**the main territories you would like to expand your business to?**

Our objective is to be able to distribute, strengthen and find new opportunities that will bring us closer, develop new projects and bring more opportunities to the company.

**What will be Kanal D's major hit titles (currently in production) in 2018?**

This year we will be airing one of the highest budget series in Turkey - an epic story about *Mehmet the Conqueror* of Istanbul. At MIPCOM 2017 we were able to show a teaser of what the story and production will be like and at NATPE we will have more content to show.

**You have expanded your partnership with US distributor Somos Distribution. Are you working with other partners in the LatAm region and have you planned cooperation with new partners?**

As of now we are very happy with our partner Somos and we have been able to build new strategies to reach more clients and find new exciting projects that are being evaluated by our team.

**What are your bestselling titles in LatAm?**

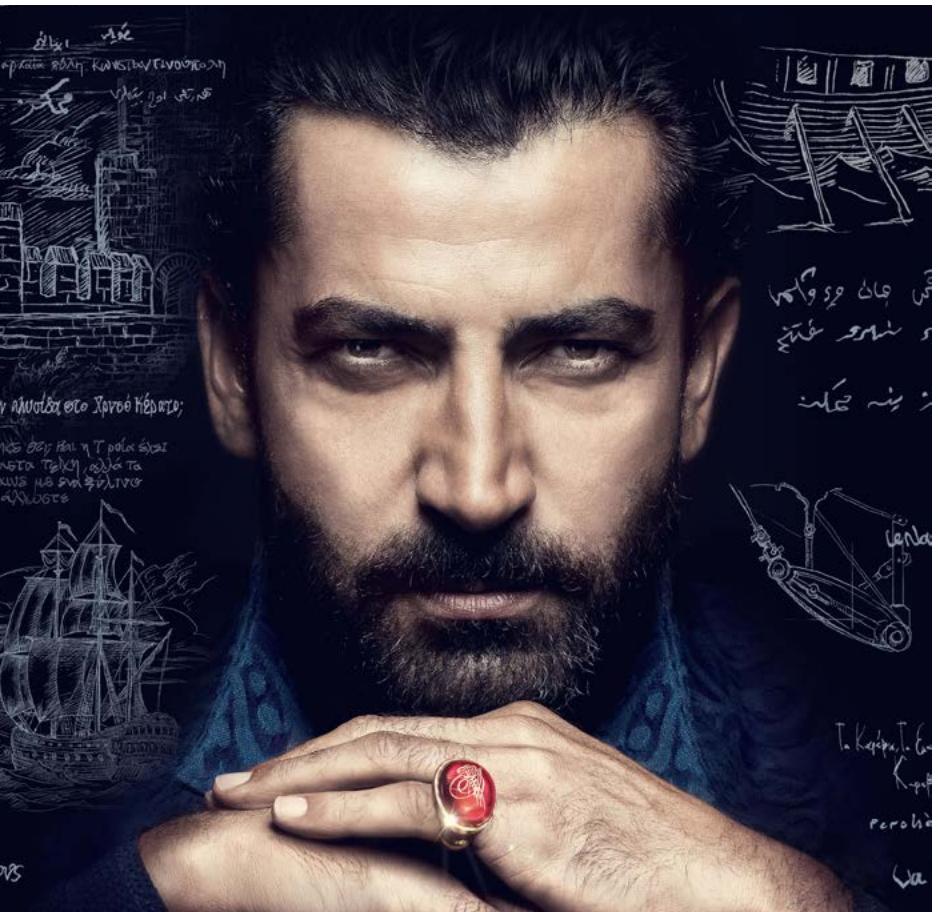
We've had great success with *Fatmagul*, *Forbidden Love*, *Bidding Farewell*, *Time Goes By*, *War of the Roses*, *Destiny*, *Mercy*, *Matter of Respect*, *For My Son*, *Secrets*, *Innocent* and *Wounded Love*.

**You have sold numerous drama series in Latin America. Have you signed deals also for your entertainment programs, documentaries and movies?**

We have been discussing some of our documentaries, programs and movies with some of our clients so hopefully by next year we will be able to distribute them as well.

