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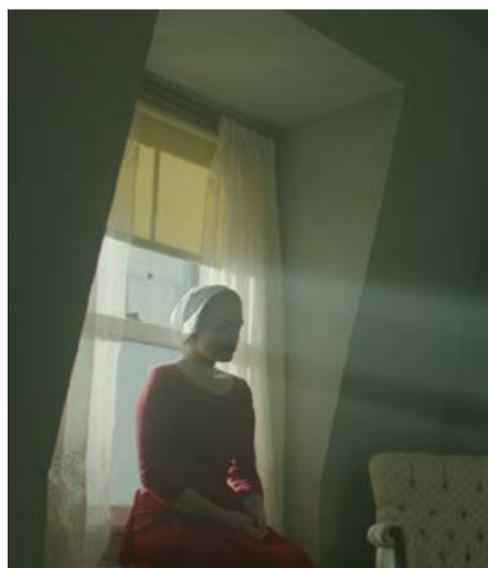
LOST IN TIME

THE HANDMAID'S TALE

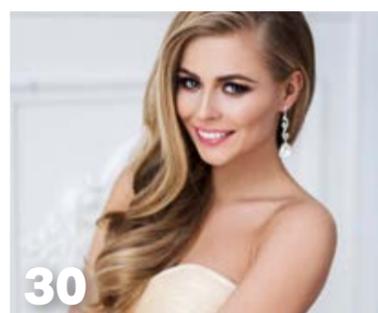
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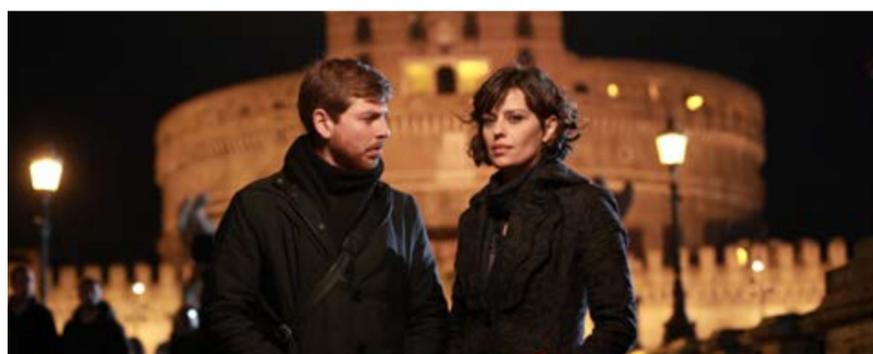
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Georgi R. Chakarov
Editor-in-chief

Facebook + Netflix = Sense

This has not made more sense since the time of the Theory of Relativity” is a line that one of my favorite German TV hosts Markus Kavka uses to promote his music show. And if Mr. Kavka used this comment to describe a possible takeover of Netflix by Facebook, he would be absolutely right. Here’s Why.

First and foremost, Netflix is in need to find a buyer or at least an investor to keep sustaining its ambitious plans for content production among growing competition and evermore capricious and demanding clients around the world. Netflix has no other choice because if it fails to deliver big volumes of new original (local) shows, their clients would simply move to other similar services. Another threat for the VOD giant is the fact that its library of acquired content still attracts the biggest interest of its users. Long-term, things don’t look, as the company will start losing rights to shows and its audience will start shrinking.

One obvious solution to fill the opening cash hole could be introducing advertising. But Netflix is very adamant that this will never happen. Still, a recent estimate based on US TV ad rates has shown that the company loses more than \$2.2 billion every year for not showing ads. This means it could potentially increase its revenues by a quarter to over \$10 billion a year but even this move would not be able to sustain the company’s long-term strategy. Another problem is that ads could lead to a customer decline as research has shown that Netflix users would rather pay more than use an ad-funded service.

So, the only solution is finding a buyer, but it must be a very special buyer - not just a big media company but a giant with a global audience reach. And here comes Facebook with its 1.5 billion users around the world and a growing hunger to offer them “all the content that they’re interested in”, as CEO Zuckerberg pointed during

an earnings call. My rhetoric question here would be “Which is the biggest content supplier in the world, Mr. Zuckerberg?”

Yes, it makes sense. I know.

And I also know how it could work both for Netflix and Facebook. Taking control of Netflix’s library, Facebook would be able to easily promote the shows to its multi-billion audience and significantly increase the sales of the VOD platform. Additionally, Facebook will be able to hold “free” world premieres of all major shows coming up on Netflix, with advertising attached, of course. There is no need to make the whole library free to watch. Single, special episodes and world premiere events would be enough to drive ad sales for Facebook by up to \$2 billion a year and guarantee a wider reach and sustainable user growth for Netflix. Through this single acquisition Facebook will not only be the biggest social network but also the biggest entertainment platform in the world.

So the question is not Why? but When?

“With this in mind, we have again learned something. Thank you very much for the attention. Goodbye,” Mr. Kavka concludes his *Kavka Deluxe*. ■



Markus Kavka

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All Against 1

Entertainment game show with perfectly integrated second screen app so the whole family can play along at home. A smash hit for DR1 (Denmark), rating 55% above the channel's slot share.



Handyman Wanted

Dating reality format where single women meet and flirt with handymen as they renovate their homes. Great ratings for TV3 (Sweden), 30% above slot average.



Fan Karaoke

In this fun, light interview and tribute show, big music stars jump on board the host's car for a cool ride around town. Boosted the slot average on Rai 1 (Italy) by 25%.



Singing In The Car

Everyone sings in their cars, but now there's money at stake! This game show format is a big success for TV8 (Italy) increasing the slot by 40% and now into a second season.

Winning formats for MIPTV

MIPTV Stand C20.A





Univision launches *El Chapo*

Marco de la O will play the role of Joaquin 'El Chapo' Guzmán in the Netflix and Univision's super production *El Chapo* which premieres April 23. The new ripped-from-the-headlines drama explores the life story of one of the world's most notorious criminals over a span of three decades - from 1985, when he was a low level member of the Guadalajara Cartel, his rise to power and his ultimate downfall. The Mexican kingpin has threatened to sue the creators for using his name and life story without consent.



Everybody wants to be on Snapchat

Snapchat is the hottest trend in the TV industry with major producers and broadcasters lining up to make content for the social network. Less than a month ago, the company finalized its IPO and attracted a huge \$500 million investment from NBCUniversal. Even though, financial experts have called Snap Inc's IPO a "flop", major players like Discovery, MGM, VICE, Turner and BBC have already signed deals to deliver exclusive content on Snapchat as its users continue to grow.



Finnish start-up Space Nation turns into TV show

Cohu Experience's start-up Space Nation has collected more than 3.2 million euros in funding. The goal of Space Nation is to make anyone an astronaut and travel to space. Users take part in real world adventures through a mobile app and climb up the leaderboard. In order to collect points, they will perform challenges that develop physical, intellectual and social skills. The best candidates will enter a filmed astronaut training competition and every year at least one will travel to space.



ProSiebenSat.1 grows in Austria

ProSiebenSat.1 Media thru its local subsidiary ProSiebenSat.1 PULS 4 is acquiring Austrian commercial net ATV for an undisclosed sum. The deal will merge Austria's two largest commercial broadcasters whose market share still remains considerably smaller compared to that of the public channels. ORF's DG called the deal "Anschluss" and urged to protect Austrian media before the transaction gets approved. ATV has been posting losses since 2008 and finished 2015 with -25 million euros.



