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CONFESSION OF CHRISTINE
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ARD ARREST
PROFUMO QUILTS
He lied over Christine to save his family

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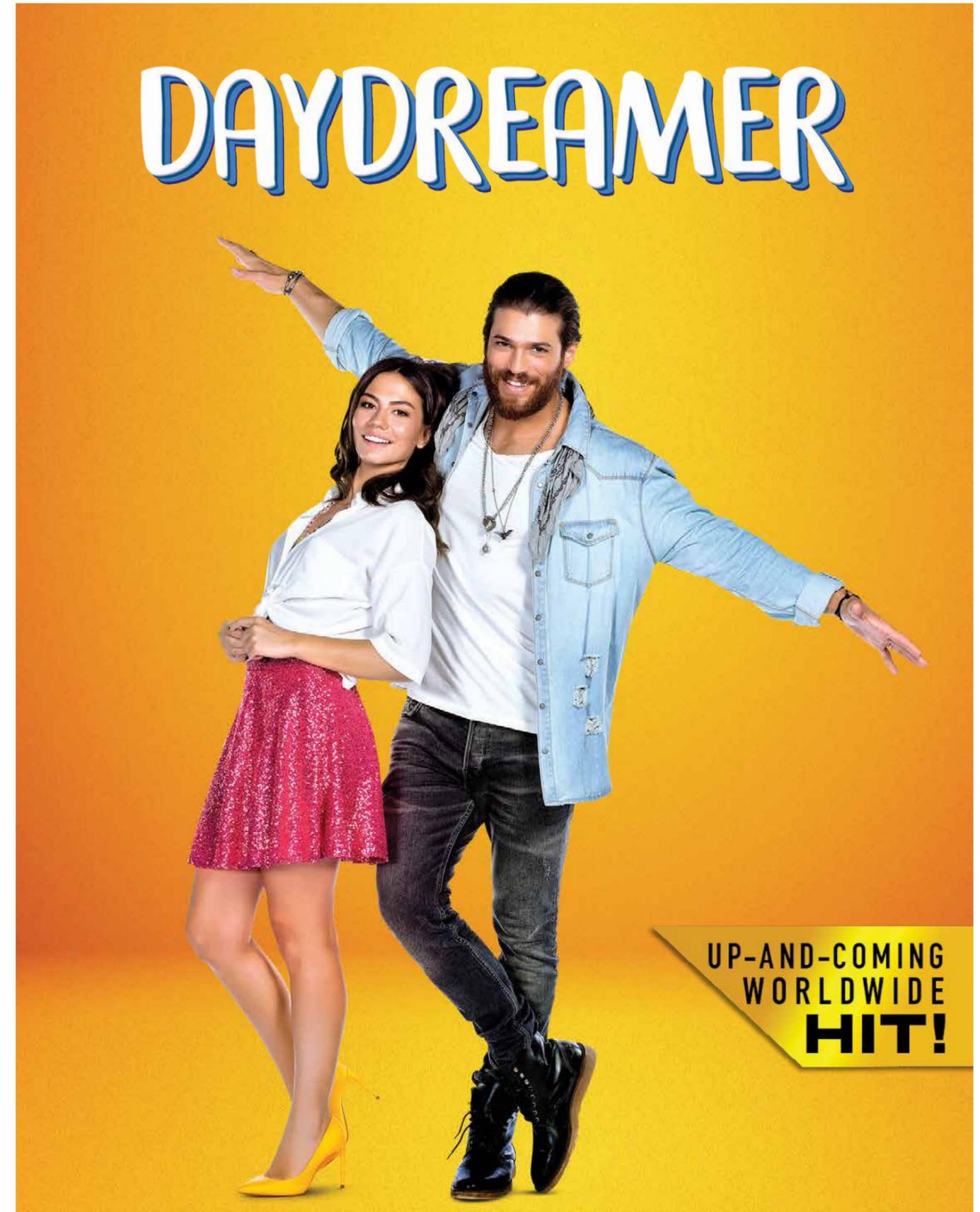


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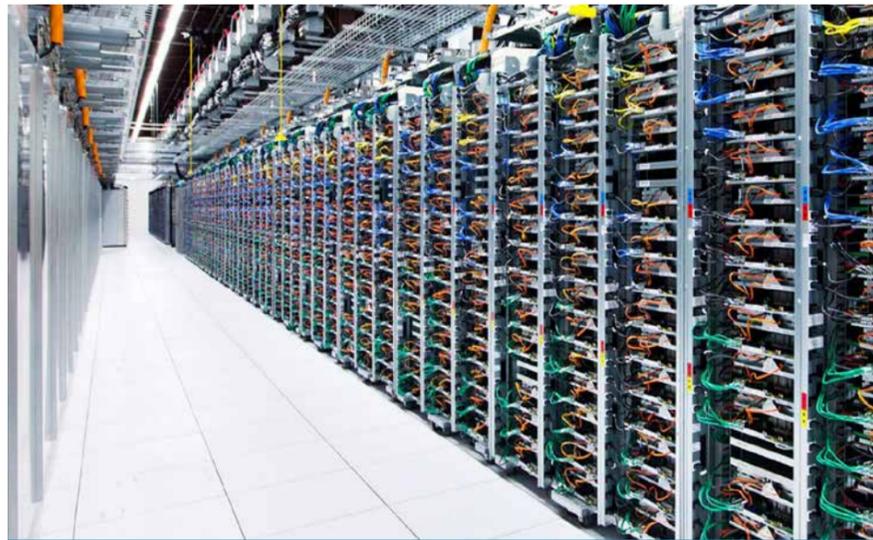
MIPCOM 2019

The Invisible Danger



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Georgi R. Chakarov
Editor-in-chief

Because We Care



Magazine looks a bit different this time. The reason for this is that we would like to turn the attention of the industry to a problem that remains outside the agenda of the entertainment business – climate change.

Facts related to the negative effects of watching online video have been known for years but continue to be ignored by the businesses driving the streaming revolution of the modern age. Already back in 2013, reports appeared in the media of the tons of carbon emissions generated by viral videos on Facebook and YouTube. Six years later, the online video industry has reached humongous proportions as mobile video consumption doubles every year and YouTube alone generates more than 1 billion hours of viewing every single day. A new report by The Shift Project has given a new perspective to this “invisible danger” – digital technology usage (80% from video) generates 1% of the global carbon emissions and could double by 2025 to 2%, which equals the global automobile emissions.

These stats are striking and indeed hard to grasp: how to explain to people that flying on a plane, or driving the car to get to work has the same negative effect on the environment as bingeing shows on Netflix? We never see the consequences. Gas comes out of the cars and planes but not from our digital player! We all like to watch super sharp picture quality but do we realize how much more energy is needed to play a 4K or 8K video? The difference could be between 5 and 25 times!

In the times when humanity is beginning to realize and (hopefully) starting to fight with the negative effects on nature caused by most of our daily activities, economies and commodities, the entertainment industry must also address its own contribution to the pollution of our planet which is about 80% far from having a 100% green energy supply.

The more we consume, the more we damage the eco system of our only home. So before playing that next episode keep in mind that Mars is still not an option! ■



YouTube is the world's top-grossing video app with \$138M in user spending

YouTube is the world's top-grossing app in the photo and video software category for a second quarter in a row. YouTube generated \$138 million in user spending, according to data from app market monitor SensorTower. US-based users accounted for nearly 70% of its revenue, followed by Japan and the UK with 7% and 4% respectively. This represents a 220% growth in revenue year-over-year.



Discovery posts loss in the Nordics

Discovery Networks Norway released its financial results for the year 2018, reporting a 2% increase in revenues to 2.17 billion NOK. The loss before tax, however, was 365 million which compares to a 60-million profit in 2017. In Sweden, the revenues increased to 1.388 billion SEK, but the negative EBIT jumped from 56.2 to nearly 278 million in one year. In Denmark, the loss was 28 million DKK.



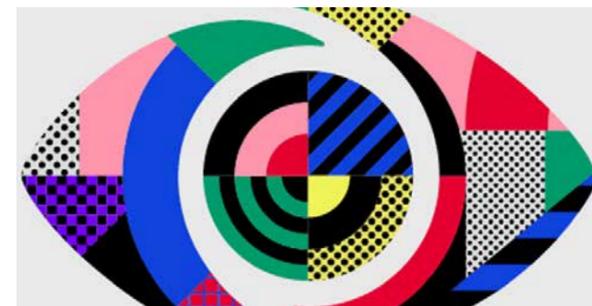
The EU produces over 12.000 hours of TV fiction per year

The Production and Circulation of TV fiction in the EU28 report has found out that over 960 titles and 12.000 hours of TV fiction were produced in the European Union in 2017. 436 high-end TV series titles with 3-13 episodes were produced, with 235 of them (54%) new projects and the remaining ones new seasons of returning titles. When considering the 3-13 episode TV series, the United Kingdom, Germany, France, Italy and Spain are the largest producers in terms of hours.



Disney bans Netflix ads as streaming's marketing wars intensify

Walt Disney is banning advertising from Netflix across its entertainment TV networks, engaging in the first major marketing war over streaming video platforms. Netflix spent \$1.8 billion on advertising last year. Disney had planned a blanket ban on all streaming services that may rival its own product, Disney+, but eventually settled on only disallowing ads from Netflix, according to WSJ sources.



Big Brother gets new life for 20th anniversary

Reality juggernaut *Big Brother* is celebrating its 20th anniversary with big comebacks in Sweden and Australia planned for next year. Rumor has it that the show will also be revived in its home country - the Netherlands, while a comeback to the UK is still considered unlikely.



Ellen to make original shows for HBO Max

HBO Max has teamed up with Emmy Award Winner Ellen DeGeneres, ordering three original shows straight to series: *Ellen's Home Design Challenge*, *First Dates Hotel*, and *Little Ellen*, as well as docu-series *Finding Einstein* in development. DeGeneres announced the pickups on *The Ellen DeGeneres Show* and surprised her audience with a two-year HBO Max subscription in celebration of the news.



Spitting Image show plots return to TV after 23 years

The seemingly imminent "hard Brexit" will most likely bring back the satirical puppet show *Spitting Image* back to British TV screens, 23 years after it last aired. New episodes will take on Donald Trump and Vladimir Putin, among others. "It's pretty chaotic out there. As far as I'm concerned, it's better than shouting at the television set," co-creator Roger Law told *The Guardian*. A pilot for the resurrected show has already been filmed.



J.J. Abrams in massive production deal with Warner Bros.

J.J. Abrams has finalized a massive production deal with Warner Bros. His Bad Robot and WarnerMedia formed a strategic relationship to create original projects for television, theatrical motion pictures, games and digital platforms thru 2024. Sources had previously estimated the pact to be worth as much as \$500 million, though some reports put the number significantly lower.



2037 could be fatal for linear TV in Russia

Real-time TV broadcasts in Russia might lose relevance by 2037 - the main audience will shift to new models of media consumption, according to the Media Communications Union. The forecast notes the number of representatives of the generation that watches linear TV will equal to those who watch it rarely or not at all. Afterwards, linear media consumption will start to dramatically decline.



Yoav Haldman to leave Reshet

The former Channel 10 CEO and current Deputy CEO of Israeli commercial net Reshet has announced his resignation. Yoav Haldman headed Channel 10 from 2006 until the merger with Reshet when he took the Deputy CEO role. He confirmed he will remain in office until the end of the year, following a request from CEO Warshavsky. Haldman is currently responsible for Reshet's business operation and development.



8% of Dutch homes sign up for Disney+ account

In less than a month since its silent launch in the Netherlands, the number of households with a Disney+ account has grown to 8%, *Telecompaper* reported. 15% of people in their twenties have a subscription, versus 3% of people aged 50-66. When the official launch takes place on November 12, the Disney marketing machine will go on full steam, but users will also have to pay for the service. For comparison, Netflix has around 3 million subs in the country.



Online video viewing to reach 100 minutes a day in 2021

The average person will spend 100 minutes each day watching online video in 2021, up from 84 minutes this year, according to Zenith's *Online Video Forecasts 2019* report. That's the equivalent of watching 25 continuous days of video in 2021. The amount of time people spend viewing online video has grown rapidly across the world, at an average rate of 32% a year between 2013 and 2018, boosted by improvements in display sizes and quality of mobile devices, faster mobile data connections, and the spread of connected TV sets.

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What to Buy at MIPCOM 2019?

TVBIZZ Magazine takes a look at some of the most-interesting and hottest new formats and series making their debut at MIPCOM 2019.

NON-SCRIPTED



■ I'll Sing! / Perviy

In this brand-new show from Russia's Channel One, the worst singers of the country get a chance to make amends. Five 'singers' face off in each episode battling to cause minimum harm to the audience and win their votes.



■ The Box of Secrets / Newen Distribution

Three celebrity guests reveal their greatest personal and professional secrets with the help of a small box. The show premieres this month on France 3.



■ Drive Master / Keshet International

This is a shiny floor talent-competition show featuring regular people performing extraordinary stunts in vehicles in a 3,400sqm studio.



■ The Great Dinner / Ruutu

In this Estonian format, airing on TV3, a famous chef challenges one local celebrity to cook a top-notch dinner for 100 people every week. A total of 15 celebs take part in the experiment.



■ First and Last / Endemol Shine

A brand-new gameshow will put contestants through a succession of ingenious rounds, all of which have one golden rule - players mustn't come first or last in any game. If they do, they will be eliminated.



■ Chef's Disciple / The Mediapro Studio

Three chefs put 24 contestants to the test in this culinary talent show. Each of the international chefs makes a team of disciples who have to learn, develop and work in a team environment in the kitchen. The chefs will also be competing to defend their team members.



■ Epic Gameshow / Fremantle

A weekly event-viewing format made up of iconic gameshows including *Play Your Cards Right*, *Take Your Pick*, *Strike it Lucky*, *Bullseye* and *The Price is Right*.



■ Sink or Swim / Twofour Rights

The format sees non-swimming celebrities take to the water with a group of leading figures and professionals training them. The ultimate goal for the group is a relay swim across the channel between England and France.



■ Don't / Banijay Rights

Don't is a new show where families can win money by following one simple rule: Don't. Each week, one family of four navigates a gauntlet of directives from the ingeniously small to the ridiculously giant: Don't Blink... Don't Miss... Don't Get Tired.



■ Song of My Life / Armoza Formats

The Finnish format uncovers the music that has changed the lives of 4 celebrities who bring their one most memorable song to the competition. The catch - no one knows whose song is whose.



■ Your Moment / ABS-CBN

The new spectacular talent show features only duos and groups as the competition takes place on two stages. The massive rotating set will take the entire audience and jury through an experience of a lifetime, with judges scoring in 3 WOW moments.

SCRIPTED



■ Hotel del Luna / CJ ENM

The series was among the biggest hits of the mid-year season on tvN and tells the story of the owner and manager of a hotel that caters only to ghosts.



■ Mr. Black / CJZ

An ailing father strives to fulfill one last wish - to break up the relationship between his daughter and her boyfriend. The Australian comedy was recently picked up for a US remake.



■ Magpie / Yes Studios

Billed 'Israel's most progressive plot line yet' by Haaretz, the crime drama tells the story of Assa Katz, one of the best magpies of the police, who comes out of prison after 17 years and sets on revenge path to take over his brother's business.



■ DNA / Newen Distribution

A former investigator at the Copenhagen Police loses his daughter in a tragic accident. Crushed with grief, guilt and burgeoning madness, he loses hold of his life until the discovery of a system failure in the police DNA records brings surprising clues to light and a flimsy hope that his daughter is still alive.



■ Allerud VGS

The high school is struggling with a serious lack of popularity. The number of applicants is record low and students are performing poorly. Now the school must be made attractive again. The headmaster comes up with the plan Make Allerud Great Again.



■ Les Sauvages / StudioCanal

On the day of the elections, Idder Chaouch becomes the victim of an assassination attempt. The young cousin of Fouad, future son-in-law of the president-elect is deemed guilty. Fouad, pushed by the head of the presidential security, agrees to investigate his own family, convinced that the coup was orchestrated by his brother Nazir. The series hit 2-million views in its first week of streaming on myCanal.



■ Diary of an Uber Driver / ABC Commercial

The series follows Uber driver Ben as he tries to figure out what he should be doing while helping others get where they're going. Against the ticking clock of impending fatherhood, Ben must decipher what being 'relevant' looks like in a relationship that seems to think he's surplus to requirements.



■ No te Puedes Esconder / Tele-mundo

Monica and her daughter flee Mexico to escape from their past, an abusive husband and a criminal network. After establishing new identities in Madrid under the U.S. Federal Witness Protection Program, they begin to rebuild their lives.



■ Bugs / TNT

Russian TNT's biggest premiere in years, *Bugs* (*Zhuki*) follows three friends who develop a unique app called TWIN, which can select a perfect match for users. A serious investor gets interested in the app but the guys suddenly get drafted into the army. They come up with a plan to prevent the deal from falling through and opt for alternative service in a remote village.



■ Yo Soy Lorenzo / MGE

Ernesto is a powerful man who wants his only daughter Laura to get married. She has no idea that her father has already arranged a marriage with the son of a friend of his. While Lorenzo travels with his driver Carlos to seal the commitment, he confesses that he is gay and they decide to switch identities.