**You also operate one of the most successful VOD platforms in Turkey. Are you planning to expand its reach on the international market?**

BluTV is the biggest VOD platform in Turkey, we would like to be able to expand our windows and be able to reach all markets with content that will suit every territory. As of now, we operate for our Turkish audience in other territories but our goal is to be able to broadcast in more languages with more content from every territory. ■



Time Goes By...



# Zoomin

## on the global Gen Z view

What is Gen Z? How does the Gen Z generation think, use the media and express themselves? Those have been some questions that studies have been trying to touch upon in recent years in order to orient digital content makers how to reach their target audience best. At Zoomin.TV those questions have long been answered, helping the company become the biggest creator and distributor of content consumed by the young generation globally. The secrets to success? Iliyan Stoychev tried to get some clues from CEO **Jan Riemens**.

**J**an, let's start with the million-dollar question: What is the right formula for creating content for Generation Z?

The best way to create Gen Z content is to involve them directly – which is exactly what we do at Zoomin.TV. It's written into our DNA. Our short-form editorial team members are mostly in their twenties and the 30-strong team hail from 20+ nations across the globe. Our 3,500-strong international VJ network is only slightly older than that. Sprinkle into that mix some more experienced editorial managers and you have the perfect recipe. Likewise, at Zoomin Studios: when we upscale our top YouTube creators, we keep them closely involved and stay true to their editorial sensibilities, but we also ensure we hit the higher production standards for longer-form platforms such as linear television or OTT.

Our unique approach are our values that are inspired by Gen Z, defined by edgy and quirky topics yet always with a heartwarming and smart witty lens. We are not tied to an age group but inspired by this new mindset and the new habits that are contagious throughout all Gen Z's. These values are defined by our mantra 'Dare Care Share'.

**What makes Zoomin.TV unique?  
What makes you stand out from the**

**competition?**

Zoomin.TV is unique in two ways. We're the only online video publisher who does everything: content production, content distribution and advertising sales. And we're the only one who creates video content from all over the world and distributes it in 21+ languages. Perhaps the explanation for that lies in our Dutch heritage. Being Dutch, we're used to doing business with other cultures in other languages since the 16th century. Today, only a quarter of the people within our company actually speak Dutch.

**Zoomin.TV is the world's largest online video publisher and is part of Modern Times Group. How was the idea for your company born and what were the biggest challenges for you in the beginning?**

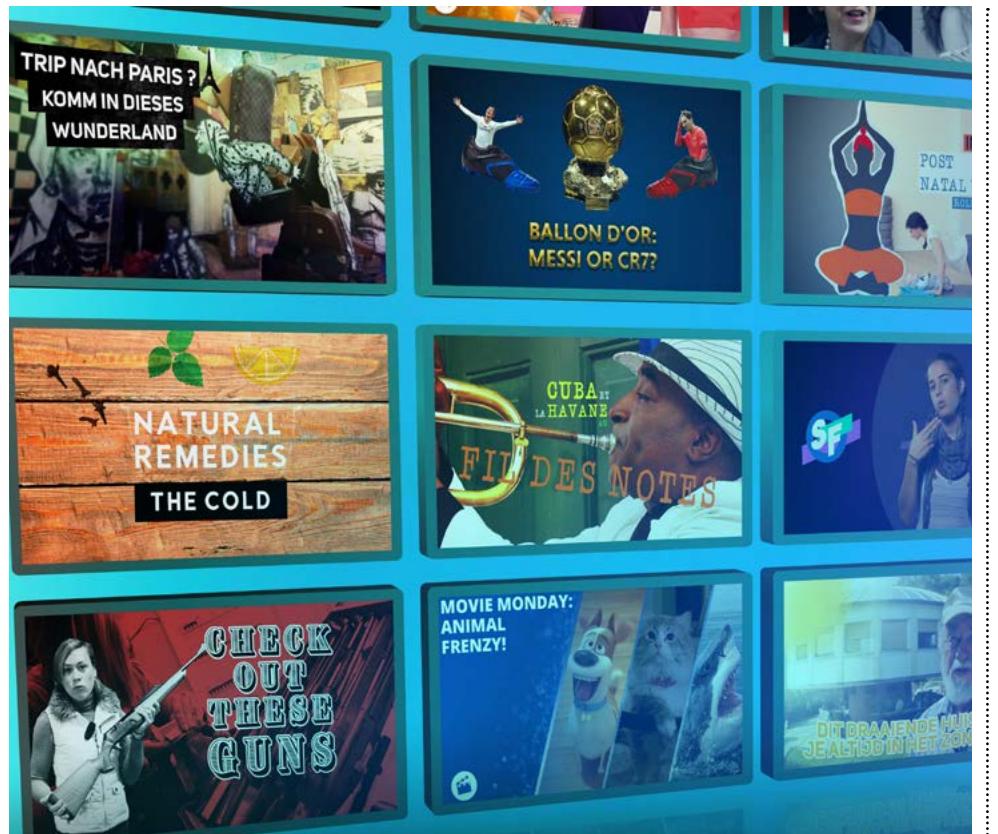
It all started with the idea to bring financial news in a video format to the employees of banks and insurance companies in the Netherlands. These turned out to be quite expensive productions with limited possibilities for return on investment due to the small market (B2B and Dutch only). That led to the decision in 2005 to expand the target audience to consumers with domestic, international, entertainment and sports news and create Zoom.in. From 2006 this business format was rolled out to other