Korean broadcasters to adopt '60-minute rule' for dramas

KBS, MBC and SBS are considering a new 60-minute rule for dramas to reduce some of the cutthroat ratings competition and revitalize a stagnating market. The idea is to reduce weekday and weekend miniseries to 60 minutes and soap operas to 30 minutes. The new runtimes include commercial breaks.



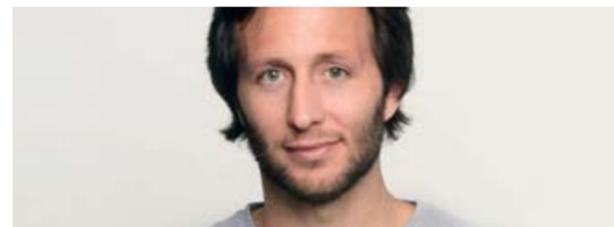
Spanish pubcaster RTVE returns to profit

For the first time since advertising was banned on the RTVE channels, the Spanish pubcaster has posted a positive financial year with an 800,000 euro profit. The costs of the company were reduced with 100 million euros thanks to the savings plan of President José Antonio Sánchez. The revenues from private companies increased with 3.4% compared with 2015.



New Israeli pubcaster launches with *Carpool Karaoke* and *The Chase*

The new Israeli public TV channel Kan is set to launch on April 30. The schedule will include the local versions of *Carpool Karaoke* and gameshow *The Chase*. The channel will also air the new season of *Come Dine with Me*. There are three comedy shows in the works, including the return of *The Jews are Coming*. Previously announced dramas include *Muna* and *Pama*.



Viacom changes Telefe management, starts first joint production

After Viacom acquired Telefe in mid-November last year, in March Tomás Yankelevich, long-term Content Director and Head of the International Business of the Argentinean broadcaster, announced he is leaving the company. A few weeks after his exit, Telefe announced its first joint project with Viacom-owned Paramount Television. The series is called *Cazadores (Hunters)* and will tell the stories of the brave women and men dedicated to finding the Nazis who fled to the Latin continent after WWII.



BBC partners with HBO and Netflix on new dramas

BBC One recently announced two major drama coproductions with US giants HBO and Netflix. *Shibden Hall* is created and written by Bafta-winning Sally Wainwright and is produced by Lookout Point for the BBC and co-produced with HBO. Set in West Yorkshire in 1832, *Shibden Hall* is the epic story of the remarkable landowner, Anne Lister. *Requiem*, created and written by Kris Mrksa, is commissioned by BBC One and co-produced by New Pictures and Netflix in association with All3Media International; Netflix will debut the series globally outside of the UK.



Mediaset to focus on content Made in Italy, preps free VOD platform

Mediaset presented its plans in late March. As part of the presentation, VP Pier Silvio Berlusconi commented that the core business for them remains free television with content Made in Italy. The goal is to progressively increase entertainment, fiction and news programs to 4-5 local productions for Canale 5 and 3-4 for Italia 1. He also signaled a new turn in fiction production which will mean the introduction of a new editorial policy for crime and comedy series. In Q3 Mediaset will launch a new free VOD platform. He expects growth for the first half of the year thanks to digital.



China watches *Downton Abbey* and drinks English tea

The UK exported 439.5 million pounds (\$546.6 million) of food and drink goods to China last year, the fastest growth in exports to China in a decade, according to the UK's Food and Drink Federation. Total UK exports of food and drink grew by 10.5 percent to reach a record 20 billion pounds. The FDF also noted the growing interest in China for British "afternoon tea" products such as scones, jam, tea and cakes, linking the trend to the popularity of television programs such as *Downton Abbey* and *The Great British Bake Off*.

DR turns down Viaplay offer for original content

DR announced that it is planning to air more European and Nordic series and less fiction coming from the US. The decision was explained with the increased quality of series coming from Europe, Latin America and Asia and the expensive rights to US productions and their availability on numerous streaming platforms.

The Danish pubcaster also turned down Viaplay's proposal to jointly produce original series. DR's drama chief commented that it is their policy to work with "similar broadcasters".

German producers getting more money from ARD

As agreed in the working conditions between ARD and the Producers' Alliance (Produzentenallianz) in 2016, the pubcaster is starting to pay premiums to the most successful productions. The premiums are calculated based on a mutually accepted point system. The 70 most successful productions will receive a total of 3.2 million euros. The series productions (incl. primetime and daytime) receive 100,000. Kids/animated productions receive 20,000 euros. Short-form entertainment formats receive 20,000 euros, long-form entertainment formats receive 60,000 euros. Film productions receive 60,000.

French watch online video 4 minutes per day

According to Mediаметrie, in 2016 eight out of ten people in France watched a video or TV content live or on replay on the web. The average time spent online was 3.52 minutes per day regardless of the screen. TV shows have the biggest share with 93%. 45% watched fiction content on demand.

In Denmark, the average weekly reach of streaming services is about a million people. On a daily basis an average of 407,000 Danes stream video content, according to Kantar. Also, 357,000 Danes do not have a TV at home; a quarter of them stream content every week and 40,000 every day. ■

What to Buy at MIPTV 2017?

Continuing the tradition, TVBIZZ Magazine once again takes a look at some of the most-interesting and hottest new formats and series making their debut at MIPTV.

NON-SCRIPTED



■ **Fecha a Conta / Globo**

Fecha a Conta (Close the Bill) sees six professional chefs competing in culinary challenges but they have to be able to economize as they have only a limited budget. Their efforts are evaluated by a jury of three who taste the dishes blindfolded.



■ **Hotel Romantiek / The New Flemish Primitives**

This dating show for seniors was already featured once in our Shopping List but following its impressive numbers in Belgium, we expect it to see lots of interest during the market.



■ **What Can I / Odeon Film**

A panel of four comedian judges have to guess the bizarre talent of the participants. The candidates hint their talent with one signature hand gesture. The jury has to guess the talent based on this. The longer it takes for the jury to guess the talent of the participant, the more money he or she wins. The pilot airs on RTL2 in Germany on April 4.



■ **City vs Country / Rabbit Films**

A real gameshow confrontation between the City and the Country coming from Finland. The show is hosted by two local actors or comedians - one representing the city and the other one the countryside. Throughout the show, the hosts badmouth each other in a lighthearted way, as they spur on their teams.



■ **The Wall / Endemol Shine**

The Wall has now broken audience record in the US and France and is certainly set to conquer new markets at this MIPTV.



■ **Tilt / KABO International**

VR is slowly entering TV and *Tilt* is one of the first attempts to make a gameshow using the technology. The show sees celebrities facing each other in various VR games and airs on Kutonen in Finland.



■ **Game of Clones / The Story Lab**

Without a doubt the most-shocking dating show of the moment. *Game of Clones* offers singles to meet an ideal date with eight potential partners who look very much like clones.



■ **Lost in Time / Fremantle**

This will be the show that everyone will be talking about at MIPTV and we have dedicated one of our big stories to it. Is *Lost in Time* the Next Big Thing? We will find out during the market.