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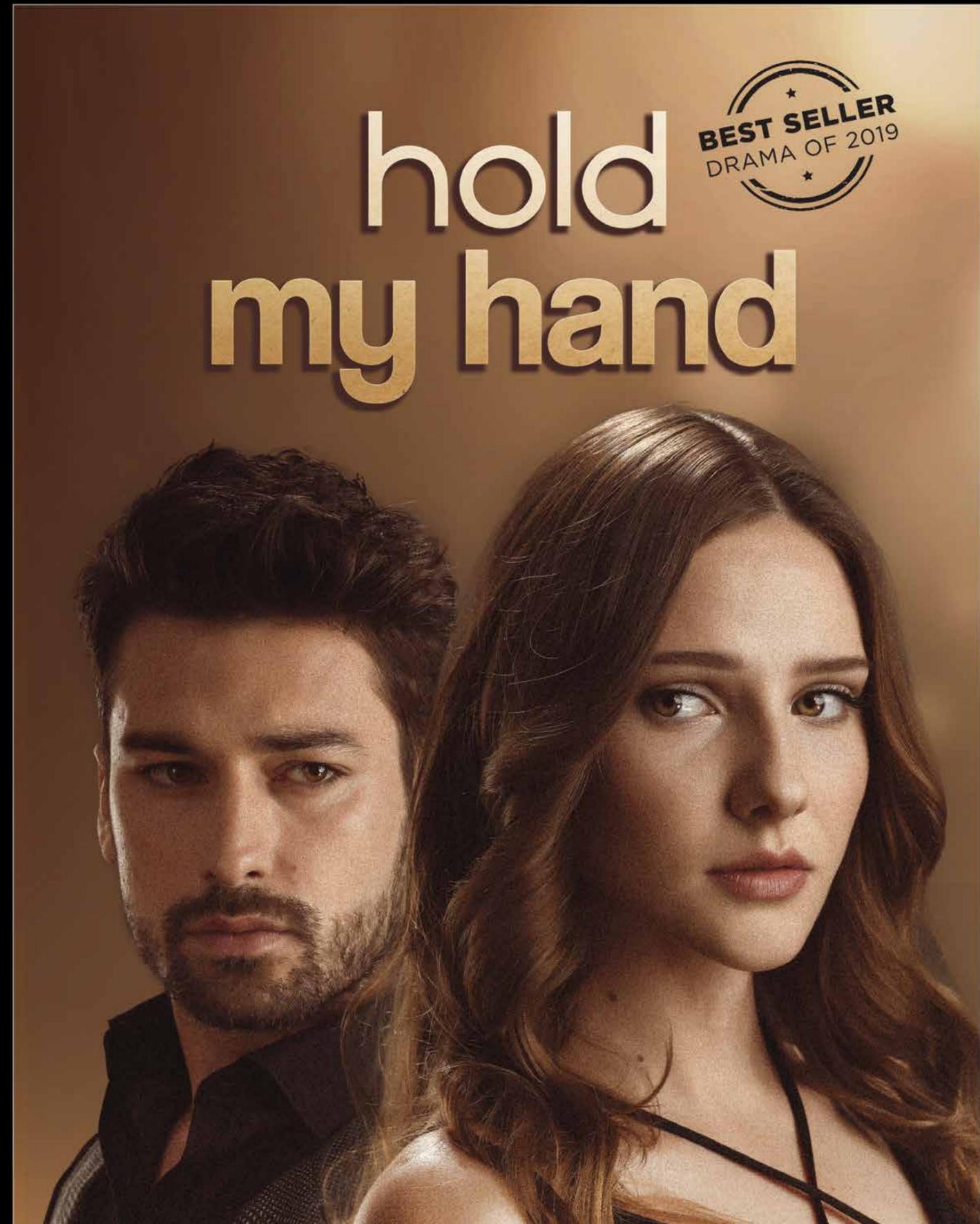
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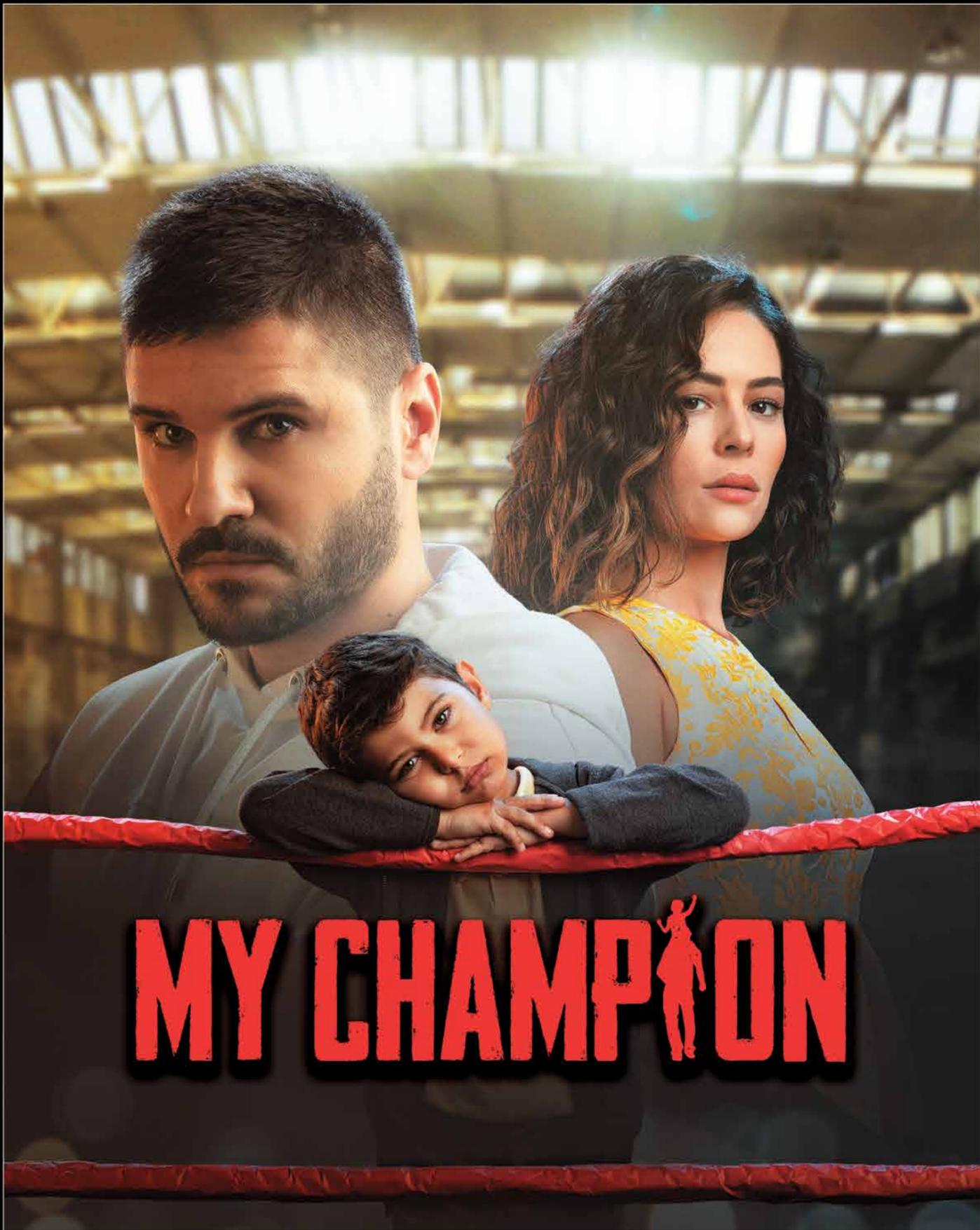
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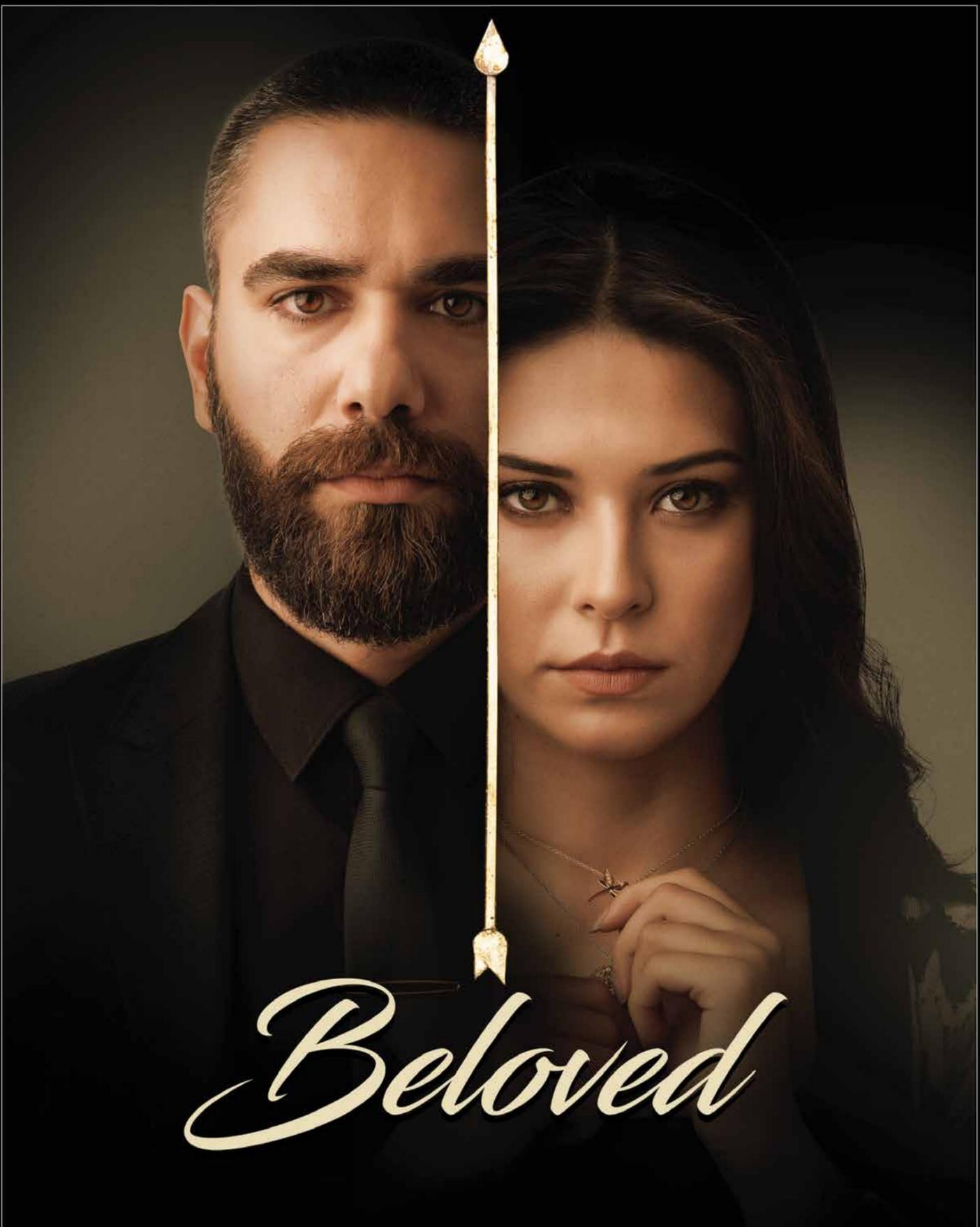


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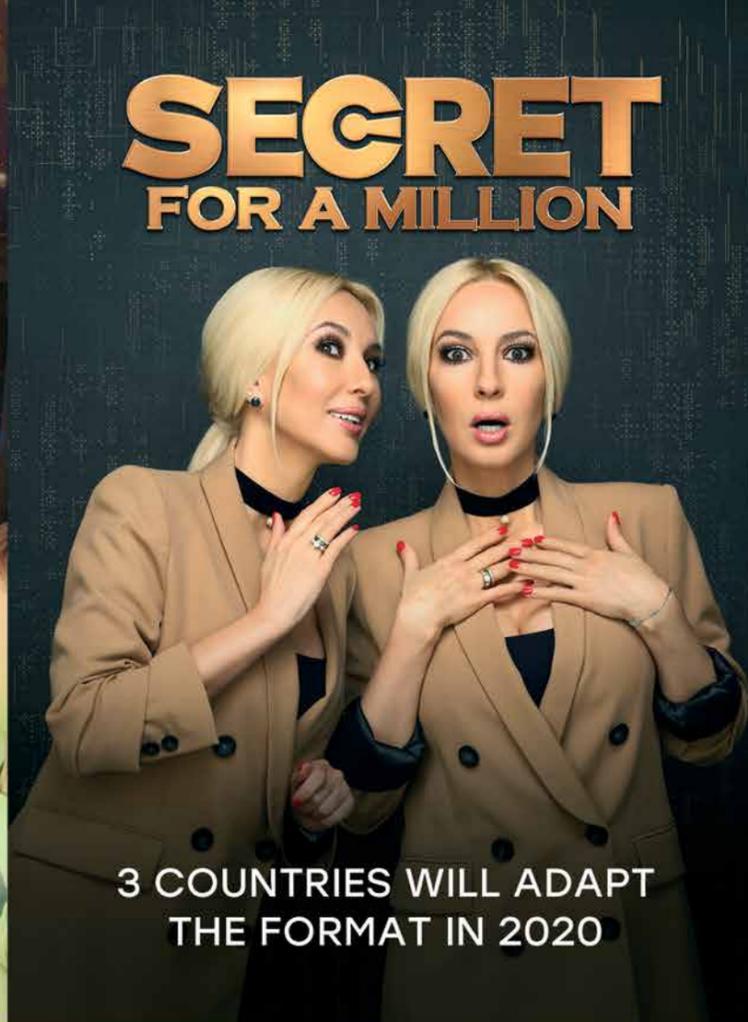
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The Invisible Danger

Online video, carbon emissions and the climate crisis

We have entered the age of online video. Digital entertainment services now dominate the daily lives of the biggest part of the population of the World. In a couple of years, novelties like streaming and bingeing have become the norm for daily entertainment of the modern individual. This year, internet video traffic is expected to generate 80% of all global consumer internet traffic. We are so used to it. It has become a part of our life, with studies showing that the largest majority of people nowadays can't imagine life without their phone or the web. We simply take it as a safe and natural way to relax and pass the time of day in the digital age.

However, a recent study by The Shift Project has unveiled the invisible danger behind excess digital consumption and its relation to climate change. The independent researchers found out that our daily digital activities generate more carbon emissions than the global civil aviation and this could double by 2025 to reach the level of global car emissions! The findings also point to video consumption as the biggest generator of greenhouse emissions with 80% of the total digital technology use, while online video generated 306 million tons of CO2 in 2018, i.e. 1% of the global greenhouse gas emissions. This could seem like a small number, but it actually corresponds to the total emissions generated by Spain - the 13th biggest economy in the world. With the arrival of new online video services and higher resolution standards like 4K/8K and constantly increasing consumption, the impact on the environment could quickly grow to levels beyond the current forecasts.

In short, today the digital evolution is not compatible with the global effort to reduce carbon emissions as the energy (80% of which is still provided by fossil fuels) consumption required for digital technologies is increasing by 9% every year.

Georgi R. Chakarov spoke with Maxime Efoui-Hess, Project Manager of the Lean ICT - Towards a Digital Sobriety report, about the results of the study and what we could do on an individual, business and governmental level to eliminate the negative impact of digital video consumption on the climate system of the planet.

Maxime, could you tell us more about The Shift Project. What is its mission, how is it funded and who is it backed by?

The Shift Project is a think-tank advocating the shift to a post-carbon economy and working towards public interest. What we aim to do is to give an objective picture on what the situation is in the world concerning carbon transition. The Shift Project aims to start a debate about solutions by drawing the problems in an objective way thru reliable information. The Shift Project is about building competent tools for decision-makers like politicians and major companies which should push the world towards building a world with less carbon emissions. We are funded by big companies which are actually polluting, emitting large amounts of carbon because these companies do realize that what we are doing could be useful to them and every single figure and calculation sheet we produce is publicly available. But I want to emphasize that we do not service those companies, we just focus on objective calculations. They just take into account our studies in order to find solutions to decrease the carbon pollution.

So all of your studies are independent and not commissioned directly? Why did you decide to study the effects on the environment from watching online video?

Yes, the decisions regarding the studies are made independently. We try to address the question of carbon transition to every single sector of the economy. Why digital? Because it is often considered that it could be one of the best ways we could realize the carbon transition by changing business models. What we wanted to answer was "Are the digital technologies, which we really believe in, really an asset or not when it comes to carbon and energy transition?" and the answer is that it could be an asset only if we build them wisely and today that is not the case when it comes to carbon and energy consumption.

What type of data did you use to come up with these results?

We worked on the basis of different types of studies, a total of 170 - most of them academic, and all were dated after 2014 because digital technologies are something that is changing very fast and we wanted to have relevant (not outdated) information. We also took into account studies from public institutions and some studies commissioned by companies.

The results of your study are quite shocking. Right now, 4% of the greenhouse gas emissions are generated by digital technology and this could double by 2025 which corresponds to the current car emissions. But we all realize that digital technology consumption is something that will only continue to grow. What can we do about it?

What we need to do is think about how we make our digital world. We have to think about our habits. The technical innovation is something interesting only if we make it a part of the whole plan of actually reducing carbon emissions. For example, batteries have made great progress over the last few years, but we are still charging the phone every single day because we build technologies which demand more energy and as a result we are using more energy than before. That's why we have to think about our user habits. We have to know if digitalizing something is a good idea, or just an idea. So, there are two



Maxime Efoui-Hess

Project Manager of the Lean ICT - Towards a Digital Sobriety report

ways of acting in this case. The first one is on individual level - I have to think what kind of network I use because there is a difference of 5 to 25 times in energy consumption. If I use Wi-Fi and limit the usage of mobile data, I use less energy. So, we have to ask ourselves "Am I doing something because I really want to, or because the platform I'm using is making me do that?" For example, with videos it is very clear because if I'm watching 10 hours of videos that is not necessarily because I want to. This kind of behavior happens on a large scale on Netflix and that comes from the fact that they have designed their platform to make us watch a lot of content.

Your study shows that Netflix and Amazon alone are generating more emissions than Chile. What do you think the streaming companies need to do in order to reduce these negative effects? Should they invest money in ecology, green projects?

Actually, these digital companies like Netflix, Google, Apple think that if they put money into green projects they will balance the carbon emissions. But if you want to reduce carbon emissions you have to reduce them, and not try to make them less worrying. So, what they need to do is to rethink their business models and they have two options. The first one is to build a new model which is not about consuming more data which is not compatible with reducing emissions. The other option is to explicitly say that they don't want to change





- Data traffic is responsible for more than half of digital technology's global impact, with 55% of its annual energy consumption
- Video flows represented 80% of global data flows in 2018 and 80% of the annual increase in their volume
- In 2018, online video viewing (27% porn videos) generated more than 300 MtCO₂, i.e. as much greenhouse gas as Spain emits
- VOD represents 34% of online videos, 20% of total data flows and 7% of total GHG emissions due to digital technology usage
- In 2018 the greenhouse gas emissions of VOD services were equivalent to those of a country like Chile (more than 100 MtCO₂eq/year)

their business model and don't want to reduce emissions. Of course, they can keep saying that they want to but at the same to continue to build platforms which use more data and make us consume more. Because our behavior is the result of two things: our personal choices and the collective building of our habits which involves the design of platforms that influence our decisions on a subconscious level.

These companies are pumping billions of dollars into this industry which is believed to be the future

What we need to do is think about how we make our digital world. We have to think about our habits

of the entertainment industry. Are they even aware of this issue? We see Greta Thunberg sailing to New York but if she was watching online videos during that time she has actually generated more emissions than a flight would have. Does she know that?

Yes, the first step is to be aware of these issues. People who make decisions, like public servants and private companies, are not all aware of the consequences of their behavior and the decisions they make. At the same time, being aware of something isn't enough to change your behavior that's why we need to focus on public policies and the models of these platforms because yes you might know that Netflix generates carbon, but can you see it? Thus, it is very hard for the brain to do something without seeing the results. That's why we need public policies to build collective guidelines which help us make the right decision. If don't do that there is no way we can change our behavior in the right way.

What tools do you think would be needed for that? What should be the role of governments, NGOs in this process?

I think that we already have all tools and that is one of the main conclu-

We need public policies to build collective guidelines which help us make the right decision

sions of our reports. We don't need to invent anything new. We just need to regulate the digital behavior. We have institutions which have been created to regulate our actions. We have social scientists who know how our behavior is built so we have the theoretical basis to create these policies. We have designers who are already thinking about how they participate in the process of influencing our behavior. What we recommend is to get to the starting point that we need to reduce the emissions from digital consumption. Once we

realize this, we can start working on changing the models.

Do you personally see the engagement to do this?

Every country in the world has signed the Paris Agreement and once again there are two options: to take the problem seriously and think how we are going to solve it, or to say we don't want to change anything and wait and see what is going to happen. If the idea is just to improvise without trying to analyze what we could do in advance, we need an explicit statement on that and then we can close The Shift Project and calmly wait for the problem to manifest itself. But I do think that the governments of the world and even companies are aware that thinking of transition in advance is an asset for our systems and they do want to do something about this because climate change and planetary boundaries puts everything in danger, including the business of those companies.

We all realize that digital evolution can't be stopped and now everyone talks about how 5G will positively change our lives. Do you agree with that?

I think that 5G is a technology which could certainly be useful in some cases. At The Shift Project we are always giving

the same advice to everyone building digital technologies: you have to calculate the actual benefits when starting the process. So, if you want to make a Smart City, just be sure that it will have a positive effect on energy consumption.

Taking you back to the TV business... Would you say that traditional TV is eco-friendlier compared to digital platforms?

We don't have actual figures on that for now but in most of the cases, the broadcasting technology is more energy efficient than unicast.

Are you working on more detailed studies into this area and are you planning to present the results to all the big players who are responsible in a way for this business and its effect on the environment?