▲ JAN RIEMENS founded his first company MoneyView Research in 1993. In 1995 he founded Moneyview Online, online provider of financial news, which was successfully sold to Dow Jones Newswires in 2002. In 2000 he founded the Dutch general news agency Novum Nieuws, which was sold to ANP in 2014. Also in 2000 he founded Finance TV, soon to be shortened to FTV and later renamed Zoom.in and renamed again Zoomin.TV. Swedish media conglomerate Modern Times Group (MTG) acquired a 51% share in Zoomin.TV in July 2015. Later that year, Riemens started Zoomin Studios to develop cutting-edge formats and deliver ground-breaking long-form television content. In 2016 he launched Zoomin.TV's new content strategy 'Dare, Care, Share' targeting Generation Z.

# ZOOMIN.TV



**portfolio?**

If we define the US business as what we do with American clients and platforms (i.e. YouTube, Facebook, United Nations, Yahoo, AOL etc.), then that share is about 45% of our global revenue. We entered the US market 3 years ago. Although there is a huge amount of video content available on this market we see that we offer a product with a specific and unique 'Zoomin'-style, based on our Generation Z content strategy of 'Dare, Care, Share'.

**Let's talk about Zoomin Studios. What are its most popular formats, and do you work with traditional broadcasters or predominantly with digital ones? What are your latest sales?**

In our opinion, the most popular format is yet to be broadcast, but we are soon to deliver a unique international *Generation Zoomin* magazine show that packages together and formats the very best of our short-form stories with truly global appeal. That series is now into production and we expect it to be localized into over 15 languages towards the end of 2018.

We work predominantly with digital broadcasters such as OTT like the OWN-ZONES network and Facebook Watch, but interest from traditional ones is growing and we are now on the brink of some very exciting commissions in the linear TV market - watch this space!

Our latest sale is the production of the *In Amsterdam* series for 420TV. That explores the world-famous coffee-shop culture of our home city. But we should also mention a really exciting take on the growing drone-racing sub-culture in the USA that has grown from our Facebook Watch commission. We are calling it DRONERS and plan localized versions as part of an international series.

**What share of the content Zoomin.TV produces is dedicated to brands?**

Less than 1% of our produced content is branded content or native advertising; 99% of our produced videos are used by our clients to drive traffic.

**Can branded video content deliver bright future for digital advertising? How much branded video content can audiences consume?**

The future is definitely brighter with branded content than with regular digital advertising, which tends to only irritate the viewers. Generation Z thoroughly dislikes regular advertising, but they understand that the content is not for free. As long as the branded content is interesting and engages them, they're ok with it. So branded content is much less of a problem than regular advertising. ■

European countries. The biggest challenge back then was to get distribution, which we solved by giving distributors the content as well as a revenue share.

**What are the main qualities of the content you are looking for?**

The excellent quality of our VJ network and our story hunters shows by the simple fact that we have a culturally diverse and dynamic young editorial team. This mix guarantees stories that are truly untold and unseen; therefore, we know that Zoomin.TV can surprise its audience at all times because of the authenticity, vulnerability, and edginess of its stories.