■ **The Amsterdam Project / Kalemami**

The Amsterdam Project was the most-watched premiering new format on RTL4 last fall. It was featured in our Pitch & Play for NATPE in Miami and recently won an award for Best New Format in the Netherlands. The project about reintegrating homeless people back into society is all set for its international roll-out.



■ **I Love a Celebrity / Ulmen TV**

In this comedy show described as fake dating, participants have to convince their immediate environment that they are dating a celebrity. They have to do that within 48 hours. If the mission is successful, they win 10,000 euros. The show airs on RTL2 in Germany.

SCRIPTED



■ **The Bonus Family / Svensk Filmindustri**

SVT's Monday night hit is already preparing its second season. The comedy drama focuses on a "bonus family" - a recomposed family and the complications that go with it.



■ **Glace / Gaumont**

Based on Bernard Minier's bestseller, *Glace* revolves around the investigation of a strange case. It became M6's most watched fiction project in years and also topped the channel's VOD charts.



■ **La Porta Rossa / Beta Film**

Italy's spring crime hit comes to MIP-TV after breaking audience records for Rai 2 and winning its primetime slot with a second season already in the works. Police commissioner Leonardo Cagliostro is killed in a gunfight but decides not to cross the red door that would lead him to abandon the earthly world because he understands his wife Anna is in danger.



■ **Before We Die / ZDF Enterprises**

SVT's undisputed Sunday night leader is about to get a second season order. Police officer Hanna Svensson's lover and colleague disappears during an undercover operation involving biker gangs. Hanna takes over SMS contact with his mole, and soon realizes the extent of the investigation: a plan to take over the underworld.



■ **KLEM / NPO Sales**

KLEM is the most watched new series in the Netherlands this spring. It averaged over 1.4 million viewers on Thursday nights on NPO1 and season 2 will start production later this year. Widower Hugo is well financially secured and lives together with his two daughters. All of this changes when his youngest daughter becomes the best friend of the daughter of notorious criminal Marius.



■ **Einstein / Red Arrow**

The procedural crime series stars Tom Beck as the great grandson of Albert Einstein, who is forced to work with the police to solve crimes using his brilliant but eccentric mind. Sat.1 has already ordered a second season.



■ **Frankenstein's Love / Nippon TV**

Nippon TV is bringing an alternative take on the Frankenstein story as the doctor's creation falls in love with a young girl but things between them are fraught with difficulties as he cannot be touched by human beings.



■ **Strong Woman Do Bong-Soony / JTBC**

Bong-Soon seems to be just a normal girl but she was born with superhuman strength. She dreams of creating a video game where she is the main character. One day she is offered a job as a bodyguard in a gaming company and a chance to make her dream come true. The romantic drama premiered this spring as JTBC's highest rated series ever.



■ **Cardinal / eOne**

Canada's response to Nordic noir turned into the biggest hit of the season for CTV which took the unprecedented decision to order two seasons at once. Billy Campbell as John Cardinal and Karine Vanasse as Lise Delorme, detectives investigating the murder of a girl in Algonquin Bay.



■ **You Are Wanted / Warner**

This series has German viewers glued to their Amazon Prime Video service this spring. Just a week after its launch, the show reached 35% of Amazon's users in the country and was renewed for a second season. Hotel manager Lukas Franke finds out that his personal data has been hacked. When the hacker describes himself, Franke suspects he is a member of a terrorist organization. Alone, he searches for the perpetrators. ■

Lost in Time

FremantleMedia, The Future Group and TVNorge challenged the international TV market in November last year with the announcement of the brand new Interactive Mixed Reality game-show *Lost in Time*. Now, the format has finally arrived on air and we have witnessed a true TV revolution which will most likely define the future of the whole industry.

The creators of *Lost in Time* are humble enough to just call their format "the next generation of family entertainment" but we know it is much more than that. Ahead of the launch of the show in Norway, Georgi R. Chakarov spoke over the phone with FremantleMedia Norway's MD **Petter Testmann-Koch** and Discovery Networks Norway's CCO **Eivind Landsverk**. Petter is one of the creators of the format and Eivind was the one to see its potential and commission it for TVNorge.



Petter Testmann-Koch

We don't call it VR because VR uses goggles. It is rather VR developed into something new, a brand new technology.

Petter, how did you come up with the idea for this innovative format?

Here at FremantleMedia we're always on the lookout for big, creative ideas and news ways that audiences can enjoy watching and interacting with our brands. Our relationship with The Future Group inspired the idea for *Lost in Time*. The Norwegian tech company were looking for an opportunity to develop their innovative technology to use in television. We had a lot of ideas before we landed *Lost in Time*. The idea started as "a journey in time" and from which point we developed the gameplay, the format structure and actual format. When using technological advances such as this one, the key is to let the tech enhance and enable the storytelling and not to focus on just the tech element of the show.

How long did it take you to develop the format together with The Future Group?

We've been developing the project for a number of years. Bård Anders Kasin, co-founder and CEO of The Future Group, had previously worked on the special effects in *The Matrix* trilogy movies. We used his experience from Hollywood and tried to adapt it to work for traditional family. So, approximately it took three years and it became more and more intense before we entered into production which was before Christmas in 2016.

Could you tell us more about the technology behind it?

It's the type of technology that is used in Hollywood special effects. It is a product called Interactive Mixed Reality (IMR) which has been developed by The Future Group, our co-producers on the show. With IMR we can put players in to the 'eras' that feature in the gameshow. The technology has been further developed to make it more accessible so that the format, if commissioned in other territories will be cost effective.

How did you pitch the idea to the channel? It doesn't sound like an easy pitch.

The pitch was always "a very ambitious and exciting project" and also "a family entertainment show". It was because of that and because of the very impactful opportunity with the supporting app

that the viewers at home can play alongside the TV show, the pitch became "the next generation of family entertainment" offering these opportunities beyond traditional TV shows. Luckily, I met with Mr. Landsverk who is always seeking something new. TVNorge has been a great partner on *Lost in Time*.

How will you combine the TV and VR elements? Could we consider VR as "TV-friendly" now that this show has arrived?