What we are doing now is a series of reports. The first one was published in October 2018 and the second one on online video - in July this year. And now we will ask the questions of practical aspects of what we call digital sobriety. We are trying to build a different kind of methodology for companies and digital actors to ask the right questions and make the right calculations in order to build something smart when you want to digitalize something or build digital services. ■



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ARUANAS

The Fight to Save the Amazon

Young Swedish eco activist Greta Thunberg has been dominating the international news related to climate change with her climate strike movement and much talked about speech in front of the UN. But there are thousands of other activists who have been fighting to save our planet for years that will never hit the headlines. Through its new nature-themed production *Aruanas*, Globo is shedding light into the daily work and hardships faced by the people who are fighting to preserve the Amazon from ever increasing deforestation in a very hostile, life-threatening environment. These people risk their own lives because they realize that losing the Amazon could mean losing life on Earth as we know it. Through their dramatic stories, the producers of the series aim not only to touch the audience, but also inspire it to actions that would help create a sustainable economy that preserves the environment.

Yako Molhov talked about the new Brazilian series with creator Marcos Nisti and star actress Leandra Leal.



Marcos Nisti
 Creator of *Aruanas*,
 Globo, MIPCOM

Marcos, you are a social entrepreneur and film and TV producer. Please, tell us a little bit more about your social and environment work and how it is connected to TV and film?

Activism has been in my life for many years. Besides being a social entrepreneur and film and TV producer, I am the CEO of Instituto Alana, a socio-environmental organization that promotes rights and the full development of children, and co-founder of Maria Farinha Filmes – the first Latin American production compa-

ny to receive the title of B Corporation because of its transparent practices and care for the people, society and nature. All these institutions seek ways to reach a bigger audience and raise the debate on activism and its causes. We found in entertainment our path to do that.

How did you come up with the idea for *Aruanas*?

The idea of creating *Aruanas* came from our experience (mine and Estela Renner's – who created and developed the series with me) of what we have seen in our daily lives and what we decided to do with our professions. We've watched so many shows about lawyers, physicians, police officers. Why not a series about NGOs, about activists? It was all there, in our daily routine, because Maria Farinha Filmes started with this purpose of creating productions related to important topics that should be pondered by society. When, in fact, we started developing the project, the more we expanded our research, the more certain we were of the need to have this reflection. I was part of the Greenpeace council, we have their support since the beginning to contact activists, get materials, take part in actions. They became

our technical partners on the series, and even took the cast to the preparation for a non-violent activist action.

What are the main messages in *Aruanas*? How can we save our planet?

The first season is a stimulus for people to start seeing the Amazon with other eyes. The environment, the Amazon, its defenders and criminals should be the interest of humankind. Today, Brazil is the country that kills most activists in the world. *Aruanas* is an urgent work that reinforces its purpose throughout its whole creation and production processes, such as the female protagonists in the plot and behind the cameras, the use of non-polluting materials, and how we cared for the cast and the surroundings of the set. We want to inspire and expand the debate, contributing to overcoming the challenges that the series displays, towards sustainable development, balancing economic growth and the preservation of the environment.

What are the main characters in the series and are they inspired from real people from your work?

Verônica, a lawyer who works with methods and planning – a person who

is absolutely organized. This systematic way of living is knocked down by her love drama with Amir, Natalie's husband. He represents everything wrong that she avoids in her professional routine, almost a mirror of all this daily perfection she demands of herself.

Luiza is the opposite of the lawyer. She is intense, impulsive and, sometimes, very inconsequent. Her personal drama is the same as many other women in the world: balancing her work and taking care of her son. How to balance her schedule while being an activist? She is currently reconsidering the custody of her child.

Natalie is a brilliant journalist, very focused and stable, but she suffers a miscarriage at the end of her pregnancy, with eight months, and she lives with this grief every day. Her marriage with Amir ranks third in her life and, when she realizes it, the marriage does not exist anymore, and her husband is having an affair with her best friend.

To complete the quartet, we have Clara, a young girl, who runs away from an abusive relationship and falls in love with the NGO's work. She becomes stronger in every episode - through Clara's eyes, the series shows the work of non-governmental organizations for the laypeople. So, when she is taught how everything works, she shows this story in the easiest way for the viewer.

You are focusing on several major current issues in the series, including environment, corruption, feminism, corporate interests; etc. What has inspired you to tackle such hard topics? *Aruanas* is a fictional series, freely inspired by facts. We made dozens of interviews with activists and we saw a very inspiring resilient work. Through these studies and surveys, we reached intense topics that are difficult to be discussed but lead us to an urgent and important cause all over the world, creating a global dialog on the preservation of forests and the work of environmental defenders. During the creative process of *Aruanas*, we prioritized strong stories, in which personal dramas and the search for an ideal sometimes get mixed up, get in the way of one another, and save one another.

In July *Aruanas* debuted in more than 150 countries with subtitles in 11 languages. What has been the feedback so far? The series has been very well accepted,



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THE STORY

Three childhood friends, Natalie (Débora Falabella), Luiza (Leandra Leal) and Verônica (Taís Araújo), get together to protect the environment and start the environmental NGO *Aruana* – an indigenous name that means "sentinel". They are based in the fictional city of Cari, where life is tough and strange facts happen: a cry for help in the shape of an anonymous report, people getting mysteriously sick, murderers and threats to the indigenous people. The activists, each in their own investigative path, create a mosaic of evidence that leads to a big scheme of environmental crimes involving illegal mining and a renowned national mining company.

both in the national and the international markets. We organized some events to introduce the series in New York, London, Lisbon and Brazil, and we've had amazing results, where everyone applauded the series for its relevance in the world we live today. We believe we have accomplished our biggest goal: stimulating people to see the Amazon from a different angle, appreciating the work of the activists and reflecting on our planet.

We are all witnessing the major catastrophe happening with the fires in the "lungs of the world" right now and Brazil rejecting international help. Do you believe this is done because of the agribusiness interests and Bolsonaro's policies? Is this reflected in *Aruanas* as well?

Most of the Brazilian agribusiness is legal, competent and partakes of the preservation causes because, above all, they know they depend on those causes for the sustainability of their businesses. We wrote *Aruanas* in 2017. Deforestation is already an old topic. To

We want to inspire and expand the debate towards sustainable development

give an idea, only in 2018, the deforestation in the Amazon increased 14%, the biggest leap in the last decade. Another alarming piece of data is that, here in Brazil, the country ranks first in a world classification that does not deserve celebration: the country that kills most activists in the world – only in 2017, 57 people were killed and 80% of them were nature defenders – it is definitely not a reason to feel proud and we need to be aware of that.



Leandra Leal

Leandra, how did you come on board *Aruanas* and what attracted you to this project?

I was rehearsing for the play *PI - Panorâmica Insana* when Tais called me saying that she had just read a wonderful script. She said it was so me, that the production wanted me in, and that I had to say yes. Estela Renner and Marcos Nisti called me, then I met them and Manguinha (Carlos Manga Jr) in São Paulo, and soon I fell in love with the project. The script was very well written, the characters were complex, and the environmental cause as a background touched me deeply.

What is your character like? Are you entirely different or do you find similarities between you and your character?

Luiza is a woman who loves what she does. She is brave, idealistic, somewhat stubborn and imprudent. She goes through a drama with which I identify a lot: reconciling motherhood with professional life.

How did you prepare for your role? Did you meet with real eco-activists?

Yes, we met activists, watched documentaries, and spent a month involved in preparation, readings and rehearsals. But I believe that the start shooting in Manaus was fundamental for the whole cast to dive right in the project. Feeling the strength and power of the forest, being distant from our daily life, made it possible for us to be united and immersed.

How is *Aruanas* different from other Brazilian telenovelas and what is the strongest message the series tries to convey to international viewers?

Aruanas brings women as protagonists, women who work in an NGO in the country that kills most activists in the world, where 13 women are murdered every day. They are presented with all the complexity of the human being, they are not perfect heroines, they have their fears, flaws and dramas. Besides, the series is conducted by an investigation, and such thriller calls the audience's attention. ■

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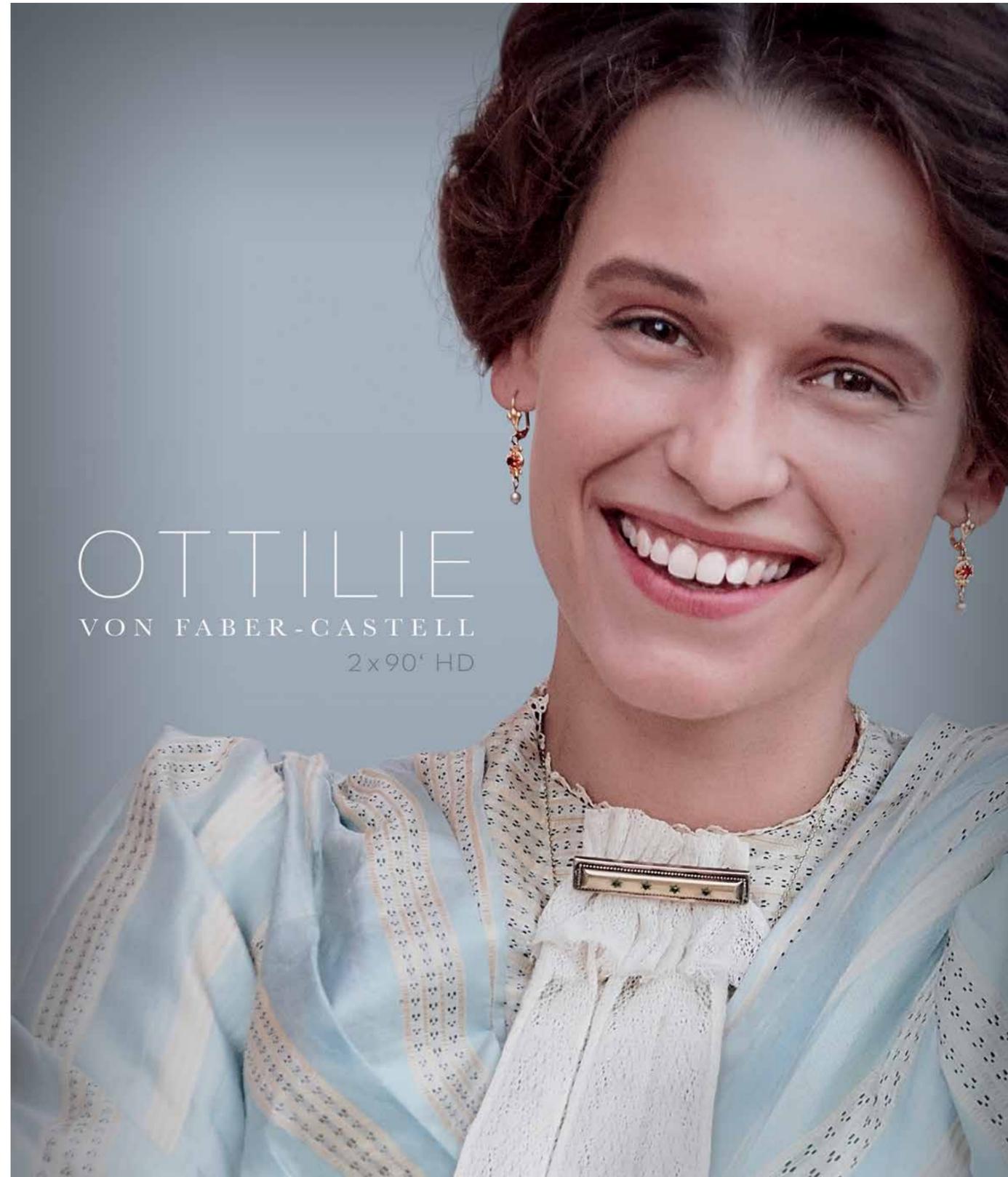
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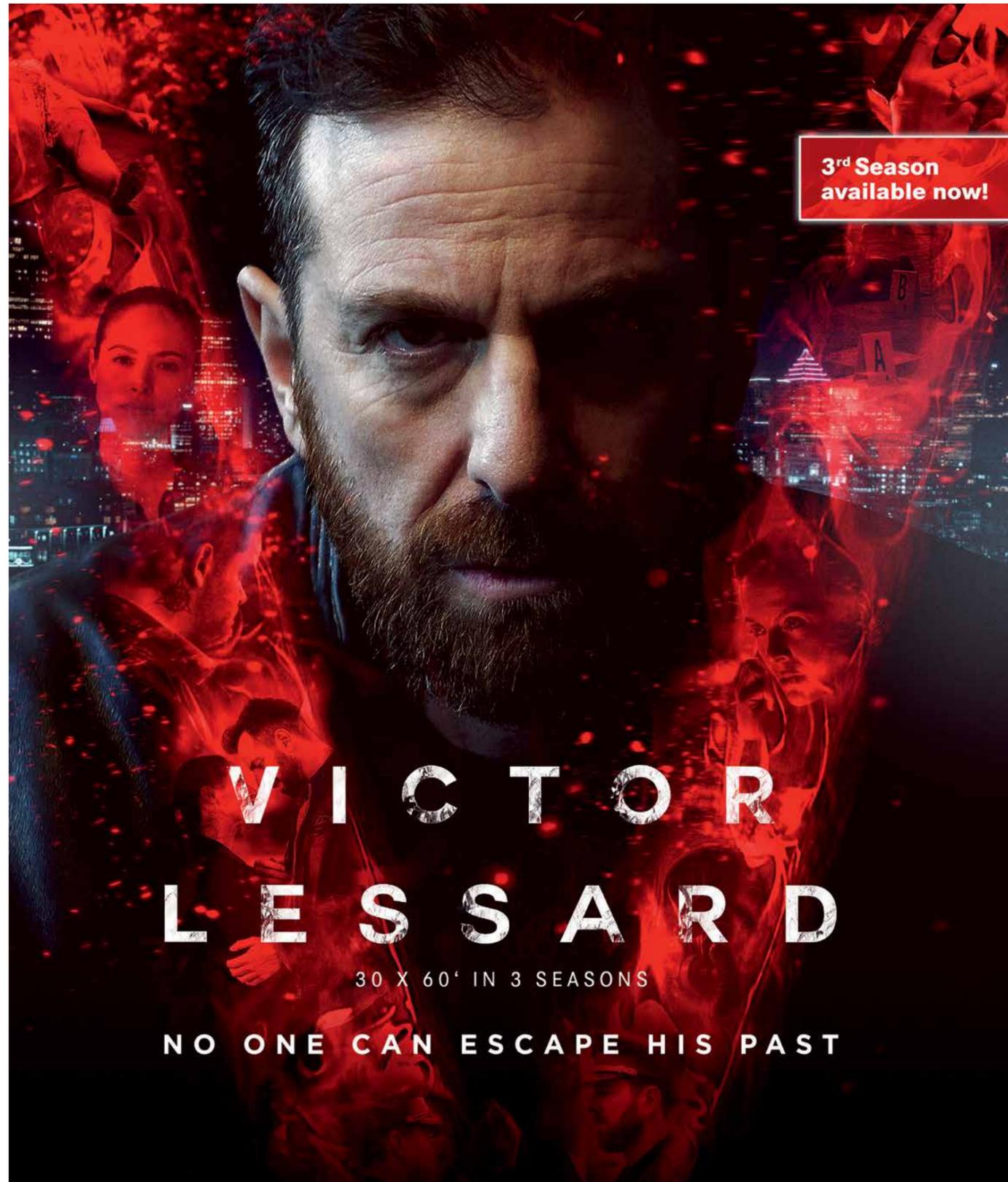


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Armoza's New Challenges

This summer, Armoza Formats officially became part of the global operations of ITV Studios. The Israeli company was one of the few independent international format creators and distributors left on a market dominated by global giants like ITV, Banijay, Fremantle, Endemol Shine and the likes.

Stanislav Kimchev called his old friend Avi Armoza to talk about the future of the company and its business as part of the British powerhouse. The CEO explained the rationale behind the partnership with ITV Studios and also touched upon the new challenges which the format industry is facing now amid the ongoing market consolidation and the upcoming domination of the streaming players.

Avi, until recently Armoza Formats was one of the few independent content creators and distributors. Why did you decide to sell the company?

My role as the CEO of the company is to look to the future and to work out the best possible ways for the company. The industry has been, I think, at a very big junction and in a very deep process of change in many aspects. For example, there are new players like the streamers, and they don't buy formats, they buy productions, full shows. So logically, we understood that we need to get into productions. We had three possibilities: to create our own productions in different major territories; to do it stage by stage, through local partnerships (something that we had started in France with Thierry Lachkar); and the third option was to do it through M&A with a major group

that already has a substantial amount of production companies. We feel that by teaming up with ITV Studios, who have more than 55 production companies, we managed to achieve the goal of having production possibilities at the push of the button.

Will anything else change in your company besides being part of ITV Studios?

As you have seen, there are changes ahead, which we are working on within the group and we will know more about soon. Our main perspective though is that the world of television is going through a massive consolidation and in order to meet the challenges of this new era we needed to be part of a bigger group. This move has given us a better base to meet these challenges. The question was not about whether to sell the company, the question was about finding the right partners to meet the new challenges of the TV industry.

Let's get back to the beginning. You launched the company back in 2005 and started selling formats from Israel first. You are the person who put Israel on the TV map. What attracted you to the formats business?

I was a producer in Israel. It is a small and limited market with a limited number of channels. I felt that within this market there is much more creativity than the local market can absorb and I saw an opportunity to take Israeli creativity to many more markets and explore them in this way. Originally, I had intended to do it also with film, but after testing it, I saw that the best potential existed in the formats market,

because with formats you have no language limitation, and also fewer cultural limitations because you enable different cultures to do local adaptations. So, I saw that the format business offers great potential for Israeli creativity to be exported by selling formats.

How tough was it to start from scratch? Do you still remember your first deal and when did you land your first major breakthrough?

You know, there were different stages. I think the beauty of the business when you are a pioneer, is in the way you develop and grow. For the first two markets I went on my own and just took a table at the Israeli stand. After that I started to bring other people. So, we were growing very gradually, going for bigger and bigger stands.

Of course, I remember the first deal. This was an example of the beauty of the format industry, because our first deal was *The Package* in Greece, our first license deal. This deal actually lasted until this year with 14 #1 seasons of the show in Greece. This shows the potential of the format industry - a deal that you made many years ago can get renewed year after year.

Another target we had was to reach to English speaking countries and we did this by selling *The Bubble* to the BBC. It was one of our big breakthroughs into the global industry. *Still Standing* was also a major breakthrough, as it was our first deal with a US network - NBC - and in addition has become the most successful Israeli format with more than 6,000 episodes around the world in 20 different countries. *And I Can Do That!*, which was the first prime-time entertainment show we created,

◀ The pioneer of the Israeli formats industry on the global TV market, and the Founder and CEO of Armoza Formats, AVI ARMOZA is one of Israel's leading film and television producers. Avi has been working in the industry for more than 25 years. Before creating Armoza Formats in 2005, he founded JCS Productions and served on the board of Israel's Channel 10 (2005-2009). In 2013, Avi expanded the successful distribution business of the company to include a development arm which created such international hit shows as *I Can Do That!* and *The Four* to name a few.



The Four Brazil



Queens of Love

was the first one which was able to become like a leading best-selling format within a very short period of time.

What changed on the market during those 15 years?

We were the first ones from Israel and we held that position for about six years. Only when we proved there was a business model, other players came in and because Israel is a very competitive society, I think that the entrance of new forces into this market created a strong competition. This competition was pushing the whole industry forward. So, from a single company business, it became a multi company business - very competitive. And this competition enabled the industry to push forward and to many successes.

I think a lot has changed in the industry as a whole and a lot is still changing. I think there was quite a messy process of consolidation. There was first the consolidation within the production groups - Endemol Shine, Banijay and Zodiak, and so on. The level of competition was reduced and now you have fewer clients and less competition.