The pre-production aligns the story production, distribution, and sales potential in such a way that we make sure that the right story hits the right platform in the appropriate format. We can be flexible, cost-effective, smart and timely in producing remotely.

Furthermore, by using our own VJ network and not content partners we can customize every pre-production to encompass all our business models (Advertising, MPN, Social, Branded, Studios etc.)

**Zoomin.TV has content with news, music and games and also several topical magazines. Which are the most popular ones?**

Entertainment content is the most popular because it has the widest appeal globally.

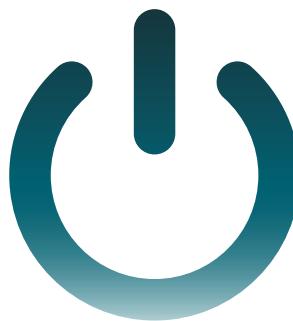
*Local Heroes* is the most developed and popular of our six Gen Z topical MagaZines so far, not only with publishers but also among the audiences on various platforms. The quality of our MagaZines is the result of savvy recruiting in the VJ network and fostering international talents to create cinematic short form. The fact that brands want to tell stories and focus on this emerging target group also makes us successful in branded content productions.

**Which are your key markets? Where is Zoomin.TV most-popular and which territories you would like to establish a wider presence in?**

Our key markets are Germany and Brazil. We are currently rapidly establishing a wider presence in China and South-East Asia.

**What is the share of the US business of Zoomin.TV in the company's**

## Powering Content



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# Measury – a simple solution to monitor multimedia usage

The fast-evolving cross-media consumption creates great new opportunities for content makers and advertisers alike. However, there is still one major problem which prevents the industry from fully exploiting the full range of solutions and that is the problem of measuring the usage on different devices and platforms. The start-up Measury Inc. claims to have found a simple solution. **Anguel Nakov**, CFO and Head of US Operations, tells Iliyan Stoychev why their approach could make a difference.

## **A**nguel, what is and who is behind Measury and what are you measuring?

Measury Inc. is a technology startup made up of highly dedicated professionals with extensive experience in media and audience measurement, gained both in the EU and US markets. Within our core team, we have a few high-caliber media executives, an engineer with extensive experience in developing new technologies, and myself, the numbers' guy who makes sure that it all makes sense financially.

Our goal is to introduce a new generation of cross-media measurement technologies that will track the consumption on all screens in a single panel and database while providing all market stakeholders with accurate granular data continuously.

## What is the biggest challenge in audience measurement in the current complex media consumption environment?

Delivering content across multiple devices has existed for quite some time, and providing the full picture in a single source panel appears to be the biggest problem. Currently, the industry uses a mix of registration methods along with technologies that pose considerable limitations, imposing various trade-offs to the data suppliers and users with regards to quality and consistency of the information. In addition, no one is able to make these methods and technologies to collaborate in a single source and to produce consistent and accurate data.

I can give you some examples.

Linear TV consumption is still measured with a method developed in the middle of the previous century, creating large gaps between actual and measured behavior. Panelists have to actively register their viewing behavior and this deteriorates the accuracy of the information.

Audio matching, which is now widely applied by the mea-

surement industry and is one of the technologies used for cross-media measurement, has flaws as proper registration of all consumption requires each panelist to carry a smartphone all the time, which by the way also requires active participation from the panelists.

Measurement companies use various techniques in their desire to produce single source cross measurement data. One way is to develop and run several separate panels: TV panel, online panels including desktop panel, mobile devices panel, etc. This approach, however, requires statistical modeling techniques to be applied to gather the data from separate panels. Another solution is to build a single panel where panelists are registering their behavior actively on every single device, leading to poor accuracy of the final data, high churn rates, and so on.

## What exactly is the technology of Measury Inc. and how does it work? How is your proposition different from everything else on the market?

Our technology and methods are unlike anything currently employed. We approached the challenge from a different and simpler prospective and developed a system that measures content consumption based on a single source panel, using one technology to cover all multi-screen and multi-device viewing.

Our product takes a viewer-centric approach and is designed to work with any existing panel measurement system. Any company can easily incorporate our technology and methods into their existing panel, and only adjust their sample in order to ensure representativeness for both linear and nonlinear consumption.