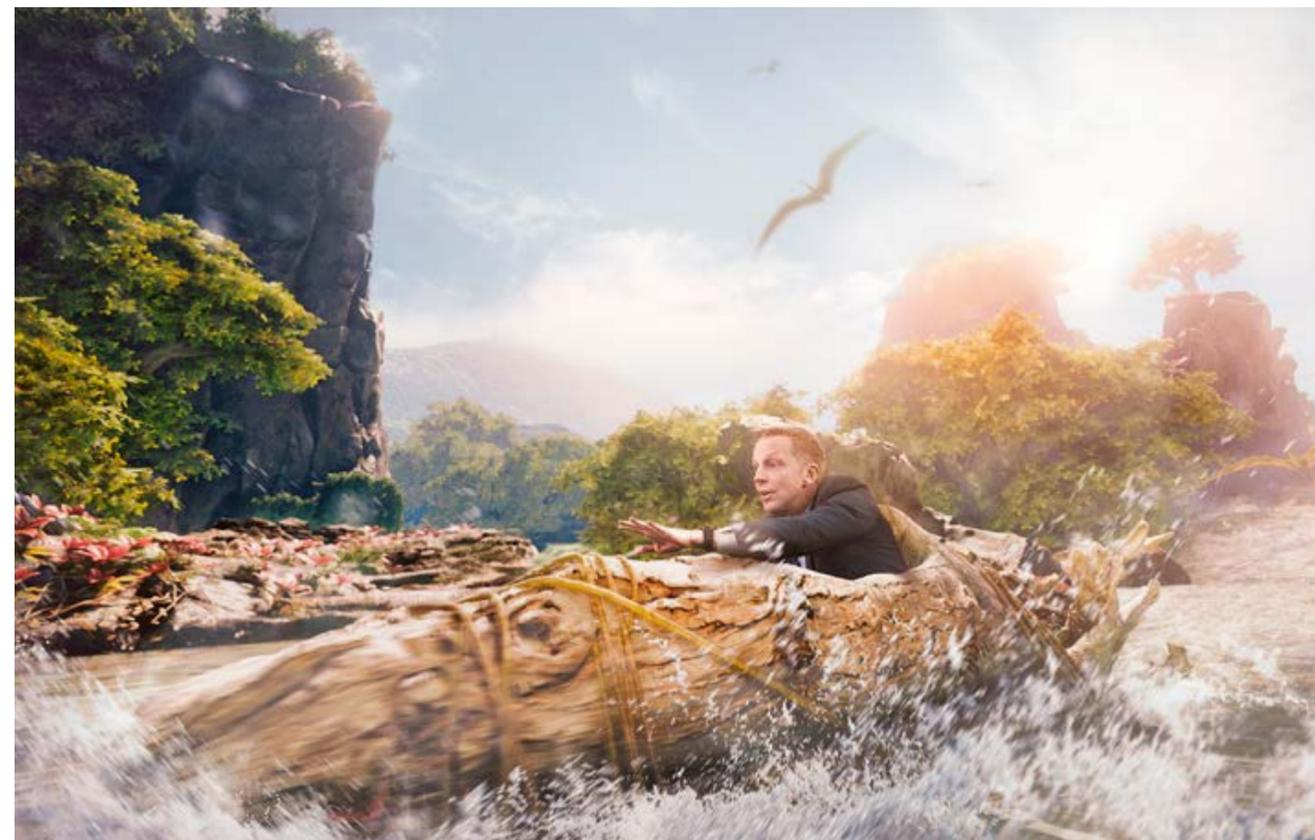
We don't call it VR because VR uses goggles. It is rather VR developed into something new, a brand new technology. As of now, you can't see the eyes or the face of the contestants if you're using VR, so you lose the emotion of the contestants. With Interactive Mixed Reality, players are put into computer graphic environments and we combine this technology with the app so the viewers can play along while watching the TV show.

What is the structure of the format?

Three complete strangers form the team and they are competing for a team jackpot. They have to take on five challenges. Only one of them can play in a challenge and they have to decide between themselves who will be the one to take on the challenge. They collect money and have to reach a minimum to add to the overall jackpot and there is a drama element because when they have reached the minimum they can stop playing and the time left for the challenge they can take for themselves so that they can add more time to their endgame which they play for themselves because only one can win the team jackpot. The challenges include driving, shooting, logic and obstacles and they are all set in six different time eras: the Ice Age, the Jurassic Age, the Middle Ages, the Roaring 20s in Manhattan and the Space Age. As a team they have to work together to collect money but as an individual they have to have a strategy in order to find a way to be the winner in the end.

How will this combine with the viewers competing against them?

Viewers can play along using their app at home. They have the exact same challenge and the same time to complete it. And in each show we will split the viewers' demographic in two, so for exam-



ple, one week it could be North vs South and the next it may be women vs men, so if the Women perform better than the Men then we pick one of the female viewers randomly and this TV viewer can win the same amount of money that the contestant on the show wins. Obviously, playing thru the app can happen at any time and people can play the same challenges throughout the week. The app will be a stand-alone platform and during the actual TV show the TV and app elements will be synchronized.

How important is this show for your company?

It's very important for us in Norway and at FremantleMedia to stand at the forefront of the TV market and we always look for ways to introduce something new, ambitious and also disruptive, if possible. We strongly believe that this show is something new for the TV market. It is indeed a new direction for family entertainment, the next generation of family entertainment.

TVNorge have decided to schedule *Lost in Time* on Saturday night which is quite competitive in Norway. Do you

agree with this decision? Isn't this too risky?

I really admire them for putting the show in that slot but the weekend is indeed when the family watches TV together and this way the parents and the children can play along and compete with each other. With TVNorge scheduling *Lost in Time* at 8 o'clock is very ambitious.

How will you approach international buyers with this show?

The show looks amazing and includes technology which is now accessible but it is also a great family entertainment show and we will present it as "the next generation of family entertainment". I think a lot of broadcasters around the world are looking for something different that can capture the imaginations of the whole family and play it out in a primetime slot - *Lost in Time* is exactly that. It appeals to all ages, to the 'screenagers' that want second screen action whilst they watch TV and to those who just want to watch something entertaining.

How easy is to produce and adapt it in different markets? Is it an expen-

sive show to make?

We have taken the difficulties away by setting up a hub in Oslo so they just have to bring a flying crew and the contestants and they will use the Norwegian set. We think this is the best way: to have the technology here, control it fully and have the technology experts in The Future Group on hand. This also makes it very cost-effective.

The Nordics are very technically advanced markets. Will the show also be easy to sell in other markets?

I think so. I agree that the Nordic countries are at the forefront of technology but I haven't been in a country yet where they have no apps and don't use smartphones. So, as long there are apps, smartphones and TV sets the format can be produced for any market. Another thing is that this show is extremely sponsorship-friendly. TVNorge have had to say a lot of NOs and push back interest from sponsors because the ads can be easily be integrated within the show and the apps but they can also use the technology for commercials. I guess it must have been a fantastic situation to be able to say No to so many brands and sponsors.



Eivind Landsverk

When I got the pitch at a table in Oslo I was sitting 30 centimeters above my chair because it was so thrilling

Eivind, you were among the first people to see the potential of this format. What made you go for it?

I get a lot of pitches of different formats during the year and I have to say I have never seen anything like this before – fresh and innovative. And when I got the pitch at a table in Tjuvholmen in Oslo I was sitting 30 centimeters above my chair because it was so thrilling to send real people into virtual reality on screen. And when you add the “play at home” effect, this made the format into a brand new TV experience to me. I just haven’t seen anything like it before. And as a broadcaster that’s what we aim for all the time.

How would you describe this format shortly?

Lost in Time is not only a new gameshow. It’s a unique combination of game based linear TV and digital participation brought right into your living room. By combining gaming technology and special effects known from major Hollywood productions viewers are being introduced to a fun entertainment night for the whole family. We put real people into a virtual world on screen and then let the viewers participate through their smartphones or tablet while they’re sitting at home. To top it off, we double the prize money so the viewers at home can compete for the same prize.

Norwegian TV is known for launching revolutionary formats but this one seems to be the most revolutionary by far. Do you think the viewers are ready for *Lost in Time*?