What are the key challenges now for your business? How do you see them? I think for us, as a company, the key

The key challenge is to maintain the same level of creativity and the same level of success within a global group

challenge is to maintain the same level of creativity and the same level of success within a global group. I think that our job and role is to study the new platforms and the new possibilities. We need to keep developing and coming up with new ideas, new creative shows; to keep the creative DNA of the company, and the brand that we built alive, but within a global operation.

You represent over a hundred formats from various genres. What have been the biggest hits? You men-

tioned some of those, but what also are your personal favorites among them?

Oh, it's difficult to pick a favorite. I can measure them by success. We've had different success in different genres. If we look into scripted, we have *Hostages* which was sold to over 10 countries, including to the BBC, and is now available worldwide on Netflix. It was one of the first Israeli dramas that was sold in the Hebrew language to so many territories. On the gameshow stage, it was *Still Standing*, which is now the most successful Israeli format and was recently selected by K7 as a "new powerhouse format" and is the only gameshow on that list. On the factual side we have *Connected*, which brought a new language of storytelling into the factual space. It was also award-winning and created a real difference within the international market. On the entertainment space, there is *I Can Do That!* which was adapted in 25 countries and our latest success was launching *The Four*, which was able to compete in the very saturated market of primetime entertainment shows in the US.

What will be your highlights for this year's MIPCOM?

We are bringing a very strong slate of four different shows, coming also from

different territories. There will be our own creation *Queens of Love*, where three drag queens consult and lead the dating process of single people, giving a fresh, humorous take on the dating scene. We're bringing another different dating show, which is called *Single Parents Cruising*, coming from French Canada, which is about helping single people with kids to find love through including the whole family - it's a date between families, not a date between singles, which is a unique perspective. We are bringing the new singing show *Song of My Life*, which is very emotional and was already very successful in Finland where it won the primetime slot. And we are

The level of competition was reduced and now you have fewer clients and less competition

bringing a new comedy show, called *I've Got Issues*.

You work in a very competitive environment, both in Israel and internationally. What is your opinion, is it more important now to develop own formats than to pick up IP for distribution?

I think, like in any business, it's a question of creating the right balance. I think that you need to have independence capability and sometimes, whenever it is possible, you can balance it, you should be open to creativity from around the world. You should be open to creative dialogue with the other territories and with other creative companies.

People from the industry say it's the Golden Age of Television, mainly because of the series boom. Does that mean that the age of big international formats is over or not?

No, I don't think that it's over. I think it's becoming more challenging. I think at the end of the day, we are as good as our creativity. It is a creative competition, it is a creative fight and if you are able to maintain your creative edge, you will always have a word in the international industry.

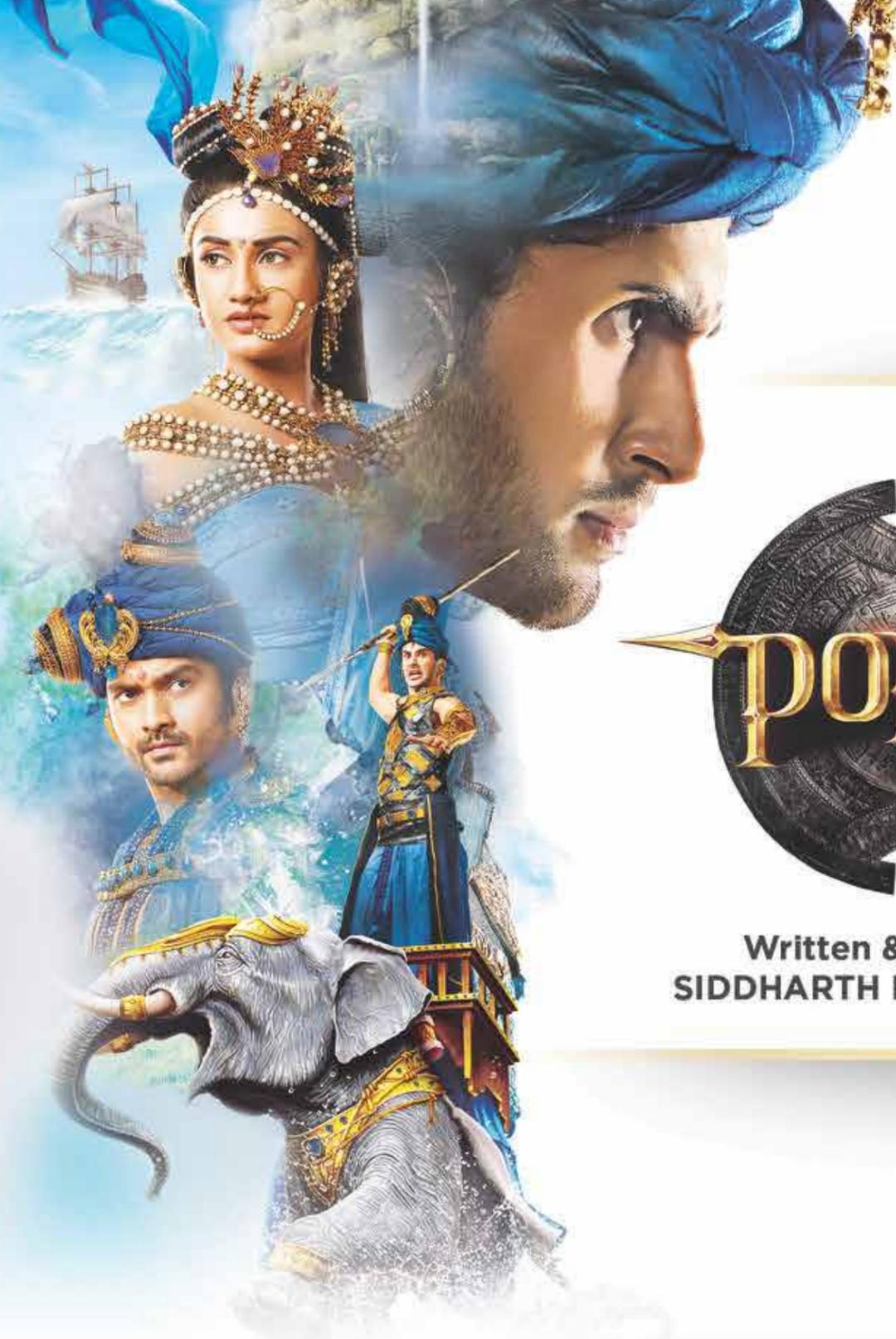
How about the effect of the digital and streaming age? What does it mean

for television? Are TV ratings still relevant?

I think TV will always be relevant, I don't think it's a substitution market. I think it's a complementing market. There will still be the audience that comes in and switches the television on to see the programming that somebody else chooses for them. But there will also be the people who would like to get on demand with streaming. This will still be a market where content will win. We'll just have more platforms and more competition, but I think television will always have a place.

You have built a reputation as one of the few people who talk openly about the problems of the Israeli TV market. What is happening now there and what do you expect to change in the coming years?

I think my philosophy is valid to the Israeli market and to the international market. I think it's very important for each market to have a pluralistic environment, based on both commercial pluralism and creative pluralism, so that as many creative people around the world and around the country can be involved in the system. I have been pushing for it on the local market and I think it's relevant to any industry that wants to maintain the success in the long term. ■



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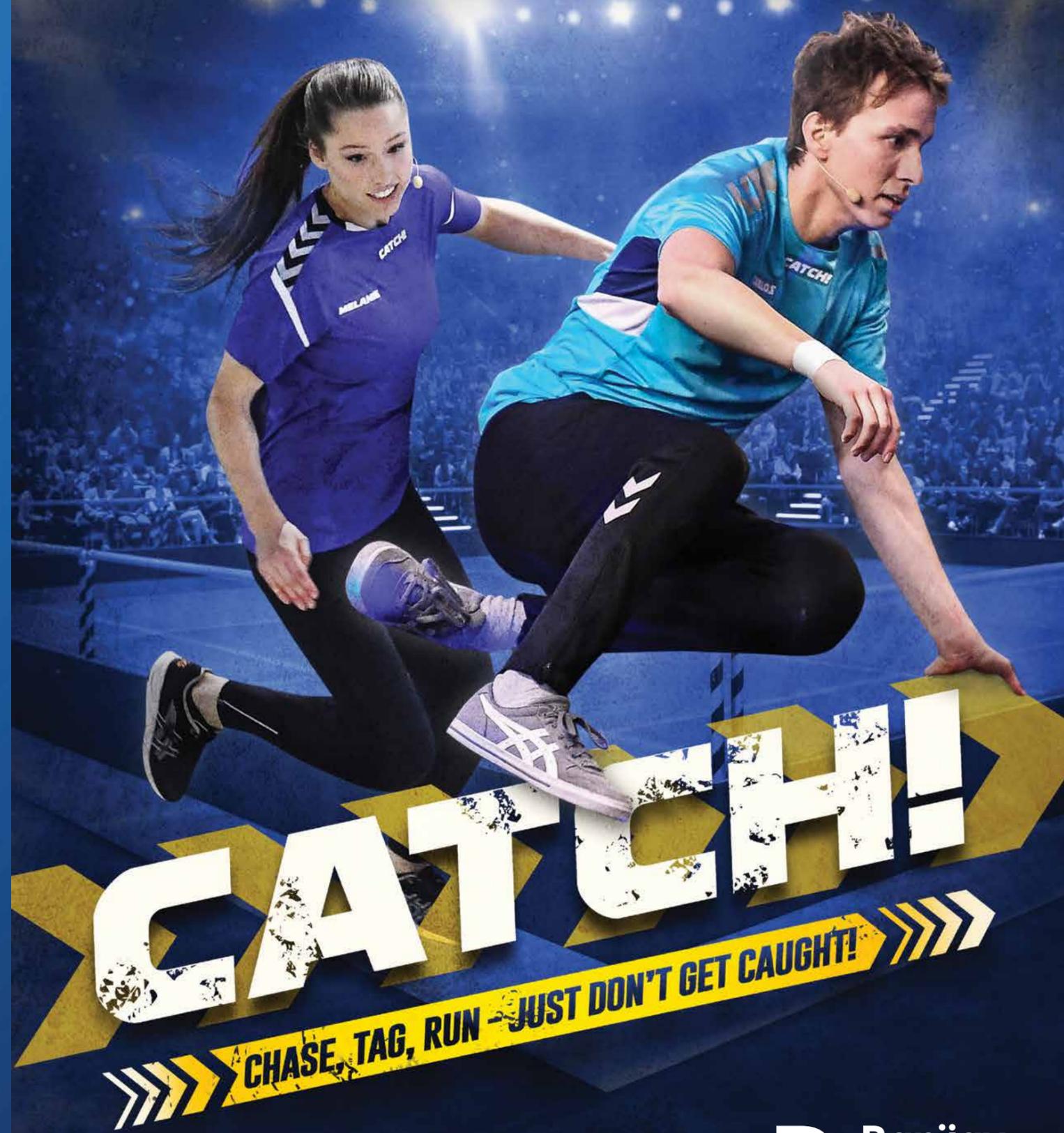
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TV 2: Making a Difference with High-end Danish Content

As the entertainment and TV industry evolves into 'one market' dominated by tech giants and US broadcasters transforming into global streamers, local players are facing new challenges in their own markets. If Netflix, Facebook and Google were not enough, pretty soon Disney+, HBO Max and Peacock will also start fighting for their viewers and ad money. The local leaders must adapt to the new media environment and come out stronger than ever with their own diversified content offer and new platforms in order to engage and keep their audiences. One good example of a local market leader that is making its first successful steps in this direction is Danish TV 2 – with increased half-year revenues and record-breaking viewership, a jump in paying streaming subscribers and a fast-evolving digital content offer. As CEO Anne Engdal Stig Christensen tells Georgi R. Chakarov, the key to this success is giving Danes the themes and stories that bind them together.

Anne, you became the CEO of TV 2 this August. What will be some of the main goals that you want to achieve at the helm of the group?

In the coming years, TV 2's main strategy is to strengthen the company's digital transformation. Today, we have a unique position in the Danish media landscape that we need to maintain in a world of streaming, where media habits are significantly changing and the competition is intense. Therefore, we must acceler-

ate the development of our streaming service TV 2 PLAY - both commercially, technically and on the content side. We need to increase the digital revenue and the overall growth of TV 2 PLAY. We must do so on a foundation of strong public service deliverables. Therefore, we are not only facing a general digital transformation but also a public service transformation; a transformation where we take TV 2's commitments and role with us into the streaming world. A key goal is to make TV 2 PLAY the Danes' new

main door into all the excellent content that has characterized our traditional business for more than 30 years.

Immediately after you became CEO you announced changes in the management structure of TV 2. Have you already seen the positive effects of this restructuring?

The organizational change was implemented on September 1, so it is still too early to see the effects. That said, we have a clear expectation that TV 2's



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organization is now even more geared to meet the many challenges ahead. Collaboration and synergies across the organization are strengthened, and with a new strategic management team we can put even more effort in our group strategic projects. The purpose of the changes is to strengthen and accelerate our development of TV 2 PLAY. Hence, I expect that the effects will show quickly.

TV 2 had one of its best H1 results ever in terms of viewership and finances. How do you explain this impressive success?

TV 2 is the only player in the Danish TV industry that can present an increased audience share as a channel family. We

achieved a combined share of 40.3% in the first half of 2019. It is clear to me that the Danish viewers want TV 2 and our content. Our content is one of the main reasons behind our great result as it both keeps viewers in front of the traditionally distributed TV, but also ensures that they go to TV 2 PLAY. The streaming service reached half a million subscriptions in the first half of the year, thus providing a considerable growth in our digital revenue. It is essential that each of our channels are strong and that they complement each other well. In addition, I think we have Europe's most effective cross-promotion abilities and marketing engine, plus a well-functioning ecosystem where the goal is to give our users a unique experience on every one of our platforms based on the same content. Moreover, we have been very good at constantly expanding our content offerings with new strong formats.

TV 2 offers the biggest volume of original content on the Danish market. Can you mention some of the key titles and genres that grab the attention of the local viewers and how do you plan to build up on this strategy? TV 2's content strategy is based on a number of positions of strengths - that is, genres in which we are particularly strong, and where we have a clear

▲ ANNE ENGDAL STIG CHRISTENSEN became CEO of TV 2 Denmark in August 2019. Prior to that, she served as Chief Content Officer and Program Director of the broadcaster. She has also worked as Plan Manager at pubcaster DR and as Program Director of SBS. She started her TV career at TV 2 in 1994.

ambition to maintain, and hopefully, expand our position. These are Danish fiction, entertainment, news, sports and documentaries, as well as programs that are close to Danes' everyday life and their reality. This year, we have had great success with the introduction of *The X Factor* to TV 2's universe. Moreover, we set the agenda with a documentary about children's daily lives in a number of day care institutions, and let's not forget the sixth season of the fiction series *The Seaside Hotel*, which again was the most watched program series in the first half of the year. Lastly, the Danish parliamentary



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The New Nurses

It is essential that each of our channels are strong and that they complement each other well.



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Dancing with the Stars



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The X Factor

Danish quality content and public service will be the focal point of our strategy in the coming years

elections in June contributed to a record audience share for our news channel TV 2 NEWS. Common to these examples are their relevance to the Danish viewers.

What will be the main highlights for your channels and platforms this fall season?

We will increasingly present content that works across TV 2's traditional channels and TV 2 PLAY, as well as continuously develop our scheduling to cater both platforms in a balanced way. The content should be relevant across target groups, and we will have a large and varied program offering to each platform. For TV 2 PLAY, we will reinforce its unique content with a focus on small documentaries from

our news section and programs suited for streaming and young people. Additionally, in the autumn, we will continue to build on our positions of strengths with entertainment programs such as *The Best Singers* and *Dancing with the Stars*. Within the fiction programming we will be premiering several Danish series, and by the end of the year our new Christmas calendar *Tinka and The Kings Game* will air. Additionally, we will focus on environmental issues; together with the Danes, we will plant a number of forests across the country to put climate changes on the agenda.

Content-wise what will be the main pillars in TV 2's offer looking forward?

Danish quality content and public service will be the focal point of our strategy in the coming years. Danes are changing their media habits but still need something to share and gather around. We need stories that bind us together and express our commonality. These stories are important to bring to life and contribute to the conversation and the development of the Danish society. We often state that *if you cannot feel it then it is not TV 2* and if our content does not leave an impression or encourages to thoughts and progress – then it is not public service. TV 2 can satisfy these needs through news, documentary, fiction, entertainment and lifestyle programs. Finally, from 2020,

we are increasing our sports broadcasting as we introduce a new - and our second - sports channel, created for TV 2 PLAY. Likewise, we are increasing our offering of fiction programs as well as offering more entertainment programs to the young audience with the dance show *The Greatest Dancer* which we are excited to introduce.

Many of our programs continue to be popular. One example is *Dancing with the Stars*, which has proven its long-lasting popularity among the Danish viewers. Hence, we have continuously developed the show throughout the last 15 seasons, and in the coming 16th season a same-sex couple participates for the first time. Moreover, we have built a whole new studio for the show this season.

Streaming continues to take up a bigger share of Danes' viewing time and it has become a priority for the main TV players. Who are your main rivals in this segment and how do you make TV 2 PLAY stand out among other services?

The consumer habits of Danes are changing, so even if they leave the traditional TV business, we have a great and strong offer for them in our streaming business. To us, those two businesses do not contradict each other. TV 2 has had a vital role in the Danes' media consumption for more than 30 years and TV 2 PLAY builds on this strong position. Our Danish qual-



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Rita

ity content ties it all into one business. Looking at streaming and competitors we see a different competitive picture and we are up against international players such as Netflix, HBO and others. TV 2 PLAY's great strength and advantage lie in the Danish content. Our programs originate from Danish traditions, and unlike the international players, we are much closer to the everyday life and reality of Danes. Right now, for example, we are strengthening the Danish news and current affairs content on the service and I find it hard to imagine Netflix and HBO cultivating this genre. After all, we are fighting for the consumers' time - for the time of the Danish viewers. We are competing

When we produce fiction series with strong characters and themes that interest Danish viewers they work well abroad

with both Danish and foreign players, and I know that the competition will only intensify more and more with new global players in local markets. Therefore, we stand by our strong tradition of making a difference by providing top quality and Danish content.

Is TV 2 planning to cooperate with international streamers in terms of content production? How big is the threat for the local players from the likes of Netflix and the upcoming Disney+ and HBO Max?

On the one hand, international streaming services are competitors but on the other hand we are happy to enter into sensible partnerships. Our many fiction programs are of high quality, and we find that we are perceived as guarantors of good drama. In general, Scandinavian high-end productions are an attractive commodity internationally. We work with other European public service providers, as well as Netflix – where we most recently partnered on the fifth season of the series *Rita*, produced for TV 2 by SF Studios Production in collaboration with Netflix. I hope that we can find ways to exchange content to a higher degree so that we do not only become a supplier of talent and high-quality drama but that it also comes the other way.

Denmark has built a name for strong drama – mainly through the Nordic Noir genre. TV 2 has had its own share of success with period drama titles. Do you take international trends and demand when developing your new shows with the goal to sell them abroad?

We find, that when we produce fiction series with strong characters and themes that interest Danish viewers, they work well abroad. We are lucky that Denmark is a bit exotic and stories in a Danish framework are fascinating and interesting to other cultures. Therefore, we do not develop fiction content based on international trends or with international sales in mind. *The New Nurses* is a great example of a historical series with great international interest - most recently it has been sold to several countries and has three nominations at European festivals in autumn. The series is about the first Danish male nursing students in the 1950s, and with the gender debate still relevant here 70 years later, we have created a series with a contemporary theme that has not only been popular with Danish viewers but extends beyond Denmark's borders.