We focus on the user devices where the media consumption occurs – from TV sets and multi-media projectors, to laptops, tablets and smartphones, and even car radio systems are objects

that we monitor. Each device in every panel household gets an identification marker, which communicates on a second by second basis, using existing connectivity protocols with our wearable personal meters. Each meter seamlessly tracks the exposure of the subject to any of the devices where media consumption happens, regardless if it is used for linear or non-linear purpose, irrespective of the platform and the place of actual consumption.

This is how we solve two important challenges. First, we have a single source panel for the entire consumption, covering not only all screens and platforms, but also all content forms - not only audio based. And second, we do that in an absolutely passive for the panelists way.

Complete passiveness of our solution is a very important feature. Our technology does not require any interaction of the panel members neither with our technology nor with the consumer devices where the content usage happens. With less subject interaction comes higher reliability and uncompromised data integrity. Our solution is also completely passive for the broadcasters and content producers as well – no input on their part is required, as there is no need for encoding of the content or implementing tracking tags into it.

Lastly, because the measurement happens within a single panel and all information is being recorded in a single synchronized database, we avoid the use of statistical modeling and profile matching in gathering the data as the use of separate panels is completely eliminated.

## Have you already received feedback on your technology from the industry? What are the first reactions?

Currently, we cannot announce anything publicly, but we are discussing various options to make fieldwork tests within the network of one of the largest global media agencies. We are hopeful that this will further validate our approach and will allow us to bring about a positive industry change and to 'future proof' the audience measurement landscape for the years to come. The initial reactions are encouraging and we are looking forward to the validating phase of this project.

## Who are the target customers of your technology?

Our solution will benefit many industry participants – TV networks, digital native media, and content producers, as well as advertisers and media agencies. Consistent data and improved accuracy will allow all media players to count the real performance of their content across all screens and to implement more effective content development strategies and to improve content utilization. Advertisers and media planners will have a complete picture receiving accurate and comprehensive data and trusted audience numbers, which will help them to maintain more efficient media planning and buying processes, and will provide them with a tool to better calibrate their media spending.

## Which are the next steps for Measury Inc.?

So far, we developed a working prototype and we are building our IP portfolio. We continue with our development plan while searching for collaboration with interested parties. Our roadmap includes development of other technical capabilities, which we believe will provide media and advertisers with additional functionalities within our technological framework and will be of even greater use for them. ■



▲ ANGUEL NAKOV is the CFO/Head of US Operations at Measury Inc. Prior to that Mr. Nakov spent over 20 years with startup companies, ranging from real estate and manufacturing to biotechnology and digital and broadcast media. He earned his degree magna cum laude in Business and Management from Johns Hopkins University in Baltimore, MD and an MBA from Hood College in Frederick, MD.

# TRENDING on TVBIZZ in 2017

These are the most read news stories on TVBIZZ in 2017. Subscribe to TVBIZZ to follow the latest news about programming, formats, ratings, deals, digital from the global TV industry.

JANUARY



## TVNorge revives classic comedy format

TVNorge announced a modern version of the classic comedy show *Mandagsklubben* (*The Monday Club*). The show launched in 1996 on the channel and was revamped by TV 2 in 2008 under the title *Torsdagsklubben* (*The Thursday Club*).



## New panel format on Sat.1 for the primetime

Premiering on February 17, *So tickt der Mensch* (*Thus Ticks Man*) is a panel format that will see celebrities taking on challenges that influence human behavior in various situations. Presented by Ruth Moschner, the show will feature psychologist Rolf Schmiel.



## Solid start for Rai 1's new variety

Gigi Proietti's new variety show got off to a solid start on Rai 1. The opening episode of *Cavalli di Battaglia* had over 5 million viewers with 21.5% share. Canale 5's *You Got Mail* kept its lead with a few hundred thousand viewers more.

FEBRUARY



## RTL preps new dating format

RTL has opened castings for a new dating format. The show is titled *Falscher Hase* (*False Rabbit*) and in it a single lady will meet three potential dates. Only one of them has a real interest in her.. Endemol Shine Germany is producing.