You never know! You have to take risks to succeed, and I certainly wouldn’t have invested in the show if I didn’t think

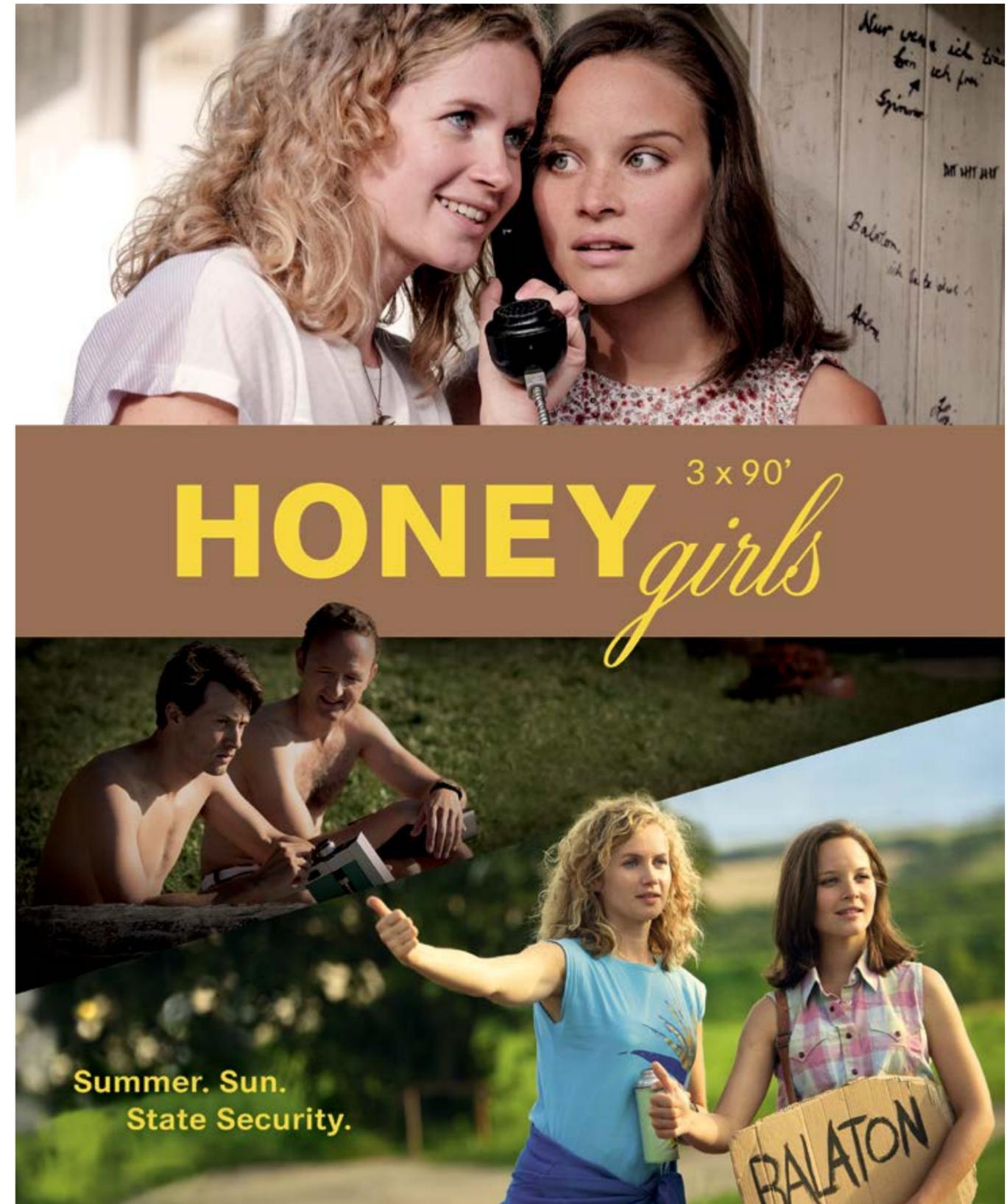
the viewers will like it. Sometimes you lose, sometimes you win! I have played around in the app and I was surprised at how intuitive the home experience was. I believe that this is a revolutionary show. We need to stretch our imagination and keep aiming to deliver fresh new formats.

How hard is it to find the right slot for such type of show? What audience are you trying to reach?

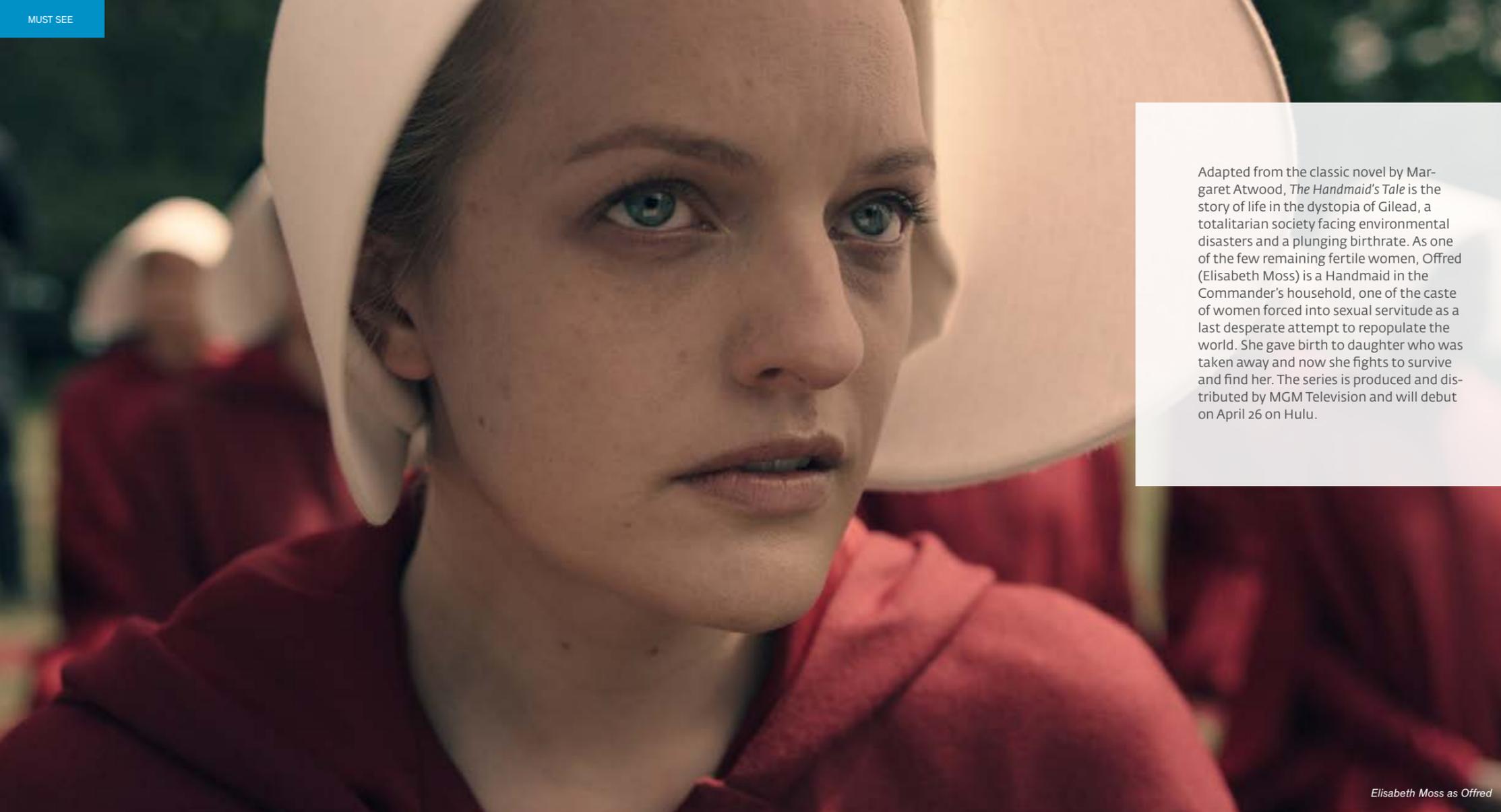
I think the format is tailor-made for family viewing with its strong competition driver. We are hoping it will trigger interest both for viewing and the interaction part with the app. We have decided to schedule the show in primetime on Saturdays. It is a little bit bold but we think it is the best slot to reach families enjoying time together. With the current situation in Norway with fierce competition on Fridays, we will launch the show in Saturday primetime. The first season will have eight episodes.