TV 2 is one of the most diverse commercial broadcasters in Europe, operating channels focusing on various audiences – regional, youth, elderly, sports. How hard is it to both viewers



satisfied and at the same time maintain a successful business?

As a commercial public service company, TV 2 balances between the consideration of our revenue and our support from the Danish viewers and has done so for many years. These two things are not necessarily contradictory, as investments in strong public service content often achieves high viewership, which is crucial to our commercial business. In a digital world where loyalty to streaming services and the users' patience is less, it is even more important to focus on viewer satisfaction to keep and retain customers. It is crucial to have an agile organization and a strong interdisciplinary cooperation around the development of our content. Thus, the organizational development must constantly be moving and adapting to the new reality of the media world.

Are there certain demos that you would to focus more on and invest more in the relevant content?

The young people are a central target group for TV 2 in order to ensure a strong position in the Danish media landscape - now and in the future. We have a strategic project, called Relation25, that we began a few years back. Relation25 is focusing on the development of content

and activities that make TV 2's platforms interesting to the 20-30-year-old. So far, this has resulted in the acquisition of *The X Factor*, the establishment of the digital news offering TV 2 ECHO, e-sports on TV 2 ZULU and TV 2 PLAY as well as several fiction offers to the young target group. Young people are also important in relation to TV 2 SPORT X - our sports channel on TV 2 PLAY, which from 2020 strengthens TV 2's total sports offering to the many passionate fans.

The Danish advertising market seems to be rather stable with positive growth compared to neighboring countries. What have been the recent trends and how is TV 2 adapting to the new demands of the clients?

The large majority of TV 2's advertising revenue comes from the traditional business. However, we are experiencing fine growth rates in our digital business. This is due to the subscription revenue from TV 2 PLAY but also the advertising product *addressable TV*, which is targeted advertising on our streaming service. *Addressable TV* offers advertisers new, digital opportunities to complement their traditional advertising campaigns with targeted advertising to the streaming audience. TV 2 has just teamed up with other providers in Denmark to raise the

level of documentation, so advertisers and agencies get a better understanding of their advertising investment.

DR has been forced to cut both staff and production hours. TV 2 has been on the safe side in terms of government decisions in the past years. You recently got a new Cabinet. Do you expect any change of media policies?

TV 2 operates within framework conditions, which have enabled us to fulfill our public service obligations and at the same time ensure a healthy, commercial business. We look forward to work with the new Minister of Culture and to the dialogue about TV 2's framework conditions going forward.

How do you see the future of television?

I believe that TV will continue to thrive - the question is just how it is distributed and how it is consumed. The future will be exciting and challenging and I have a strong belief that TV 2 will continue as a key player in the Danish media market. I find that there is an important need for television - and especially public service television - to play a key role in the development of our society; as an opportunity to unify in an otherwise increasingly polarized society. ■

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From Games to Series

The gaming industry is generating billions of dollars every year and its popularity continues to grow globally. The craze has also spread to TV with video game adaptations becoming the new 'Nordic Noir'. TVBIZZ Magazine takes a look at some of the most-popular productions as well as the most-anticipated projects based on hit game franchises.

Resident Evil

Since its debut in 2002, the *Resident Evil* movie franchise remains the highest-grossing series of video game movies to-date generating a total of \$1.2 billion in revenue worldwide. Netflix is now working with Constantin Film on a TV series which will be written and directed by Johannes Roberts.





XIII

XIII: The Conspiracy is a 2008 Franco-Canadian television film in two parts, based on the Belgian graphic novel series created by Jean Van Hamme and William Vance and on the 2003 video game, about an amnesiac protagonist who seeks to discover his concealed past. The film served as a pilot for the 2011 television series *XIII*.

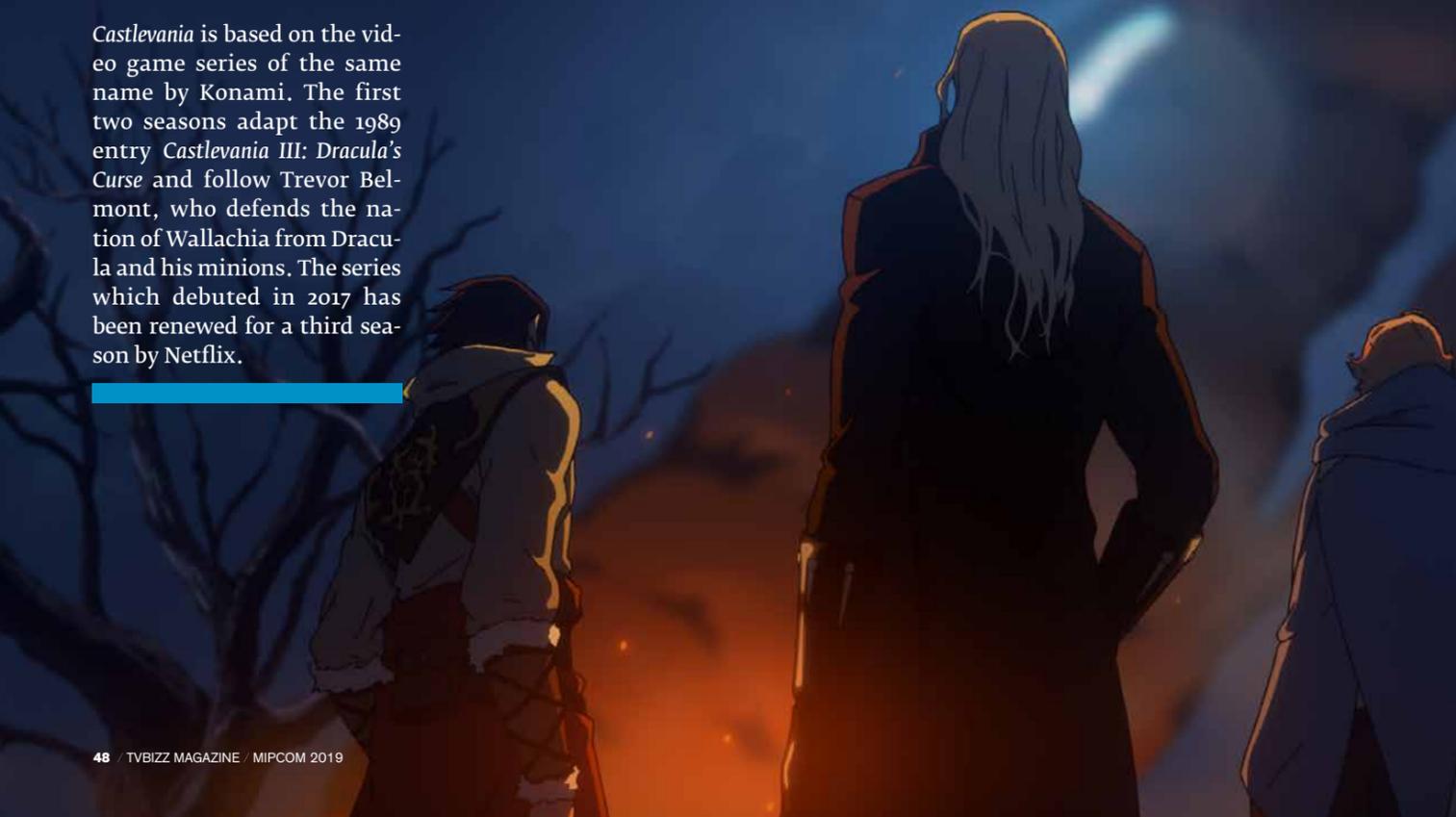


The Devil May Cry

The *Devil May Cry* series will be animated in 2D. The executive producer Ari Shankar revealed his plans to adapt the demon-hunting video game into an animated series in late 2018. Shankar previously worked on Netflix's *Castlevania*. He has hinted that the two series could cross over in some way.

Castlevania

Castlevania is based on the video game series of the same name by Konami. The first two seasons adapt the 1989 entry *Castlevania III: Dracula's Curse* and follow Trevor Belmont, who defends the nation of Wallachia from Dracula and his minions. The series which debuted in 2017 has been renewed for a third season by Netflix.



Halo

Halo was once the crown jewel of video game science fiction, with an extended universe fueled by novels and short films supporting the games. *Halo 4* and *Halo 5* weren't as popular as the first three, but the *Halo* machine is still rolling, and Showtime expects a 10-episode series starring series the protagonist Master Chief to air in 2020.



The Witcher

The Witcher has quietly become one of the most impressive action-adventure gaming franchises on the planet, with a robust fantasy setting and an engaging story. Netflix is currently producing a series starring *Superman* actor Henry Cavill as Geralt of Rivia, the titular Witcher. The franchise is based on a series of books and short stories from the Polish author Andrzej Sapkowski.



The Super Mario Bros. Super Show!

The *Super Mario Bros. Super Show!* is based upon Nintendo's *Super Mario Bros.* and *Super Mario Bros. 2* video games. It was originally broadcast via first-run syndication in winter 1989. Later, The Family Channel picked up the series and aired it between 1991 and 1994.

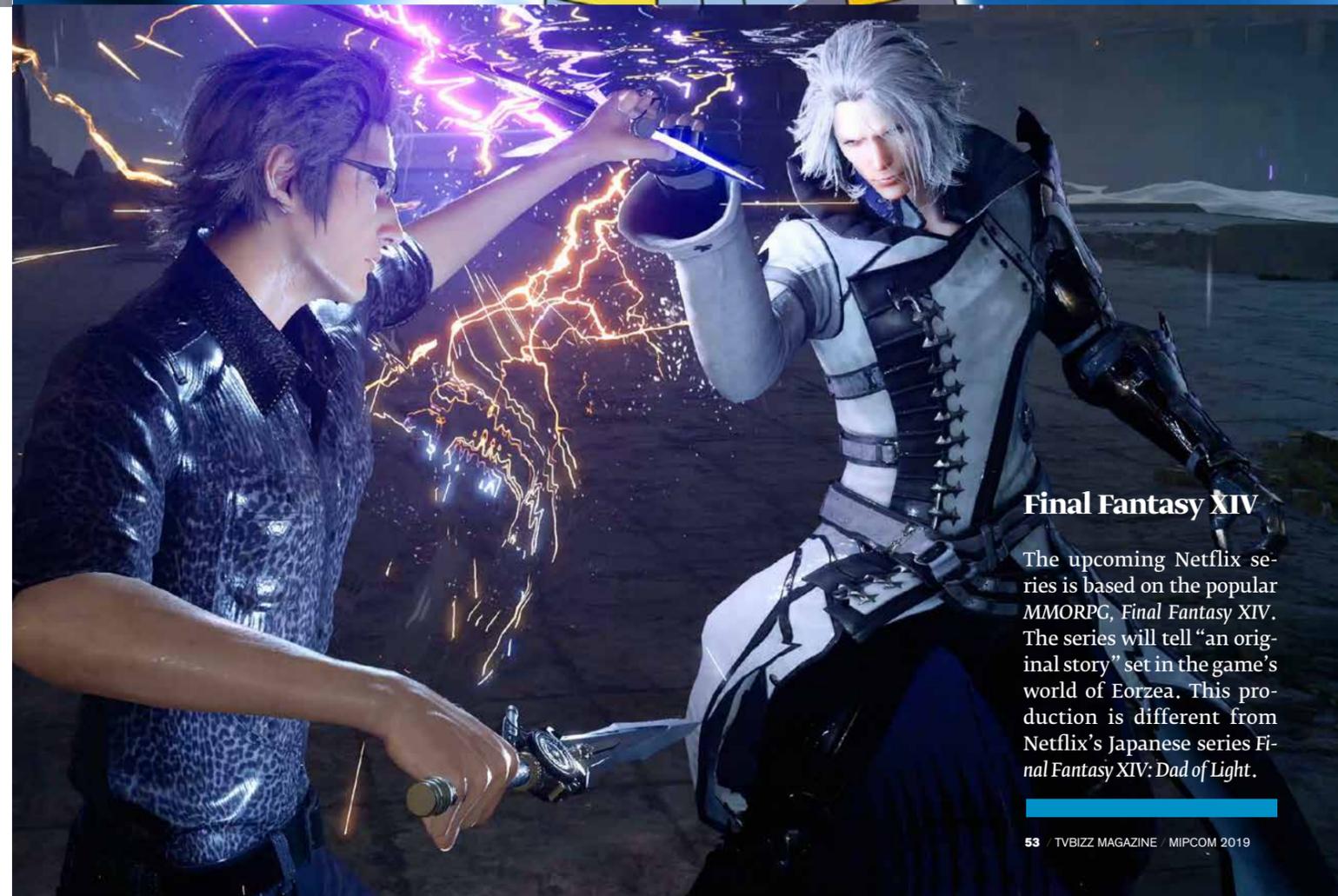
Pokemon

It is common knowledge that the *Pokémon* show and games exist, but not everyone is aware that the games came before the anime. The games came out in 1996 and the show came out in 1997. With both the games and anime still running (for more than 20 years!), it would be just rude to not include this pop culture icon on this list. After all, who doesn't know the name Ash Ketchum?



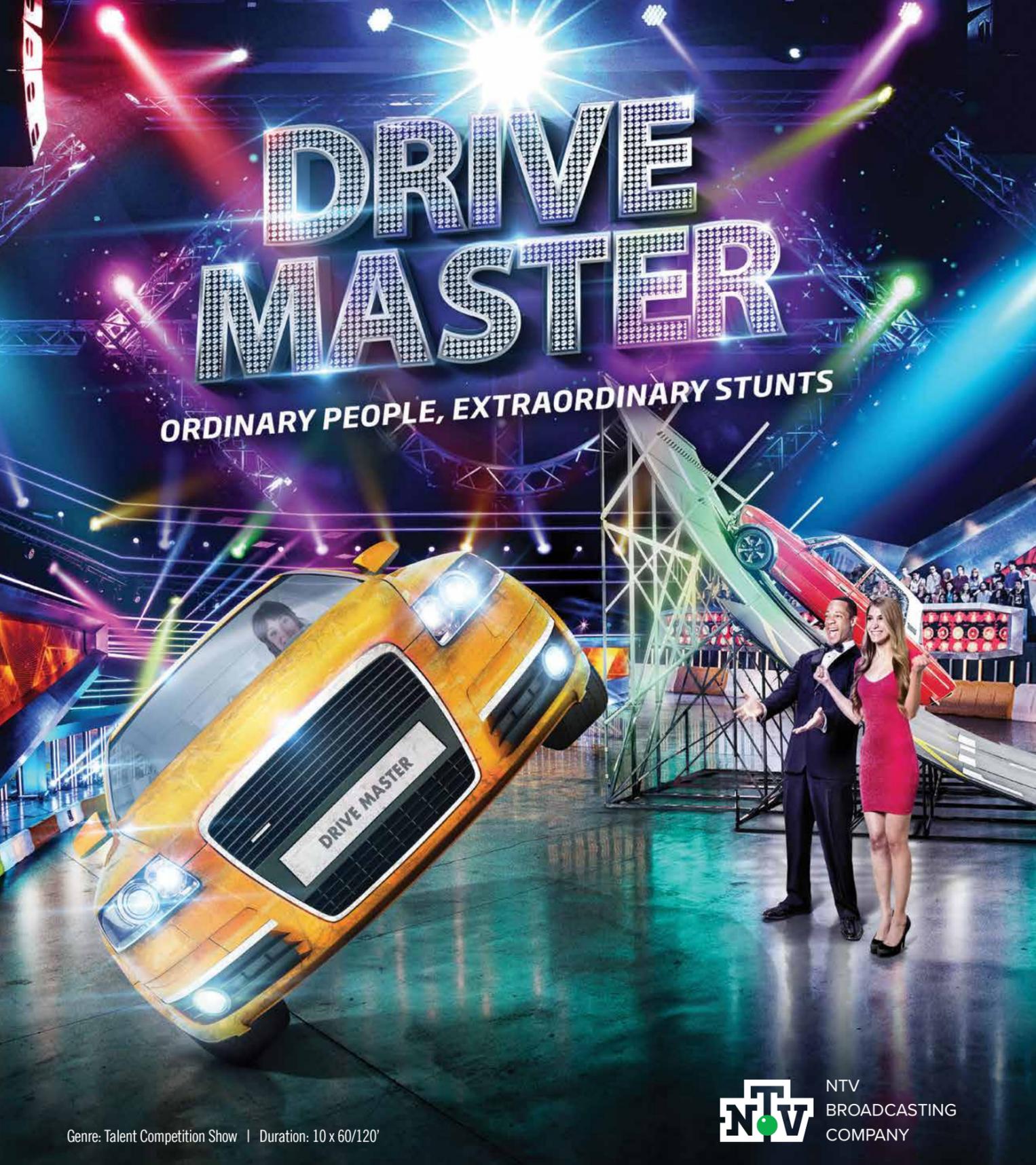
Adventures of Sonic the Hedgehog

Adventures of Sonic the Hedgehog is based on the SEGA video game franchise *Sonic the Hedgehog*. It was first broadcast on ABC in September 1993 and ran for 65 episodes. A feature film is currently in the works.



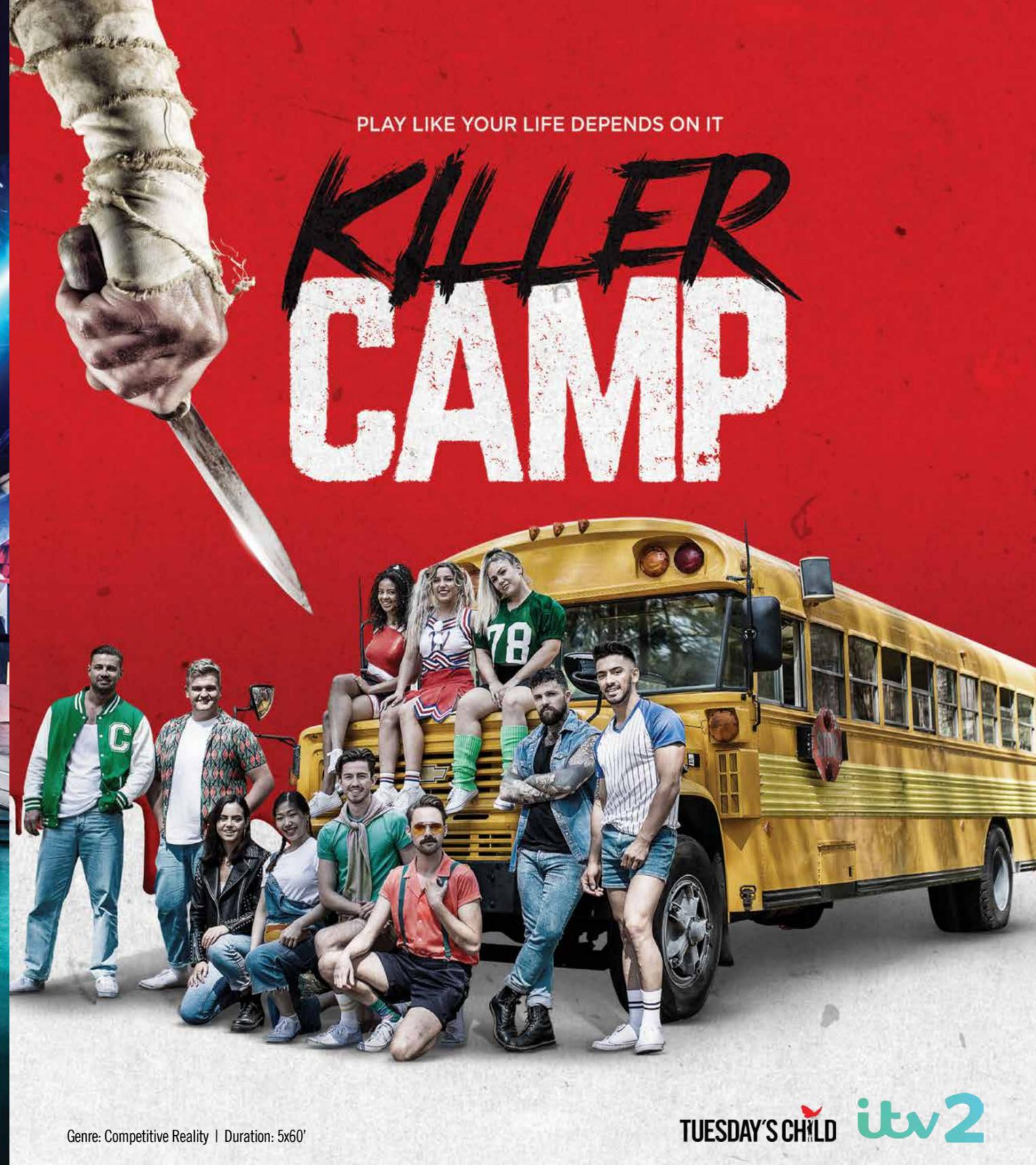
Final Fantasy XIV

The upcoming Netflix series is based on the popular MMORPG, *Final Fantasy XIV*. The series will tell "an original story" set in the game's world of Eorzea. This production is different from Netflix's Japanese series *Final Fantasy XIV: Dad of Light*.