## BBC Worldwide

### BBC Worldwide lets new formats shine at #MIPTV

VOX POP TV speculates that TV1 is about to give up the reality genre and focus on talent shows for its entertainment slot on Sunday nights. Reportedly the reason is that the channel has suffered defeats from RTP1's talent projects *The Voice* and *Got Talent*.

MARCH



## RTL takes on #TheWall #MIPTV

Endemol Shine Germany is working on a new game-show, which is to be produced for RTL. The provisional name is *Become a (multi-)millionaire* (*Werdet zum (Multi-)Millionär*).

APRIL



## TF1 launches new original format

*Safari Go!* is the name of the new original format set to launch on TF1. Produced by 909 Productions, the show will bring six French families in one African reserve where they will face different challenges. *Safari Go!* will start on April 22 at 20.55.



## BBC Worldwide

### BBC Worldwide lets new formats shine at #MIPTV

BBC Worldwide will launch eight new formats at MIPTV, including *Let It Shine*, *Let's Sing and Dance*, *In Your Ear* and *The Boss*. An exclusive BBC Worldwide event in Cannes will see Take That frontman and songwriter Gary Barlow OBE give a special performance to celebrate the international launch of *Let It Shine*.



## Sat.1 preps new gameshow

Kaya Yanar and Caroline Frier lead two teams in the new Sat.1 gameshow *That Cannot Be Real*. The show is moderated by Jochen Schropp. Endemol Shine Germany is producing.



## ITV to sue Mediaset Spain for 5.4 million euros

Mediaset Spain has been accused of airing the format of ITV Studios, *The Alphabet Game*, without paying for it. The problem concerns the television show *Pasapalabra*, which according to ITV is based on their gameshow format. The copyright claim is for copyright claim of 5.4 M euros.



## MGM International announces #MIPTV slates

MGM International Television Distribution announced new scripted and unscripted series including: *The Handmaid's Tale*, *Get Shorty*, *Condor*, *Funderdome* and introducing *Mutiny*, a new factual entertainment series that recreates the infamous mutiny on the H.M.S. Bounty.

## Gestmusic opens castings for *The Wall*

Gestmusic has started looking for contestants for its new project - the local version of *The Wall*, which will be launched on Telecinco. The producers invite people to apply for a chance to win one million euros in the new show.

MAY



## MTV adapts Swedish renovation format

MTV Oy has announced a new renovation show titled *Remont-tipiikuri* (*Renovation Whip*). It is based on a successful Swedish format and will be produced by Solar Films. The show will be hosted by the first winner of *Big Brother Finland* Perttu Sirviö.



## New structure at Constantin Television

Constantin Television, previously a subsidiary under the Constantin Film production, is now directly linked to Constantin Film AG. The aim of the restructuring is to strengthen TV production and develop new business segments. It falls into the newly created executive board area TV, Entertainment and Digital Media, led by Oliver Berben.



## Two new formats coming to RTL

RTL has announced two new shows. On June 23, the channel will debut *Celebrities Go Back to School* (*Nachsitzen! Promis zurück auf die Schulbank*). The VIPs will be tested by a group of pupils who will then give them marks from 1 to 6. The second show is *Want to Bet? Büulent against Chris* (*Wollen wir wetten?! Büulent gegen Chris*), produced by Constantin Entertainment. The new talent format is billed *Clasicos y Reverentes*.

JUNE



## The Five premieres slow in France

The fiction on France 3 got 1.8 million viewers and averaged 7.9% market share. It was the fourth most followed proposal for the day. France 2 scored well with the final game from the Women's Champions League. The match was followed by 2.6 million fans giving the channel 13% share and the second spot in the charts.



## M6 preps a new survival show

The producers from GTNCO and Studio 89 are preparing a new adventure show, which will premiere on M6. The new production will be shot in South America and South Africa. Two people, one professional and one rookie, will try to survive in some of the most severe environments.



## TVE2 is casting for a new talent format

TVE2 is preparing a new talent program looking for gifted classical musicians. The creators of the format will travel across the country and will pick prospects who will get to play in an actual orchestra. The new talent format is billed *Clasicos y Reverentes*.

JULY



## Keshet gives international title to its new summer dance hit

Keshet International will be selling the new dance format under the title *Masters of Dance*. Keshet's hit show which airs under the local title *Just Want to Dance* (*aka Move It*) has been dominating the summer charts in Israel, regularly beating the other big reality proposal - *Survivor*.