Is Discovery planning to take this show to its other markets?

It might happen. The format will be presented in Cannes at MIPTV by Fremantle who hope to get interest from other markets. For us, at Discovery Nordics, it is natural that Norway launch first, and then we look at our experience before we expand it to the rest of the Nordic region where we have lots of entertainment channels. The Nordics might be a relevant market for this show. The gameshow genre has always been big for entertainment channels around the world. They are mostly scheduled in daytime and access primetime but because of this technology and the participation model I think it has great potential in primetime. ■



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



Adapted from the classic novel by Margaret Atwood, *The Handmaid's Tale* is the story of life in the dystopia of Gilead, a totalitarian society facing environmental disasters and a plunging birthrate. As one of the few remaining fertile women, Offred (Elisabeth Moss) is a Handmaid in the Commander's household, one of the caste of women forced into sexual servitude as a last desperate attempt to repopulate the world. She gave birth to daughter who was taken away and now she fights to survive and find her. The series is produced and distributed by MGM Television and will debut on April 26 on Hulu.



Bruce Miller on the set of *The Handmaid's Tale*

Elisabeth Moss as Offred

The Handmaid's Tale

A beautiful dystopian world with traits of our own reality

The Handmaid's Tale is one of the most expected new series of 2017, set to premiere on Hulu in a few weeks. The show's theme of a dystopian world where women are deprived of all rights and used for reproduction purposes only will certainly grab the audience as the world of today faces more government control and attempts to limit people's rights and freedom with the promise of "more security".

Yako Molhov spoke with creator, showrunner and executive producer, **Bruce Miller**, and one of the stars of the show, **Yvonne Strahovski**, about the main themes of *The Handmaid's Tale*, the challenges of adapting the famous book and getting under the skin of its complex characters.

Bruce, could we draw some parallels between the dystopian world of Gilead and what is happening in our world today?

It's interesting because it's a question that I've thought about a lot, every time I read it - a lot of times over the last 25 years. And now people say "It's so timely and so relevant to what's going on right now," but I think that's always been the case, it's the strength of the book that there's something to pull out and connect with your real life at any point in history. The world of Gilead is a very religious world, a totalitarian religious state. At least in America, we're having a kind of political upheavals, but that's not really the kind of political upheavals we're having. Just the idea of people being in a society where the government is being powerful and cruel and the people are fighting with the government; this is the thing that people are relating to now. People feel a little powerless and are wondering if there are ways to fight back, at least that's what connects the story, for me, to the world now. If Offred can find a way to rebel and fight back, if Offred can do it, maybe there's something that we can do.

When did you start working on the project?

I started working on the project a year and a half ago. I

wrote the pilot and then the next two episodes before we really started planning for the series. The first season is 10 episodes and I wrote the first three, so we had a pretty good handle on what we were going to do in the first season, using the book as a guide, not following it as a blueprint but using it as a guide, and then also just getting writers together.

The writing process was fascinating. Even though you have a book, you still have to choose what's going to make a good TV show. And of course the casting in this case was very important to the project, I think more important than some other projects.

MGM has been amazing, the way the story has opened up, it included different parts of the world and be much more global, just same way politics is much more global, and things that happen in one part of the world affect other parts of the world, so we've been able to extend it in that way and make it much more of an international story, because if something like this happened in the US, it will surely affect the world.

The author of the novel, Margaret Atwood, is involved in the series as a consulting producer. What has been her input during the different stages of production?

Her input has been extensive. The thing that I think she brings to the table more than anything, besides her just incredible story sense, is that she's been through this before - the book has been adapted into a movie, it's been adapted into an opera, into a play - it's been adapted a lot of times, so she really has a unique understanding of that process, of what works in this story in different kinds of media, and I think that she's been very helpful.

Elisabeth Moss is playing Offred, Joseph Fiennes is the Commander, Yvonne Strahovski is Serena Joy. Who are the other actors and did you have any difficulties in picking the cast?

I had difficulty with everybody just because it's a beloved book and you're trying to pick people to play characters

that surely I've had in my head a long time. You want to go with your instincts and hire the people who you think are amazing, but also you want to be thoughtful about who you're hiring and where they fit into your story. There's always some practical things that you really don't think about as a viewer, but if you're confused about who is who, the rest of the story doesn't matter.

Elisabeth was the first person we cast and she was exactly who we were hoping to get. She's an astonishing actress and I've been a fan of hers for a long time. Joseph Fiennes is a perfect actor, whom I've wanted to work with for a long time, Yvonne Strahovski, who has done a lot of things, but nothing like this before, was very eager to come in and audition, which she did and was just amazing.