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Streaming Wars

The Empires Strike Back

By Yako Molhov

In our very own galaxy, in a time not so long ago, first there was Netflix. Then we had Amazon Prime Video. Later Hulu appeared, and over the coming few months several big new streaming services will drop from Apple, Disney, NBCUniversal and WarnerMedia. The big media empires are gearing up for a streaming offensive of *Star Wars* proportions for every content-hungry consumer. Why *Star Wars*? Well, we are talking multi-billion battles on a global scale for an industry worth trillions of dollars. The old media and entertainment empires have waited long enough for other players to feed on (i.e. monetize) their content. The time to strike back and take things into their own hands has come. Will 2020 be the year of new hope for Netflix? Or will it be the year of the attack of the clones? Or maybe the rise of a new global streaming dominator?

The key battle, as usual, will be on the U.S. market.

A HarrisX poll study conducted in August among 6.621 U.S. adults showed that 21% of U.S. households plan to sign up for Disney+ (Disney owns the *Star Wars* franchise, btw), which launches November 12, with a price set at \$6.99 per month. The same poll said that 11% intend to sign up for HBO Max and 10% intend to sign up for NBCUniversal's service, Peacock.

Neither HBO Max, nor Peacock have

revealed their pricing policy yet, even though Peacock is expected to be free for Comcast and Sky TV subscribers. However, content and not the fees will be the decisive factor for many would-be subscribers. According to the survey, 34% of respondents said that the movie library is the most attractive aspect of Disney's new streaming service. Original content on HBO Max and TV series on Peacock were also of interest with respectively 25% and 17%.

The poll suggests that Disney+ and HBO

Max will perform better than current SVODs with certain demographics. Currently, streaming services attract 25% of consumers in the 25-36-years-old range, 17% Hispanics and 11% African Americans. According to the HarrisX survey, 39% of the 25-36-year-old consumers, 20% of African American households and 20% of Hispanic households are likely to sign up for HBO Max, and 37% of 25-36-year-old consumers, 14% of African American households and 21% of Hispanic households are likely to sign up to Disney+.

The big media empires are gearing up for a streaming offensive of *Star Wars* proportions for every content-hungry consumer.

50% for some market/genre combinations. Across all markets, the share of demand for digital original series is highest for Netflix series: 64.6% of the global demand for digital originals is expressed for a Netflix Original. In 2018 that percentage was 71%. Amazon Prime Video and Hulu also lost more than 1% each. Increased demand for series from YouTube Premium and DC Universe has driven these changes.

The increased competition pumps up the content-making machine. In its report for 2018 Parrot notes that together the three largest US SVOD services have invested an estimated \$19.5 billion in content creation and licensing. In 2013, the combined content spend was only \$4.5 billion. At the start of 2018, the estimate for Netflix's content spend was \$8 billion but the actual spend was 50% higher - \$12 billion. It could reach \$15 billion this year.

The highest estimate for Amazon's 2018 content spend stands at \$5 billion, a small increase from their 2017 spend. Hulu, in turn, invested an estimated \$2.5 billion on content in 2018, a figure unchanged from their 2017 spend.

Despite its obvious leadership in terms of original content production, Netflix is already feeling the pressure from the upcoming new players. The shares of Netflix hit a nine-month low in September, while CEO Reed Hastings admitted at the RTS: "While we've been competing with many people in the last decade, it's a whole new world starting in November... between Apple launching and Disney launching, and of course Amazon's ramping up."

Netflix is still the leader but for how long?

According to Parrot Analytics' Global Television Demand Report for Q1 2019, overall Netflix retains its market-leading position with 64.6% of the global digital original demand share. However, the 24-month platform share trend in each of the 10 markets in this study reveals that Netflix's share is slowly declining in most markets. Indeed, for the first time ever Netflix's demand share has dipped below

The new players

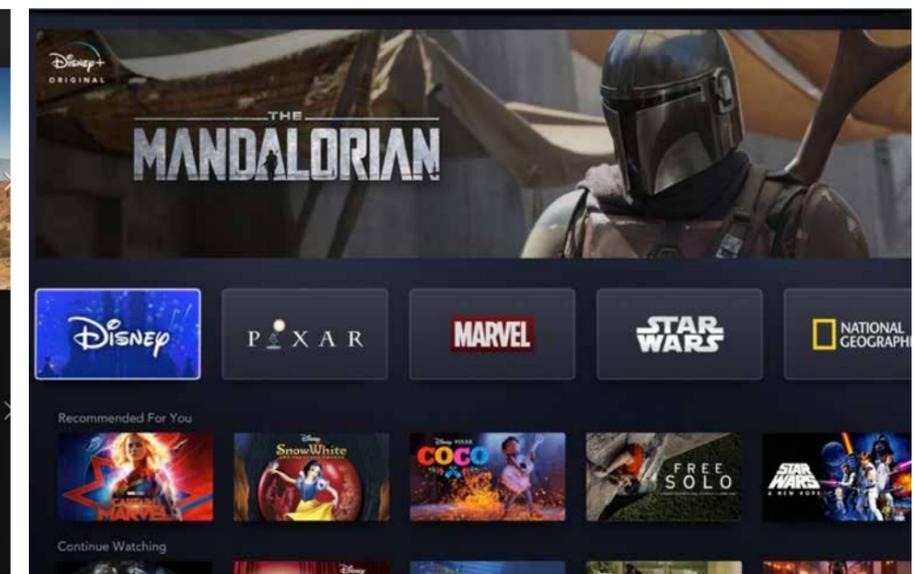
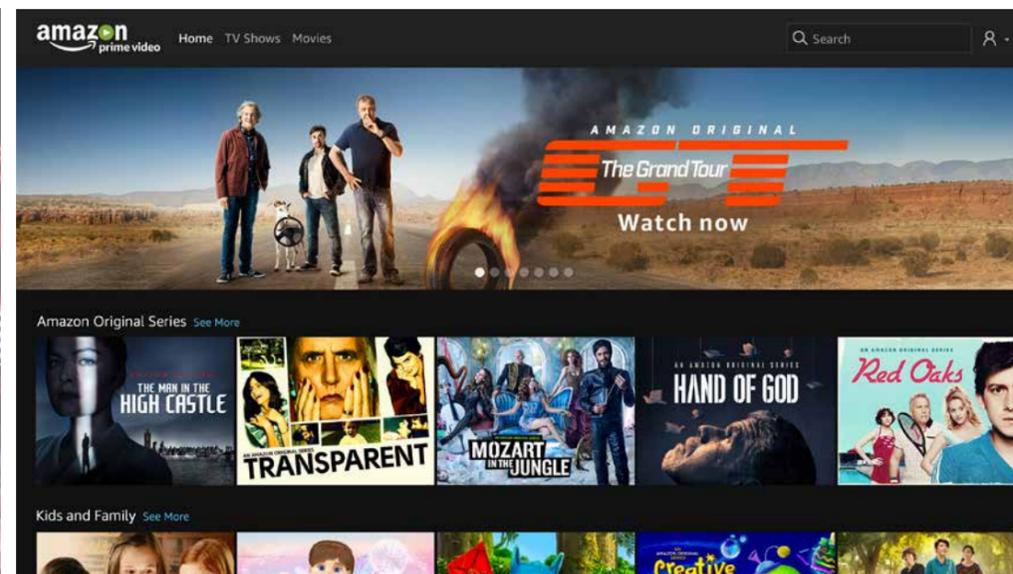
Ampere Analysis has published an extensive profile of six new SVOD players launching in the American market (and some of them internationally) from late 2019 to the first half of 2020. Four of these are part of content "empires": Disney+, Viacom's BET+, WarnerMedia's HBO Max and NBCU's Peacock. Apple TV+ is part of a different kind of "empire" which is slowly turning into a content juggernaut with its \$6 billion original production commitment. To those, "independent" short-form start-up Quibi has been added. Here is how they fare in terms of originals:

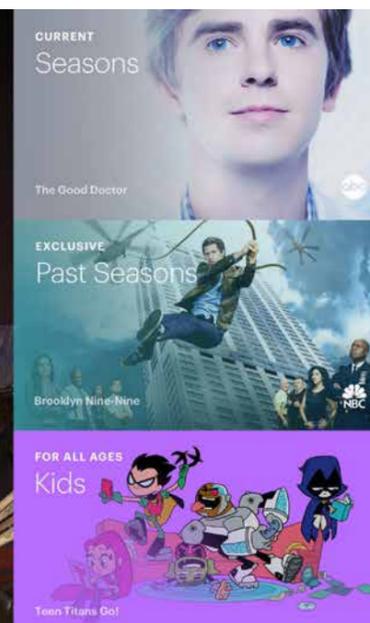
Disney+

The largest player by some margin in terms of originals, Disney+ has 61 upcoming original series and titles, despite its vast back catalog. The studio is focusing its streaming offer on TV and movies, with TV spin-off *The Phineas & Ferb Movie*, and a live-action remake of *The Lady & the Tramp* movie. Over one third of its original content is unscripted.

Quibi

The mobile-only platform can compete with Disney+ in terms of number of titles, albeit at a much shorter length of approx. 10 minutes per episode. Quibi is entirely reliant on the success of its original titles as its short-form nature means there's no back catalog and no acquisition targets. The start-up has the highest proportion of unscripted content of the six players at 40% and is targeting it at a youth-skewing audience.





Apple TV+

Without a studio library to access, Apple TV+ is focusing on extremely high-budget, big name flagship scripted series, such as *The Morning Show* featuring Jennifer Aniston. 87% of commissions to date are scripted.

HBO Max

Buoyed by its existing catalog, Ampere expects HBO Max to be led by premium scripted content, although it has recently announced its first two unscripted original commissions.

Peacock

With under five originals, Ampere expects the service to be mainly catalog-focused. It has just commissioned a third season of high school comedy *A.P. Bio*, previously cancelled at sibling linear network NBC. To date all announced content is scripted.

BET+

Just like NBCU, BET+ has less than five originals to its name to date, and so will also rely on its existing catalog rather than original content. Another similarity with Peacock is that all announced content is scripted.

There are also differences in the target audiences with Disney+ focusing on family content, Quibi aiming at teenagers and young adults in the 16-40 demo, while BET+ is obviously dedicated to the African American audience. WarnerMedia's HBO brand also comes

with an already established audience via linear TV.

The bulk of commissions for the new SVOD services are drama series, many of them in well-worn genres. Ampere found, quoted by *The Hollywood Reporter*, that more than one quarter (27%) of scripted commissions across the six new services were sci-fi and fantasy series, followed by crime and thriller shows (21%). "These genres have proved particularly successful for Netflix and Amazon," Ampere analyst Fred Black comments. "The new competitors are looking at that and trying to replicate it."

Black sees a sharp contrast in the strategy of the non-studio players when it comes to their SVOD offerings. Apple, he notes, is taking an approach similar to Amazon: "Apple can afford to make a loss on content just to fuel people purchasing their hardware, to get more people to buy iPads and iPhones," he notes.

Quibi, Jeffrey Katzenberg's big push into short-form content, is "a real wild card," Black says, "there's nothing like

Netflix will have to fundamentally revamp its strategy

it on the market at the moment so it is hard to say how it will do." He sees Quibi placed somewhere in-between long-form subscriber-based services Netflix and Amazon Prime and advertising-supported social media and online sites where audiences currently consume the bulk of short-form content, including YouTube, Snapchat and Facebook Watch.

Aside from first-starter advantage, both Netflix and Amazon Prime also have a big lead over the new SVOD entrants when it comes to the internationalization of their content. Netflix has roughly a 50-50 split between U.S. and international original series and Amazon's originals slate is close to 60-40 U.S.-to-international.

But the pricing of the new players is much lower than that of Netflix: Disney+ (\$7 per month) and Apple TV+ (\$5 per month).

The size of the battle

In one of its latest reports from September Ampere Analysis announced that existing subscription OTT services are set to exceed 1 billion subscriptions by the end of 2021, while a new SVOD report from Future-source Consulting reveals that SVOD already reaches more than 60% of households in North America, 26% in Western Europe, 21% in Asia-Pacific and 19% in LATAM. "SVOD has come of age, with consumer spend exceeding \$29 billion last year, up 38% on 2017," says David Sidebottom, Principal Analyst at Futuresource Consulting.

Netflix and Amazon Prime Video accounted for one-third of all subscriptions globally in 2018. However, when it came to SVOD spend, the two companies commanded almost two-thirds of the market, with Netflix leading the way in terms of headlines, subscribers and revenue, adding an extra 31 million subscribers to its ranks in 2018.

"Consumers face an increasingly confusing video landscape," says Sidebottom, "and partnerships between trusted Pay TV or content aggregation platforms like Amazon Channels, Roku, Apple, and even Pay-TV providers, will be a vital aid to navigation. Due to large populations of existing users, Apple and Amazon Channels are both well-placed to succeed in the soon-to-be-fragmented world of aggregation, but both currently lack ubiquity of content internationally. However, this new breed of 'super aggregators' will become an important component in the battle for the living room, though, in many instances, they have yet to fully realize the three consumer requirements of quality, original content and price."

A new TiVo study has found that even though cord-cutting is more ubiquitous than ever, consumers are still holding onto their pay TV subscriptions, sometimes opting for a combination of both. More than 80% of survey respondents admitted to still having cable/satellite service, and the numbers indicating that they are "very satisfied" with this service increased 9.4% year over year. The study, titled *Video Trends Report: An Ocean of*

Content choices will become even harder to navigate

Options, also reported that multi-service usage has grown 14% year-over-year. In addition to pay TV, consumers are utilizing some sort of SVOD as well as AVODs such as YouTube or Facebook.

Who's got The Force?

Who will be the winners in the "Streaming Wars"? Bearing in mind that the big battle is only just beginning - it is indeed too early to tell. However, I would put my money on Disney+. Their content will include Disney, Pixar, Marvel, Star Wars stuff, 20th Century Fox movies, 25 original series, also National Geographic. Disney+ will have about 7,000 TV episodes and 500 films. Their CEO Bob Iger said eventually their whole catalog would be available on Disney+, and if there is one emperor of content - it's Disney. It is also priced well, and by adding ESPN+ and Hulu - we certainly have a new streaming empire!

The current "ruler" of the SVOD world - Netflix - will have to fundamentally revamp its strategy. The truth is that Netflix spends \$15 billion per year on originals but its most-appealing and popular content is licensed from its future competitors and it will eventually lose these titles. Despite having over 60 million users in the U.S. and over 150 million worldwide, Netflix is burdened by a huge debt and ever-increasing competition.

Apple might turn out to be a tough contender (it is, after all, a trillion-dollar company) but it simply does not have content (at the moment). It will spend "only" \$2 billion per year on original content, while a clear streaming strategy remains a problem. For sure, avid Apple fans will get the service (users of new Apple products for free) as they are one of the most loyal consumers, but they will need content to keep them coming back and paying the bill. Big names are coming to Apple TV+, and the company is relying on the strength of its brand and products, but will this be enough?

While content is and will remain the king (or better an emperor), it comes with a royal price. If you want to watch everything or at least the highest-rated and most-talked about original content, it will cost you. The content choices will become even harder to navigate and the fear of missing out on the newest series will only increase - simply because you won't have enough time (and/or cash). So May the Force be with you! ■



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VIS Goes Beyond Borders

Federico Cuervo, SVP and Head of Viacom International Studios, tells Yako Molhov about the recent consolidation of the studios which allowed the company to implement its multi-territory approach and start offering an increased volume of high-quality content to various audiences throughout the Latin American continent and beyond.

Federico, this year you assumed the position of Senior Vice President of VIS. What have been the biggest challenges for you since taking on the new job and what is your strategy for the company in the future?

2018 was the inauguration of Viacom International Studios, with the aim of

transforming us into a studio with a capacity for development, production and distribution of content for the Viacom brands and third parties. The VIS platform is made up of 14 studios and teams distributed throughout the USA, Mexico, Brazil, Argentina, and Spain. In this first year, VIS has reaped very positive results. Earlier this year, I had the honor of becoming the leader of Viacom International Studios and was able to expand on and implement a unified management structure in line with the three mentioned pillars - development, production, and distribution. Our flexibility and alliances with strategic partners allow us to meet market demands and position ourselves as benchmarks for third parties. The results in this first stage, are really very encouraging since we have achieved double-digit growth and have 85% of the projects that were presented in different stages of development.

You spent more than ten years at Viacom International Media Networks. How has the content market changed in recent years and what is the “recipe for success” in today’s business, where the variety and way of consuming content is constantly increasing?