## TV3 adapts US dating show

Aftonbladet reports that TV3 Sweden is adapting the US dating format *Are You the One?*. The show will premiere next year on TV3 and Viasfree. MTG's Content Director Karolina Stallwood commented that this is one of the most entertainment formats she has seen in a long time and she believes lots of Swedes will be able to identify themselves with this modern dating show.

AUGUST



## RTL4 makes brain gameshow

Among the novelties for RTL4 this fall will be the new gameshow *Een Goed Stel Hersens* (*A Good Set of Brains*) in which Carlo Boszhard and Nicolette Kluijver will test celebrity couples in orientation, multitasking, focus, etc. It will premiere on September 14, airing on Thursdays at 21.30. Blue Circle is producing.



## Belgium builds own Wall

Niels Destadsbader will be hosting the local version of *The Wall* for VTM, Het Laatste Nieuws reports. According to the newspaper, the grand prize in the show will be 1 million euros. Shooting for the Flemish adaptation has now started in France.



## Super start for The Ultimate Entertainer

*The Ultimate Entertainer* returned for a new season on NRK1 on Saturday night with the record 763.000 viewers and 63.6% share. That was the best premiere for the show ever. It scored 74% share in the 12-19 demo.

## SEPTEMBER

**Banijay: All Against 1 draws the crowds again in Denmark**

Banijay's *All Against 1*, the interactive, studio-based entertainment show which pits one contestant against the entire nation, hit a ratings high on Denmark's DR on Friday following the launch of its second season, scoring a 39.5% share and outperforming the primetime slot by 39%.

**Slow start for *Celebrity Restaurant***

TV 2 Norway's new culinary reality *Kjendisrestauranten* (*Celebrity Restaurant*) got off to a slow start on Monday with only 135.000 viewers. The show sees 12 celebrities competing to prove who can best run a restaurant. It airs Mon-Thu at 19.30.

**Dragons' Den leads in the commercial demo**

*Dragons' Den* returned with a new season on Vox last night. The show led the night in the commercial demo with 1.51 million viewers aged 14-49 and a market share of 16.8%. In total, the show got 2.56 million viewers and 9.6% share.

## OCTOBER

**SBS6 reveals new dancing format *InSync - Dance as One***

SBS6 announced that it will launch a new dancing format under the title *InSync - Dance as One* in fall 2018. The show will be looking for the best groups in one of the toughest disciplines - synchronized dancing. The show will feature 15 dance crews who come from different backgrounds.

**Sat.1 starts new school format**

Sat.1 has announced a new format for its daily program. *In My Class* (*Meine Klasse*) Sat.1 concentrates on a committed teacher named Amelia, who teaches biology and German at a Cologne school. She loves her job which creates some tensions in her relationship. The half-hour format will air Mondays to Fridays at 17.30.

**Banijay merges Spanish operations**

The Spanish productions companies DLO Producciones and Magnolia TV Spain, announced today that they will merge their operations. The new entity called DLO Magnolia will be led by DLO's CEO José Manuel Lorenzo. DLO executive producer Amparo Castellano will serve as the Director General of the new company. The management team includes also Carles Torras as Content Director and Reyes Baltanás as Executive Producer, Fiction.

## NOVEMBER

**Sat.1 starts a new comedy format**

Sat.1 prepares a comedy show under the working title *Really Funny* (*Echt witzig*). In it, Hugo Egon Balder invites well-known comedians and tests their ability to recite jokes from various categories. The pilot will be shot on December 12, immediately after a recording of the upcoming *Clueless Genius* season.

**Denmark goes to Love Island**

After Sweden and Norway, *Love Island* will also hit the TV screens in Denmark. Kenneth Kristensen, Program Director of MTG Denmark confirmed to Ekstra Bladet that the show will be one of the highlights for TV3 Denmark for next year. It will be aired daily.

**Curvy Supermodel starts in February**

RTL Boulevard has revealed that Anna Nooshin will be hosting the first season of *Curvy Supermodel* in the Netherlands. The show will start on February 26 on RTL5. ■

## DECEMBER

**NRK gets *Nearly Adult***

*Nesten voksne* (*Nearly Adult*) is the title of NRK's new original comedy series, telling the stories of three girlfriends from high school who are "stumbling in to the 30's". One has just turned mom, another has just adopted a child and the third is single. The series also stars Jenny Skavlan who joined NRK during the summer. The sitcom will premiere on January 6 at 20.55.