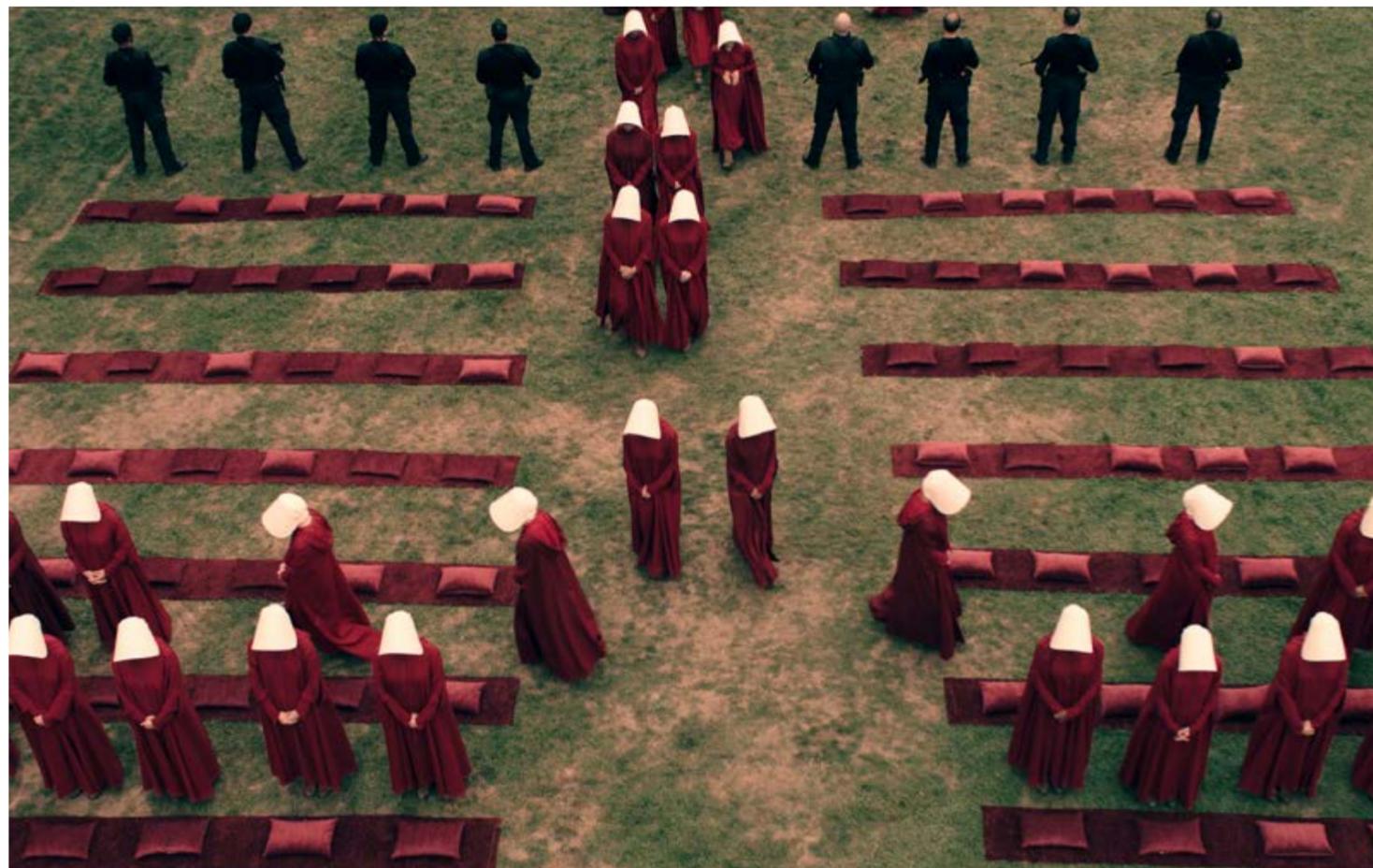
We also have Samira Wiley, who is playing Moira; we have Max Minghella, who's a young British actor and the son of Anthony Minghella, the writer and director. O.T. Fagbenle is another British actor. They all have a very long history and experience with the book, a lot of them have been fans of the book for a while, so it's nice to bring all these people together. They've found things in the characters that I don't know if I would've ever seen, they've done such a great job.

In the featurette, you said that it's not a dark show, but one about perspective and not losing hope of getting your life back. What are the other major themes in the series?

Offred is this character who is trying desperately to survive an impossible situation that is cruel and torturous and inhuman and confusing and very dangerous and very alien. And she's trying to survive to see her child again and to get her life back. But how long can you go just trying to survive before you turn into an empty shadow of a person? You survive, but there's no human being left inside, so I think that she's always pulled back and forth between the idea of surviving - "Will I make it through this alive?" and the idea of living... "Are there things that I still have to do that might put my life in danger, but are the things that human beings need to do to have a life that's worth living?"

In these kinds of stories there are degrees of moral complicity with the regime, you try not to build a world of good guys and bad guys, there's people who do good things and people who do bad things but sometimes those are the same people, so I think a lot of it is not moral relativism but the fact that people are complicated and what people do in situations like this is complicated, and nobody is a villain in their own story. Aunt Lydia is doing it for what she considers to be very kind moral reasons of duty. The characters are not stopping around, trying to make everybody else's life miserable, nobody is doing that, they all have what they would consider to be genuine moral motives, so I think that is a big theme for us.

The other thing that I really like about the project in general is that our dystopian world of Gilead is quite beautiful. Almost every dystopian world you see is kind of dirty and smelly and dusty, but our world isn't like that - our world looks amazing and beautiful and yet is very cruel and has lots of dark secrets and dangerous places, so I think that that's just a good lesson - just because you make the world look nice, that doesn't mean it is nice.



What were the biggest challenges working on the series?

The book takes place as an internal monologue, so how do you get that intimacy on television? That was the biggest challenge for me and for Elisabeth and for the directors - how do you do a show where you are feeling what the main character feels, not just understanding what she feels, but feeling it. The way you approach it is to approach Offred as a multidimensional character, not as a single character - she's not just a mother, she's not just a wife, she is certainly not a victim, a prisoner and definitely not just a woman, she's certainly not just someone who's caught completely out of her element, she's all of those things, and when you try to think of her as Offred, that person comes alive. The intimacy of the show is always a challenge but in this case I think the payoff was much bigger as well. Her story is so interesting and compelling and scary but also inspiring, it's worth the trouble to focus the whole show on making sure you feel what Offred feels.



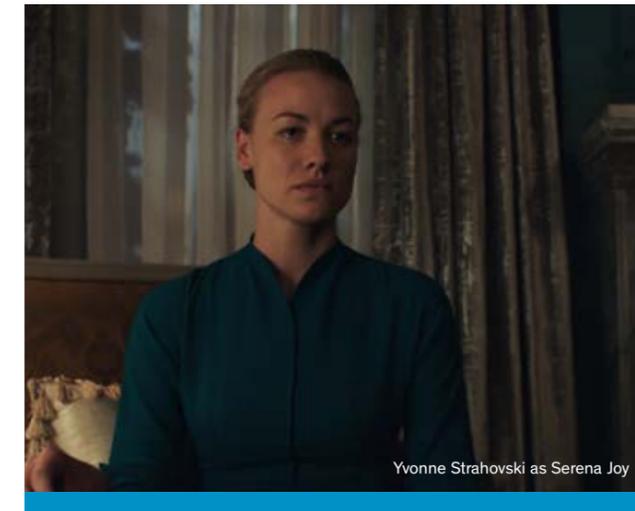
◀ BRUCE MILLER is the creator, showrunner and executive producer of *The Handmaid's Tale*. He was born on April 8, 1965 in Stamford, Connecticut. After graduating from Brown University, his first writing job was on the hit television show *ER* (1994). He is a writer and producer, known for *The 100* (2014), *Alphas* (2011), and *Eureka* (2006).

Yvonne, you play the role of Serena Joy, wife of Commander Waterford and an influential figure in the Gilead ruling regime. What is your character like?

On paper, Serena Joy is a hard, unapproachable woman. She seems without sympathy and very stern. I wanted to find out what made her tick. One of the biggest things I discovered when playing her was that she, alongside most people in oppressive Gilead, are seeking connection. Although Serena Joy is 'at the top of the food chain' when it comes to the hierarchy in this totalitarian society, she too is subject to the effects this has on one's soul and psyche. This makes her vulnerable, despite how much she tries to hide it behind her stern mask. She is manipulative. She is often without empathy. She is surviving.

What was the biggest challenge for you playing the role of the wife of the leader of a world where women are treated as property of the State?

The biggest challenge was trying to figure out how Serena Joy, being a woman, was part of the architecture of this society. It also made me question the identity of self, and what that actually breaks down to. Serena Joy, pre Gilead, was a spokeswoman. An author. A woman connected to the English language through her work. An intellectual, intelligent woman who would have connected to her husband through her work. They would have talked about it. Bounced ideas back and forth. They would have also con-



Yvonne Strahovski as Serena Joy

▲ YVONNE STRAHOVSKI plays Serena Joy who is the wife of Commander Waterford and the head of the household staff.