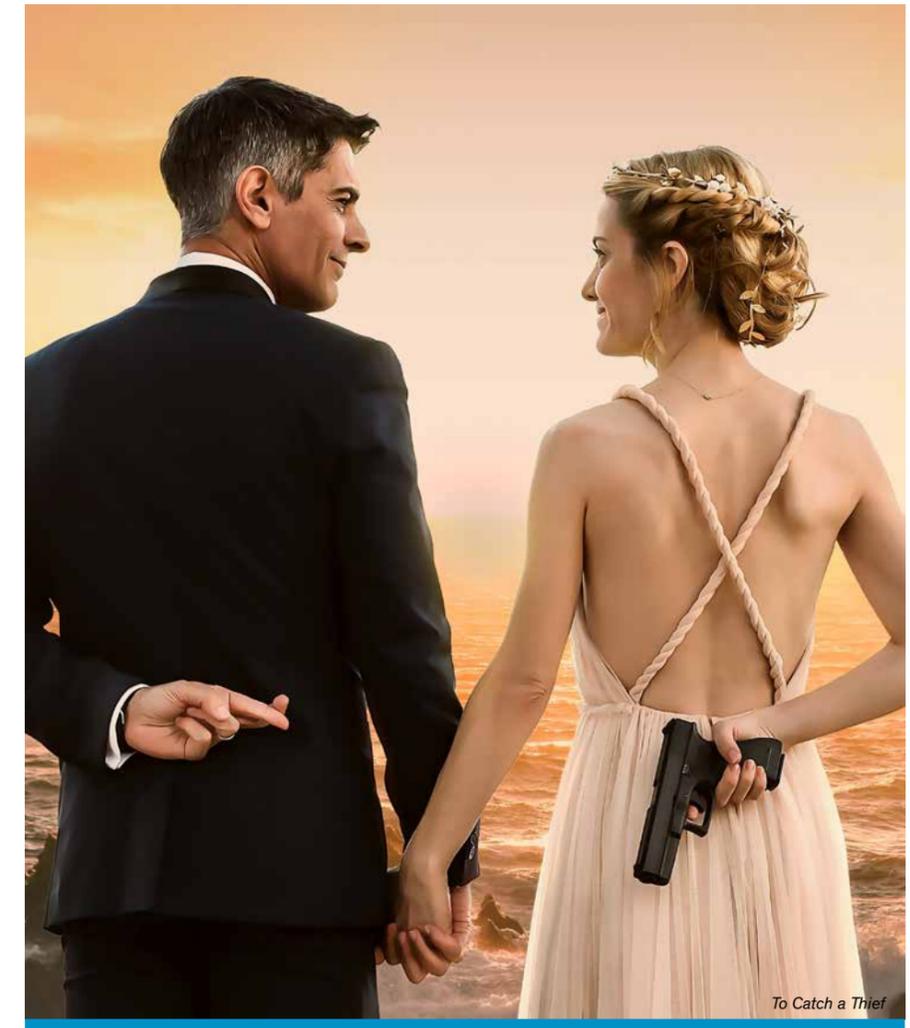
It has changed a lot in ten years and recently it has accelerated even more. Our industry is in the process of transformation and evolution, and we are part of that process. This is why Viacom International Studios was born to reach audiences efficiently, worldwide, at all times and on any platform. As in any evolutionary process, you have to adapt. Viacom goes thru this adaptation process by strengthening itself in three pillars: traditional free and pay linear television business, adjacent businesses, such as our VIS or consumer products and emerging businesses where we work on new content formats and digital platforms to add value. But all in all, the key is

◀ FEDERICO CUERVO is Head of Viacom International Studios (VIS)-Americas. As such, he oversees the business development process across the Studio in the region. Prior to that appointment, Cuervo served as SVP of Production and Brand Head of Comedy Central and Paramount Channel. Cuervo joined VIMN in 2009 as VP of Production and Programming for MTV and VH1 Argentina. His remit includes also a position as Director of Production at GP Producciones and 11 years in the news team of Canal 13, Artear.

the creation of quality and renowned content, having the best strategic partners and being present on all available platforms.

What are the latest VIS projects? Do you have many co-productions in the works or do you depend primarily on your own resources when developing and producing content?

We have projects in various parts of the world. Our global sales include original productions, co-productions, sales of formats and sales of ready-made products. Likewise, our content covers all genres, from soap operas to dramas, short-form comedy and also cinematographic and demographic productions. Among the projects I can mention are the children’s series *Club 57* with the Italian Rainbow Group, *Noobees*, made with Nickelodeon and Mediapro; *Homens* and *Dani Who* with Amazon; and *R for Claro Video*. Also, *Ana* with Amazon, and *To Catch a Thief*, the



To Catch a Thief

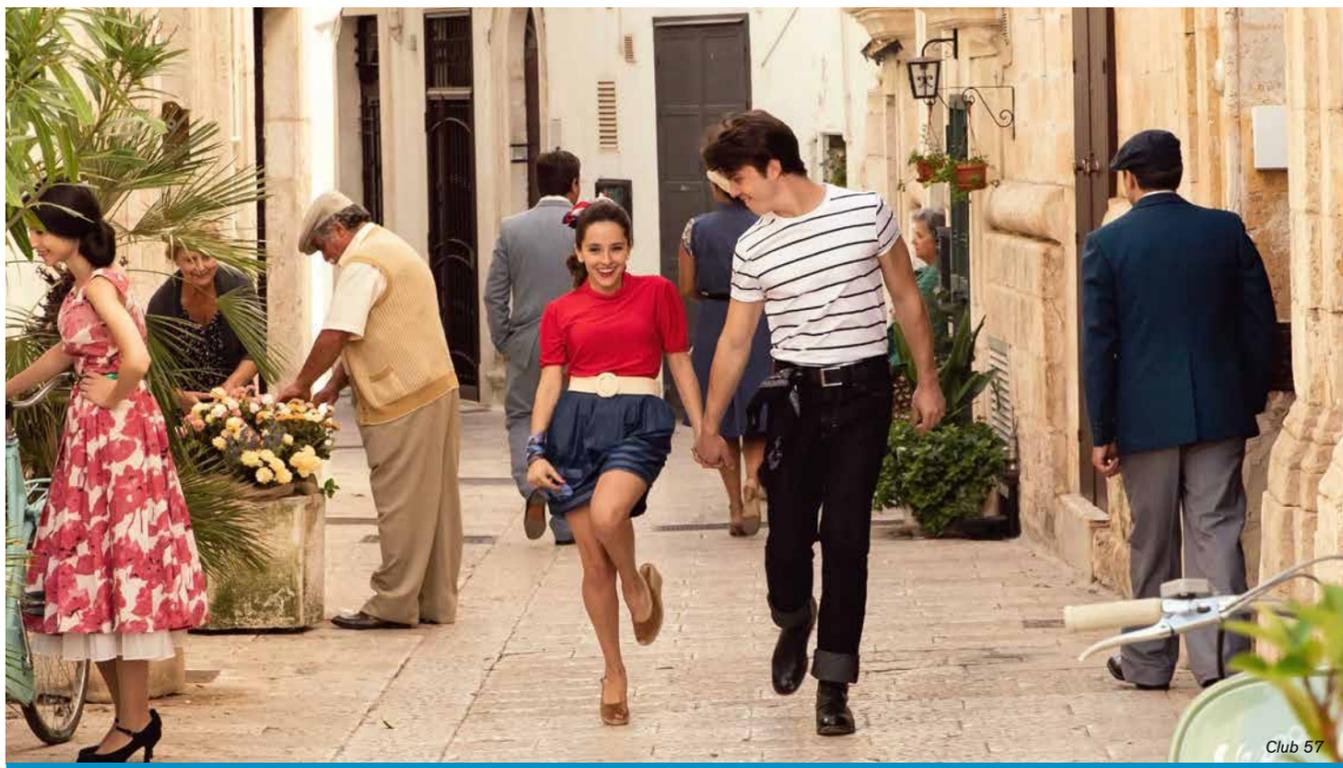
series based on Alfred Hitchcock’s film in co-production with our European office. We also produced *Stranded with a Million Dollars* in co-production with Mega and licensed it to TV Azteca and Univisión. *Little Victoria* is produced in association with Burman Office for Telefe. Co-productions are key to developing quality content. They allow our team to work in windows for each partner and to find a common ground to develop a world-class product together.

VIS has a broad portfolio of content in Spanish and Portuguese, in different genres. What is the process of development, production and distribution of content at VIS?

It all starts with a great idea. Our content development team, led by Mercedes Reincke, is challenged to create stories that make an impression on audiences and transcend borders. In this line, every three months, a content commit-

Co-productions are key to developing quality content

tee made up of executives and creatives meet to evaluate ideas and define projects. The business intelligence (BI) team is key to providing data that allows us to know trends and needs of audiences worldwide. From a production point of view, we have a team of technical professionals distributed throughout the world and 14 studios with facili-



ties spread across Miami, Mexico, Sao Paulo, Rio de Janeiro and Buenos Aires. In addition, we work with studios in different parts of the world, allowing us to strengthen and transform ourselves into a global studio.

How is the Latin American Viacom market different from other regions? What are the main details of content consumption in your region?

Beyond globalization, each market has its peculiarities and one of our main strengths, at Viacom, is to be in all markets and to know our audiences as few do. While we look for universal stories that are relevant in all markets, our Business Intelligence department provides us with key data on the audiences, topics of interest and particularities that make content development relevant and successful when it comes to local productions. That said, our overall goal is to develop and produce good stories for all types of audiences, attractive content for both children and adults, because our content is designed to be seen throughout the world. We look for universal stories that can travel throughout the continents. As in all markets there are trends that usually

We look for universal stories that can travel throughout the continents

apply to specific regions, but today there are so many platforms and so much content available that it is difficult to draw borders in this regard.

What is Viacom's strategy for the so-called "streaming offensive" - the main theme of MIPCOM this year? How will the launch of new services affect your business?

From the point of view of Viacom International Studios, our goal is to be a studio with the ability to align with various

partners to co-produce or produce and be story developers for any platform. As I mentioned previously, given the greater demand for content, there are greater possibilities for a studio like ours to sell more and more, all over the world. Today, we work with linear and non-linear television companies, free TV, pay TV, social, digital platforms and the aforementioned, SVOD and OTT. Everyone is a customer, co-producer or business partner.

What is the VIS distribution strategy for this year's MIPCOM market, what are its main highlights?

VIS seeks to position itself as a leader in the field of providing high-quality content. In this sense, we have many products that demonstrate the potential of the studio, comprised of many choices for instance, *100 Days to Fall in Love*, comedies such as *Backdoor*, and the abovementioned titles. We have a large range, and we really want to continue growing. We have already announced a first-look deal with the renowned director, screenwriter and producer Juan José Campanella, recognized in Latin America, the United States and Europe, and it is just the beginning for what VIS will bring to audiences worldwide. ■

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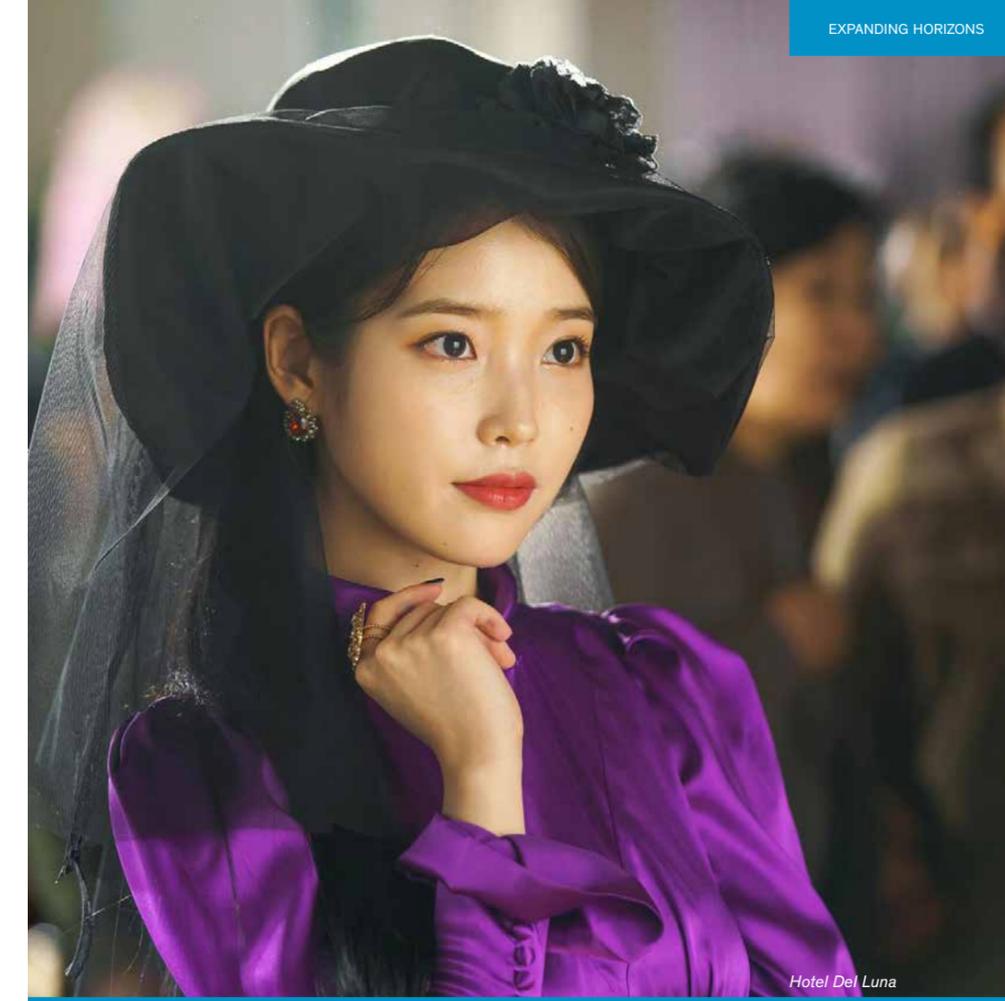
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CJ ENM Focuses on New Markets

Korean entertainment giant CJ ENM is growing its international presence relying on its strong portfolio of entertainment and scripted content. After acquiring Echo Rights at the beginning of the year the company is now focused on entering new markets outside Asia, as Chul-Yeon Kim, Senior Vice President of CJ ENM, tells Yako Molhov.

CJ ENM is Asia's leading entertainment and merchandising company. Tell us more about your TV and digital content business - CJ E&M. What are the number of territories you operate in and how many subsidiaries you have in the media business?

CJ ENM's main areas of business are television/broadcasting, film, music and animation. Currently CJ ENM owns 16 cable

channels in Korea, including general entertainment channels (tvN, XtvN and more) and genre-specific channels such as music channel mnet, crime drama and movie blockbuster channel OCN and channel CGV. These local channels boast viewership, with core target audiences within 20-49 individuals. Plus, we have tvN Asia which operates in 10 different countries around South East Asia including Hong Kong, Singapore and Malaysia.

Our film business is also strong locally and internationally, we have subsidiaries in the US and Turkey.

In our music division we produce and distribute music for Korean artists and idol bands. The business also encompasses producing concerts and festivals in and outside of Korea, amongst them are KCON (global K-culture festival held 4-6 times a year in venues including LA, NY, Thailand and more) and MAMA, also a global con-



Chul-Yeon Kim

Senior Vice President of CJ ENM

cert and music award held in Hong Kong, Japan and Korea each year end.

In the second quarter of this year CJ ENM collected an estimated \$80 million in profits. To what do you attribute these strong results?

In the second quarter this year we had a few tent pole dramas that led to strong sales. We had historical epic drama *Arthdal Chronicles* and *Hotel Del Luna*, which was the biggest part of our sales. Another successful drama was *Voice Season 3*, one of our crime drama channel OCN's fan favorites which is now commissioned for one more season. *Voice* was also commissioned in Japan as a scripted format, where the local version was very popular scoring the highest ratings of the year [for Nippon TV]. For the remaining year, we have a strong drama slate upcoming, and we expect many Korean and overseas viewers to be interested in watching.

In December last year you acquired a majority stake in Echo Rights. What is your strategy in terms of global expansion and what have been the first results of this acquisition?

Echo Rights is one of the world's leading top TV distribution companies with their prominent presence in Turkey and the Nordics, and also maintains a strong network with independent producers in Europe, Latin America and MENA.

CJ ENM decided to acquire Echo Rights in order to create synergy between companies when combined with CJENM's strong distribution network and content development capability. As part of the collaboration, Echo Rights is representing a number of selected top-tier Korean contents from CJ ENM to multiple territories including Turkey, MENA and Latin America and likewise we can jointly collaborate to drive more sales of content currently represented by Echo Rights. Additionally, we can position ourselves more strategically and utilize the market expertise and distribution network of Echo Rights.

Are you planning to adapt any Turkish drama titles from the Echo Rights catalog?

CJ ENM is actively communicating with Echo Rights for any potential adaptation of the catalog represented by Echo

We are enthusiastically tapping into new regions such as Europe, MENA and North/South Americas



Rights including but not limited only to Turkish drama.

Have you planned other similar acquisitions or partnerships?

In the short term, we do not have a plan for acquisitions but as we carry out and develop business with Eccho Rights, it is possible to review potential opportunities.

CJ ENM is the largest content provider in Korea with specialized broadcasting channels for different genres. What about digital platforms?

We have channels across Korea which all have a significant amount of original content over all genres. We have a digital OTT platform named TVING, where you can watch all programs that had originally aired on CJ ENM's channels. TVING also services current and library films both from Korea and movies acquired from other markets including the U.S., United Kingdom, Taiwan and more. On top of this, this year we had especially focused on digital originals for our YT channels, spanning from K-pop clips, original web dramas to informative digital original shows. We have over 20 separate online channels.

What are the key segments where you would like to grow in the future? What is your strategy for the markets in China and Japan?

Currently we are enthusiastically tapping into new regions such as Europe,

MENA and North/South Americas. While our content has significant presence in Asia, these are regions that still need building up. We are consistently opening local screening events and organizing business meeting trips. Recently one of our biggest hits *What's Wrong with Secretary Kim* has been commissioned in Chile and recorded good ratings by increasing the timeslot average by 100%. Following this success, we would like to continue such sales in the region.

Japan is one of our biggest markets. The Japanese market is unique because there are diverse windows and platforms for our content. Our strategy for the upcoming years is to target each of these windows (VOD/OTT/TV/DVD and more) in specific ways and cooperate with local partners so that our programs can be distributed in the most efficient way from current programs to library programs.

Korean formats and drama series have become quite popular internationally. What do you expect to be the next hits coming out of Korea?

Following the success of *The Good Doctor* (ABC) and *The Masked Singer* (FOX), we are pleased to see an increase of interest in Korean entertainment and dramas. We are in the finalizing stages for some remake licenses to our IPs, mainly our hit music shows *I Can See Your Voice* and *Love at First Sing* which both had been travelling to many countries, and we can't wait to talk about them in public soon. ■

CEE Screenings 2019

The best series from Central and Eastern Europe

Just prior to this year's MIPCOM, CEETV and TVBIZZ launched the second edition of CEE Screenings, an event aiming to promote the best fiction productions coming out of Central and Eastern Europe. CEE Screenings 2019 features some of the big hits of the past TV season and exclusive premieres of the most ambitious projects set to hit the screens during the new TV season. All of the featured titles are based on original ideas and created by local talent.

The CEE Screenings 2019 selection includes thirteen titles from ten countries in the region. CEE Screenings 2019 is an exclusive online event for the international TV community available at: <http://pitchplay.tv/ceescreenings>



Devil's Throat, Bulgaria Drama, 12x46'

In a small sleepy town with bloody history, nestled in the Rhodope, the Balkans' most mysterious mountain keeping the legend of Orpheus and the creepy Devil's Throat cave that took him to the Realm of the Dead, local police officer Philip and profiler Mia from Sofia launch an investigation into a series of mysterious crimes.



Father's Day, Bulgaria Drama, 6x60'

The 6-episode series follows the battle between two parents over the custody of their child. One day Kalina finds out that until recently her husband Dimo was having an affair with another woman. As the divorce proceedings start, the only thing Dimo fights for is to be able to see his son.



Reluctant Hero, Russia Drama, 12x45'

An action-packed story about a reluctant hero, who must commit heroic acts to survive. Throughout the series he turns from a disillusioned inept loser into a brave, committed person, ready to risk his life for the sake of others. Very engaging and entertaining, the story is delivered with subtle humor and irony. The main character is an oncologist who has nothing left to lose in this life. He is a failure as a doctor, his wife left him and he discovers that he has an inoperable brain tumor, that's going to kill him in a few months.

THE CEE SCREENINGS 2019 SELECTION



Heartbeat, Poland

Drama, 17x43'

Psychologist Magdalena Borska returns to Poland after a few years of absence in the country. The hospital staff hide from Magdalena the trauma they have experienced after an unsuccessful rescue action that took place six months earlier when a shopping mall and a cinema had burned down.



Team Bled, Slovenia

Crime Series, 18x25'

A team of detectives in a small Slovenian town deal with all kind of cases, ranging from simple and mundane, to complex and hard to crack. Their superiors from the capital interfere in their work, following their own crooked agenda. A young detective, a newcomer from Ljubljana, starts an affair with a girl from a successful family, whose wealth and power were obtained in a dishonest way.



Morning Changes Everything, Serbia

Drama, 40x25'

The series follows the life of four thirty-year-olds living in Belgrade over a period of one year. After a few years spent in America, Filip, the promising boy, a scholar at the prestigious American Berkeley University, returns to Belgrade. As it happens, his seemingly short visit is going to last much longer than planned.