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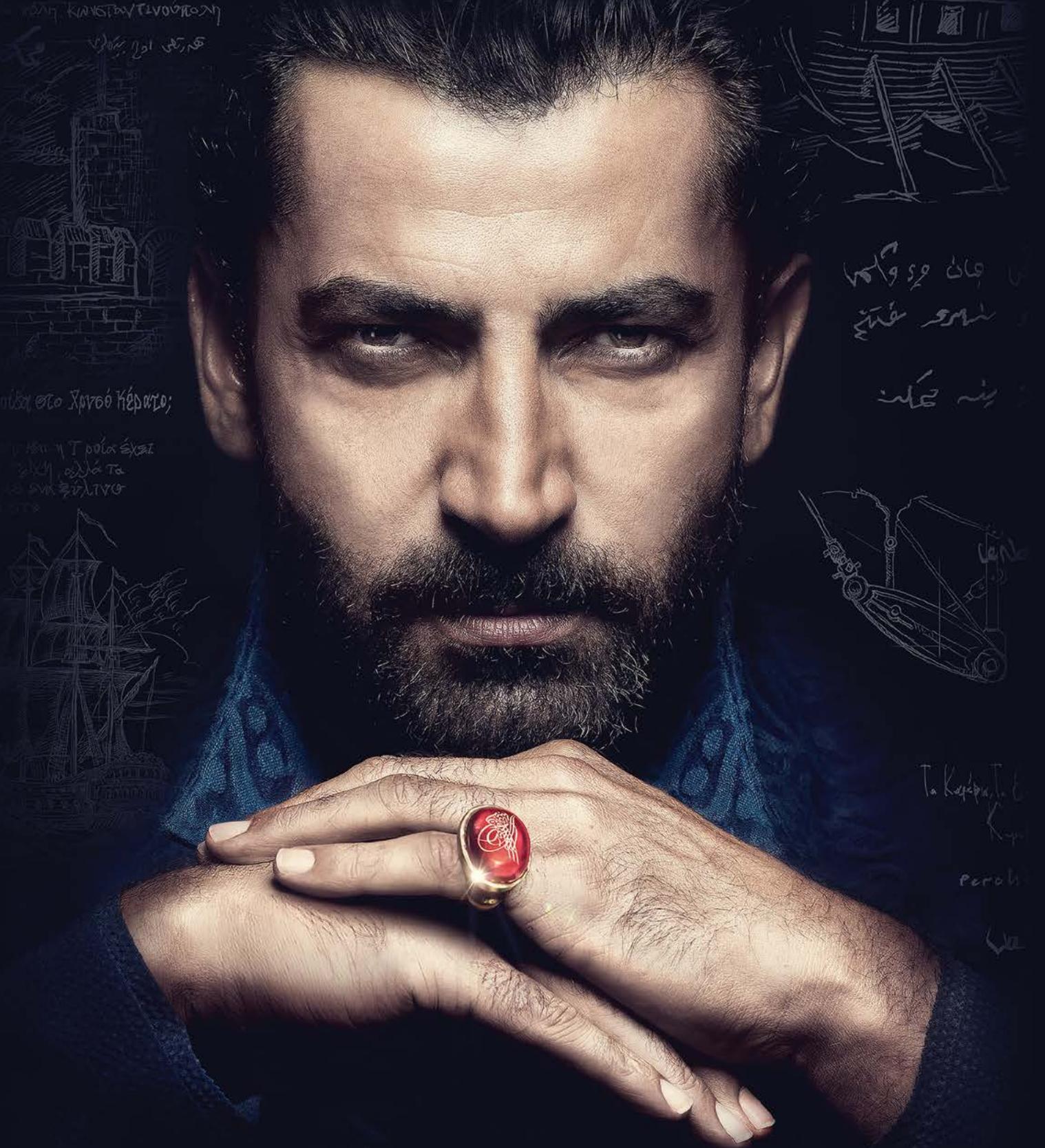
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