Hide and Seek, Ukraine

Crime Thriller, 8x60'

In an ordinary looking apartment, a father and daughter play a game of hide-and-seek. While searching for his daughter, she is nowhere to be found. Later, a video is posted showing the girl holding a sign with a mysterious set of humbers. But what do they mean? She is the first of several children who disappear without a trace in a small industrial town.



Markuss, Latvia/Ukraine

Detective drama, 8x45'

The story is about a teacher from Ukraine whose son has been kidnapped. Five years pass on and she suddenly spots him in the news as a boy with a different name and parents living in Riga. Shocked by the discovery, she starts investigating the case in an attempt to bring the boy back home. It turns out the kidnapped child has been legally adopted in another country.



Monika Needs Love, Lithuania

Drama, 69x22'

The young and charming romantic Monika is going through a rough patch - her love life is crumbling. However, her mother Sophia is trying to reconcile Monika with Vitold, the son of rich parents. But Monika is already in love with another man. The problem is that Rokas is married. But is this really a barrier for love?



Mother of Champions, Russia

Drama, 12x45'

Vera had everything at the age of 17: gold medals at competitions, a boyfriend, the dad she adored and the mom who was a swimming coach. But after her mother's betrayal, Vera suddenly lost everything she had: the girl leaves the big sports and becomes a single mother. 15 years later she is a successful coach and among others, she trains her son Kirill.



Purple Forest, Ukraine

Historical Spy Triller, 12x45'

1949. The Soviet Union has occupied the Baltic states. In the Latvian, Lithuanian and Estonian forests there the partisans hope that with support from the Western world they could reclaim their lands, but this support is seemingly stalling. The British intelligence MI6 wishes to gain intel on what's inside the Soviet territory due to their fear of possible nuclear threat.



Redl, Czech Republic

Criminal miniseries, 4x70'

A four-part miniseries uncovering the criminal background of a strange story of organized crime in post-revolution Czechoslovakia. Two young students are testing out the new railway tracking system. They discover that certain Soviet cars are inexplicably disappearing on their way east. Both young men decide to get to the bottom of it. Several days later one of them turns up dead and the other is likely on the run.



Love in Chains, Ukraine

Drama, 48x45'

Kateryna is a beautiful, clever girl and by the will of her godmother was raised as a lady of noble blood. However, in the eyes of everyone else she's but a serf, baron Chervinskyi's, property. On her road to freedom, she will have to endure many hardships.

Media Group Ukraine Expands to New Markets

Iryna Chernyak, Director of TV Content Sales Department at Media Group Ukraine, is coming to MIPCOM 2019 with a diversified catalog which has been reinforced with new high-end drama and crime series that have opened new markets for the group. Stanislav Kimchev asked her about their plans for further expansion thru sales and co-productions.

Iryna, the TV series produced by MGU are now traveling internationally. Will the company invest more in developing its distribution business?

This year has been very successful for Media Group Ukraine in terms of content distribution. We have entered several new markets such as North Macedonia, Poland and MENA. MGU will continue to expand the geography of its high-quality content further and during the next several years I am sure you will hear more about our developments.

What will be the main highlights in the content distribution strategy for 2020?

Format sales, ROS sales for our most successful multi-seasonal titles, our own theatrical releases, all-rights distribution worldwide and, of course, cooperation with internet platforms.

Which are your best-selling series of the 2018/2019 season?

I would like to point out *Eclipse*, our 8-episode criminal love story with a very dramatic twist. The seventh season of *True Mystery* – the long-running absolute daytime hit TV series, which describes mysterious cases with a logical explanation at the end, is in production now. The detective drama *Who Are You?* which tells the story of a psychoanalyst who has faced a number of her patients dying under dubious circumstances and thus she had to start her own investigation and was also part of the official CEE Screenings 2018 selection. All these and many other titles have been traveling widely around the world and we hope will keep doing so in the coming years.



Iryna Chernyak
Director of TV Content Sales
Department at Media Group
Ukraine,

Are you working on more international co-productions like *Markuss*, which you created with Latvian partners?

MGU is one of the biggest TV series producers in the region and thus international co-productions are an important part of our strategy for the coming years. I can't share the details at the moment but right now we are developing several new coproduction projects with partners from different countries in Europe.



Markuss – First MGU Coproduction Launches on the International Market

Markuss, the Ukrainian-Latvian drama series launched on channel Ukraine, part of Media Group Ukraine (MGU), this month. This is the first ever international coproduction experience for MGU in particular as well as for Ukraine's TV market (outside the Russian-speaking territories). The project is also one of the titles in the official selection of CEE Screenings 2019.

The first run in Latvia is planned on the Shortcut Internet platform this fall with the TV premiere scheduled for winter 2020 on the STV channel.

Markuss is an 8-episode detective drama series with events unfolding around a kidnapping, quite a topical issue for a number of countries worldwide. The story is about a teacher from Ukraine whose son has been kidnapped. Five years pass on and she suddenly spots him in the news as a boy with a different name and parents living in Riga. Shocked by the discovery, she starts investigating the case in an attempt to bring the boy back home. It turns out the kidnapped child has been legally adopted in another country.

Markuss is the result of the efforts made by TV channel Ukraine, production company Art Territory and the Latvian media company Helio Media. The Ukrainian-Latvian partnership involves not only legal and commercial aspects but creative endeavor as well. The authors had to introduce a number of changes and take



into account the Latvian culture-specific elements, such as geography, names, etc. Featuring an international cast, filming took place in both countries to create a universal story that is relevant to international audiences.

The series idea belongs to Igor Volkov with the script written by Lera Kolegajeva and Vladimir Skiba and directed

by Anton Azarov, produced by Viktoriia Korogod, Nataliia Stribuk and Iryna Chernyak, Igor Volkov, Serhey Baranov, Inga Alika-Stroda and Kaspars Ozolins. The cast includes Ukrainian and Latvian actors with Aleksandr Neikens as Markuss, Yevheniia Rozanova as the boy's Ukrainian mother and Kirill Rubtsov doing the lead male part. ■



MARKUSS

NOBODY DISAPPEARS WITHOUT A TRACE



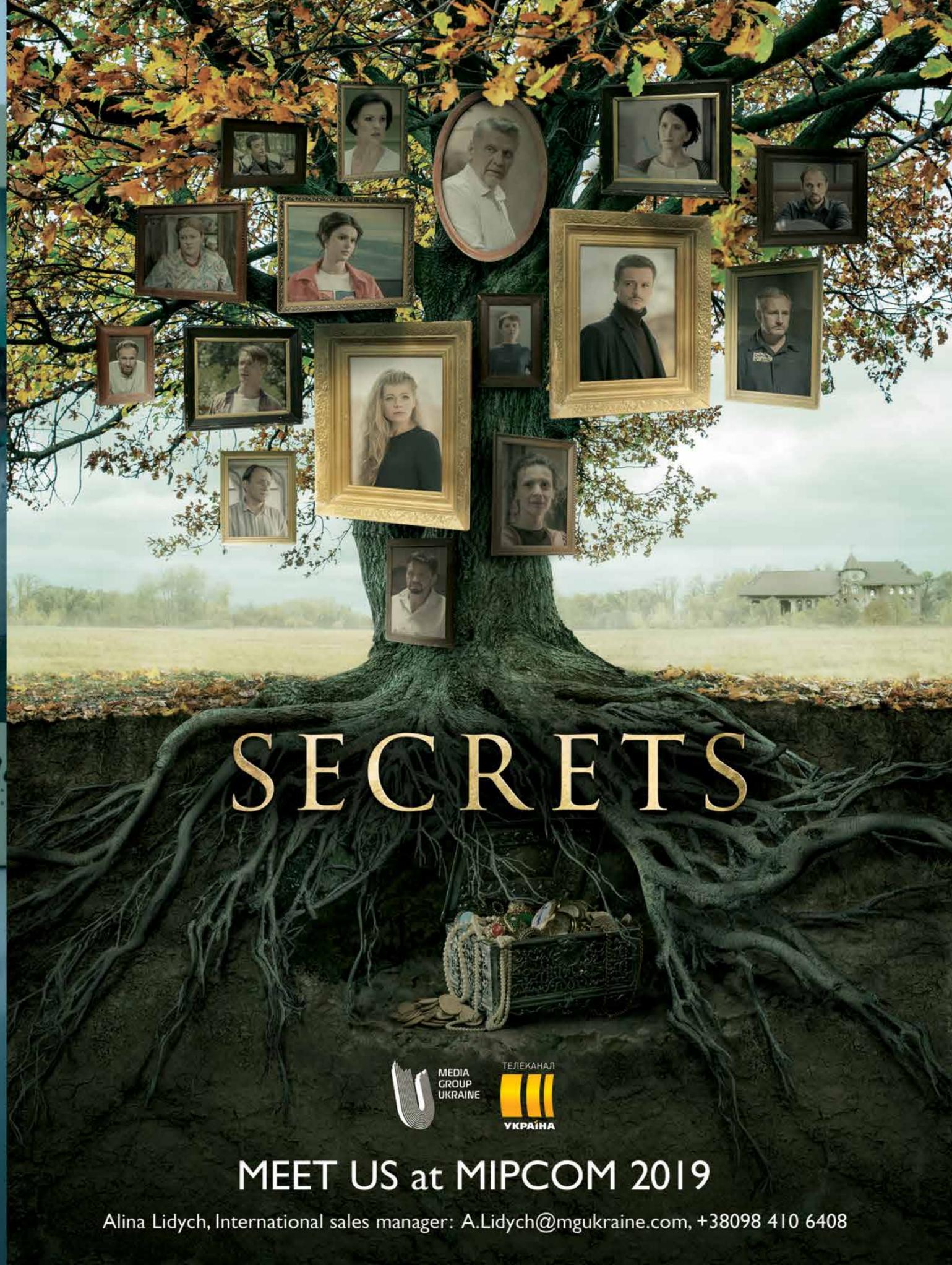
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ТЕЛЕКАНАЛ
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MEET US at MIPCOM 2019

Alina Lidych, International sales manager: A.Lidych@mgukraine.com, +38098 410 6408



SECRETS



MEDIA
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ТЕЛЕКАНАЛ
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Q3 TRENDING STORIES ON TVBIZZ

These are the most read news stories on TVBIZZ from July to September 2019.

www.tvbizz.net

PROGRAMMING



RTL4 renews Better Late than Never

RTL4 will return with a second season of the local version of *Better Late than Never*. However, the new episodes will also get a new cast which would delay the premiere of the new season.



The Best Offer arrives on M6

The show *The Best Offer* (*La meilleure offre*) produced by La Concepteria, is coming soon on M6. The hosts Stéphane Plaza and Julien Courbet will join their talents and knowledge in order to help owners, who must sell their property ASAP. All of them are in urgent need to sell but don't necessarily want to do that. To help them, the hosts will not only evaluate the house and organize visits with potential buyers but will also organize a special event during which all those interested in the real estate will be able to make an offer.



A new TV show is looking for Britain's loudest snorers

A spokesman for Firecracker Films - the team behind the production - explained: "Is your partner's snoring ruining your life? Is sleep a long and distant memory? Are you at the end of your tether? If so, we want to hear from you. The show will air on Channel 5.

RATINGS



The Masked Singer inches closer to the 30% mark

A week before its finale, *The Masked Singer* delivered a new record on ProSieben. Despite the heat-wave, the show added even more viewers and scored 3.16 million in total, 14% share in 3+ and 29% share in 14-49. The channel's average for the day was 16.2%. The show also scored a new record in Austria: 20.8% in 12-49 and 33.6% share among the female viewers. RTL aired a heat special which got a nice 13.1% share in the demo but later new series Jenny dropped to a new low of 6.2%.



The Masked Singer breaking records in Mexico

Televisa reports that *Quien es la Mascara*, the local version of *The Masked Singer*, made its premiere with a bang in Mexico. Aired on Sunday night on Las Estrellas, the first episode reached an audience of 8.7 million people, which was more than twice the rival in the slot - TV Azteca's *MasterChef*.



ProSieben's show The Masked Singer achieves top ratings in Austria

On Thursday evening, the ProSieben show *The Masked Singer* continued its high-soaring flight in Germany and Austria with a dazzling success rate. The TV summer hit of the year, in which celebrities compete in disguise, reached 219,000 viewers. In the advertising-relevant target group of 12-49, the market share of ProSieben Austria was 20.6%.

M&A/FINANCIALS



After De Mol exit, Talpa becomes part of ITV Studios Netherlands

Talpa Media will become a part of ITV Studios Netherlands led by Karin de Groot following the exit of John de Mol from the company 3 years before he was supposed to do this, De Telegraaf reports. The companies MasMedia and Vorst Media which were acquired by Talpa Media after 2015's deal with ITV will also become part of ITV Studios and their brands will disappear. The newspaper notes that the purpose behind the shutting down of Talpa Media is to eliminate the confusion with De Mol's other media company Talpa Network. The deal could reach a worth of 1.1bn euros, 600m of which have already been paid.



ITV Studios acquires hit entertainment creators Armoza Formats

ITV Studios' stable of global hit entertainment formats grows as the renowned Israeli format creator and distributor, Armoza Formats, joins the group. Founded by Avi Armoza, one of Israel's leading television developers and distributors, Armoza's catalogue numbers over 100 formats. This includes the prime time singing show *The Four*, commissioned in over 15 territories and game show *Still Standing*, Israel's most successful international non-scripted format with over 6,000 episodes globally, as well as primetime studio entertainment show *I Can Do That!* aired in over 25 countries.



Reshet drops plan to pay producers upon delivery of tapes

Pressure from producers has forced Reshet to drop its plan to start paying producers only upon delivery of finished tapes of their shows. Globes reports that CEO Yossi Warsawsky pledged to the Producers Association chairman to stop this plan. From the association urged producers to inform all relevant bodies in case they receive such conditions for the commission of their productions.

APPOINTMENTS



ABC Studios' Head of Unscripted Fernando Hernandez steps down

Fernando Hernandez is stepping down as head of unscripted at ABC Studios, TheWrap has learned. Hernandez, who joined the TV studio last year to launch a new alternative division under the leadership of former studio boss Patrick Moran, is exiting his position after less than a year at the Disney-owned operation, according to an individual familiar with the situation. No replacement has been named, but ABC Studios is said to remain committed to unscripted programming after setting up projects for both the network and the Disney+ streaming service.



NENT Group announces new organization and operating model

NENT Group moves from traditional country operating model to structure based on focused areas of responsibility working across markets, platforms and brands NENT Studios will be split into three units covering the Nordic region and CEE, the UK and the US. From October 1, the Group Executive Management team will be reduced from 15 to 8 members: Anders Jensen, President and CEO Gabriel Catrina, EVP & CFO Sahar Kupersmidt, EVP & Chief People and Culture Officer Filipa Wallestam, EVP & Chief Content Officer Kim Poder, EVP & CCO Matthew Hooper, EVP & Chief Corporate Affairs Officer



Red Arrow Studios International hires new sales executive for Italy & Iberia

Red Arrow Studios International has appointed a new senior sales executive responsible for Italy and Iberia. Maria Arroyo has joined the company with immediate effect as Senior Sales Manager responsible for Italy, Spain and Portugal, and also Turkey and Israel. Based in Red Arrow's London office, she reports to Tim Gerhart, SVP Global Sales. Arroyo joins from Spanish distributor Onza, where she held the position of International Sales Manager handling sales across scripted, non-scripted and factual for EMEA and Canada.

DISTRIBUTION



Gil Formats unveils first format out of its #MIPCOM 2019 slate

Gil Formats, Tel Aviv based content creator and distributor, has unveiled one of the international unscripted formats the company will launch at MIPCOM 2019. *Laughing All the Way to the Bank* is an upbeat comedy competition format that takes place during a car ride. People who think they're funny get the chance to win a cash prize while on their way to their bank, if they are able to overcome the challenge of making the TV channel's accountant laugh out loud. The accountant will do her best to keep a straight face, not laugh and most importantly, not spend the channel's money.



DRG reveals new content slate for #MIPCOM 2019

DRG announced its program launches for this year's MIPCOM, featuring new and returning scripted and unscripted titles, plus a selection of new formats. DRG's new drama slate is led by two new series from Scandinavia, *For Life* and *22 July*. Doc Martin returns for a 9th, 8 episode run while *Plebs* returns for a fifth 8 x 30 series. The *White Wall* will be available for pre-sales in Cannes. Leading the factual slate is *Wild Pictures My Grandparents' War*. *Killing Michael Jackson*, *Fishing Fortune*, *Bouncers 24/7* are some of the other titles.

EndemolShineGroup

Endemol Shine Group's Family Food Fight cooks up two more international deals #MIPCOM

Endemol Shine Group today announces that *Family Food Fight* has now sold to nine markets, following first series deals in Italy and Brazil. Endemol Shine Italy have been commissioned by Sky Italy to produce a six-part prime time run of the culinary hit which sees families take homestyle cooking to a new level as their recipes, rich in tradition and shared over generations, are put on display. Meanwhile, Brazilian broadcaster SBT and Amazon Prime Video will display a 10-part series from Endemol Shine Brazil.

ADVERTISING



TV ad spend down 2% since the start of the year

Kantar TNS reports that the total ad spend (in Finland) increased by 1.3% in July, including a 3.7% increase for TV during the month. However, since the start of the year the TV ad spend has decreased by 2.2%. Online ads grew by 6%, while radio posted an 8.1% increase.

TV ad spend drops in first half of the year

Nielsen has released data on the gross ad spend in Germany for the first half of 2019. The economic recession is reflected among advertisers as well and TV dropped 1.3% to 6.96 billion euros. It remains the leading media on the market with 46% share. The total market got 14.88 billion euros which is 0.1% up. Mobile jumped by 24% to 541 million.



Sky Media rolls out Sky Analytics opening-up access to their TV campaigns

Sky Media, on 3rd July 2019, rollout Sky Analytics, a new online portal to plan, report and evaluate TV campaigns. Sky Media says that Sky Analytics is the first phase on a roadmap to simplify execution and management of Sky's cross-platform TV advertising. Sky Analytics has third-party verified MOAT video score data integrated, and capabilities across AdSmart and Video On Demand platforms.

DIGITAL



Stan rumored in Disney, Hulu talks

There has been speculation for some time about whether Stan will become the natural partner for Disney+ when it is expected in Australia in 2020. Disney+ will carry programming such as Pixar, Marvel, *Star Wars* and Disney, making it a must-have for the Nine-owned platform as it competes against Netflix and Amazon Prime. Alongside Stan's Showtime deal, it would be a strong drawcard. Disney also owns Hulu, with more adult content, and is looking to expand it internationally.

CJ ENM and JTBC establish joint venture, building local OTTs

There is a strong trend in Korea's online video service (OTT) or over-the-top media service market. CJ ENM said on the 17th that it has signed a business agreement with JTBC to launch the OTT joint venture. This is the second birth of a native OTT coalition after the OTT of three ground-wave broadcasters, POOK and SK Telecom's Oksusu were merged into WAVE on the 16th. CJ ENM and JTBC have agreed to set up a joint venture by early next year that will provide a combined service of content held by the two companies with intellectual property rights, and introduce an integrated OTT platform



Roku is developing ad measurement tools that will soon run across all of OTT

Roku and Innovid are pooling their datasets together to provide advertisers with a single campaign report across and over-the-top (OTT) and traditional TV. Roku will match its automatic content recognition (ACR) data, which captures what a user is watching, with Innovid's connected TV (CTV) data to measure daily reach, frequency and demographics. Verizon is one of the select few of Roku and Innovid clients testing the product, though Roku says the product will "soon expand" beyond its platform to include all.





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