Yvonne made her American television debut on NBC's *Chuck*, and Showtime's *Dexter*. She also co-starred in ABC's *The Astronaut Wives Club* after starring opposite Kiefer Sutherland in 24: *Live Another Day*, and guest starred on *Louis CK*. Yvonne recently starred in Screen Gems' *He's Out There* and Lionsgate's *Manhattan Nights and I, Frankenstein*. Other film credits include *All I See Is You*, *Killer Elite* alongside Jason Statham and Robert DeNiro, *The Guilt Trip* with Barbra Streisand, *I Love You Too* opposite Peter Dinklage and *Matching Jack*.

nected sexually as a couple. Been free to enjoy sex.

In Gilead however, women are not allowed to read. Or deal with books, the news or any type of work at all. This has been left for the men. Couples are also not allowed to have sex or even be sexual unless it is for procreation. So where did that leave Serena who has been deemed barren? What do you become when you are stripped of a major part of your identity, being your work, your writing, and stripped of a major way you might connect with your husband - through discussing work and ideas. And then on top of that stripped of physically connecting with your husband? How do you deal with the fact that you were part of bringing this upon yourself? And that you don't really have a way out? This is why I fell in love with this show and this character. There is so much going on between the lines.

***The Handmaid's Tale* is one of the most anticipated new shows of 2017. What will turn it into an audience favorite?**

It is powerfully reflective of the current fears people have in America coming off of an incredibly divisive election. Women's rights are being threatened and many issues surrounding race and religion have had more light shed on them. It seems to me that people are deeply concerned for the future and what the country stands for. It feels unstable. And the worry that it can get a lot worse for some people is very real. *The Handmaid's Tale* shows us a version of society that has tipped into a place that a lot of us dread. And it does it in a way where it doesn't seem unrealistic as to how it got there. ■



The next big thing has been here all along

How MTG turned into a global digital video entertainer

For the past year MTG has been heavily investing in digital growth and actively shifting away from traditional broadcasting, moving faster than anyone else among their competitors to transform their business according to the new realities of media consumption. Still, the key in MTG's strategy remains content and MTG is not afraid to take risks and experiment to tell the best stories for its viewers regardless of the platform, as **Jakob Mejlhede Andersen**, EVP and Group Head of Programming and Content Development, tells Iliyan Stoychev.

Jakob, MTG actively refocuses from broadcasting to digital. What does this mean in terms of content creation inside the company?

We are transforming from a traditional broadcaster into a global digital video entertainer. This gives us the possibility to reach more diverse audiences than ever before, so we are strengthening our commitment to telling stories that engage and challenge all our viewers. In fact, our ambition is to become the Nordic region's leading producer of original content, and today we have over 50 amazing projects in the pipeline.

What are the main differences in creating content for free TV, pay TV and VOD?

Audiences expect their experience to be differentiated across services, and it is essential your content reflects this reality. Every platform has unique inherent possibilities – you just need to understand what these are.

For example, our free-TV streaming service Viafree, which many users access through a smartphone app, offers exclusive short-form video content that deepens viewers' engagement

with our broadcast programming. In other words, embracing the full potential of a mobile-focused platform enables us to offer much more than a linear TV catch-up service.

Does content follow the audience or the audience follows the content?

Engagement is a two-way process – you need to go to the audience while simultaneously bringing them to you.

Our original content ambitions, for instance, are a direct response to the fact that viewers everywhere love great drama. At the same time, we are using new technology to show audiences new possibilities. We did this very successfully during the 2016 Olympics, when we offered almost 100 hours of live sport in fully immersive Virtual Reality 360° video.

What are the shares of different genres in MTG's content portfolio and how has this changed over the past few years?

We have an excellent balance in our portfolio, from original productions and Hollywood blockbusters to major sports events such as the Premier League, Formula 1, and NFL. The originals are rel-



Swedish Dicks



The Great Escape Sweden



Veni Vidi Vici

It is essential to listen to audiences and follow the trends in order to stay ahead of the curve

actively new – our first production was *Swedish Dicks*, which premiered in September 2016 on our subscription video streaming service Viaplay – but we have had a broad offering for many years, and our primary focus is securing depth in each area.

In the dynamic media market today, what is the role of public service broadcasting in your opinion?

Public service broadcasters offer rich, varied programming in genres that can be difficult to produce on a commercial basis. They are therefore important for market diversity, and I think we complement each other very well. We have a number of ongoing public service collaborations, like the 20-part series *Our Time is Now*, which is a major co-production between Viaplay and SVT in Sweden.

Let's talk about the format market. Copyright claims, revival of old formats, moderate success of interactive formats, high demand for formats with big impact but low budget, new format ideas originating from smaller markets like never before - what comes next for the format business?

In the end, the true experts are our viewers. They decide which formats work and which stories touch their hearts. So more than ever, it is essential to listen to audiences and follow the trends in order to stay ahead of the curve. The complicated

truth for digital video entertainers such as MTG – and for all media companies – is that there is no single format that works for every audience. This means we have to reinvent our company and our storytelling continuously.

How ready is MTG to experiment with new formats?

We are already doing it! Right now, we are working on our very first feature film *SuperSwede*, which is a biopic about Swedish Formula 1 driver Ronnie Peterson.

In December 2016, we launched our first original series for kids, *The Great Escape*. This was an ambitious project that combined education and entertainment, and we are delighted that teachers in Sweden have been using the series in the classroom to help present subjects like chemistry and mathematics. That is the best feedback you can get for a new format.

Drama is what truly drives the business nowadays, both online and offline. What are MTG's plans in this direction?

As I mentioned, we have a pipeline of over 50 original projects, and we want to become the Nordic region's leading producer of original content. Next up is *Veni Vidi Vici*, which premieres April 13 on Viaplay – intense, edgy stuff about a struggling Danish film director's descent into the porn business.

Recently, we announced Nordic noir *ALEX*, suspense thriller *The Lawyer* and political drama *Embassy Down*. We are also shooting the second season of *Swedish Dicks*, which was recently picked up by Lionsgate for international distribution – the first time they have acquired a Nordic title.

What are your plans for Viaplay? Is the platform delivering the expected results?

Today, Viaplay is the leading video streaming service in the Nordic region. We are doing everything we can to improve our offering even further – for instance, we were the first in the region to offer offline mode. It felt very good to see rating agency Svenskt Kvalitetsindex's recent announcement that our customers are the most satisfied streamers in Sweden for the second year in a row!

What is the role of nice entertainment group in MTG's content strategy?

Storytelling is at the core of our business. By gathering 28 production and distribution companies, with a presence in 16 countries, into a single group, nice helps us concentrate talent and creativity. Productions from nice have been sold in over 240 territories worldwide, and the group has delivered some captivating recent hits such

as the Oscar-nominated *The Hundred Year-Old Man Who Climbed Out of the Window and Disappeared*, and *Nobel*, which was produced for NRK and won the PRIX EUROPA 2016's prestigious "Best European TV movie or mini-series of the year".

What will be The Next Big Thing?

The next big thing has been here all along – it's storytelling. Technology will continue to change at an incredibly rapid pace, and our task is to master the possibilities created by these new tools and match them with a deep understanding of what our customers want to see. When we do that, we can engage even more audiences through the right formats and content, whenever and wherever they want.

What is the future of television, according to Jakob Mejlhede?

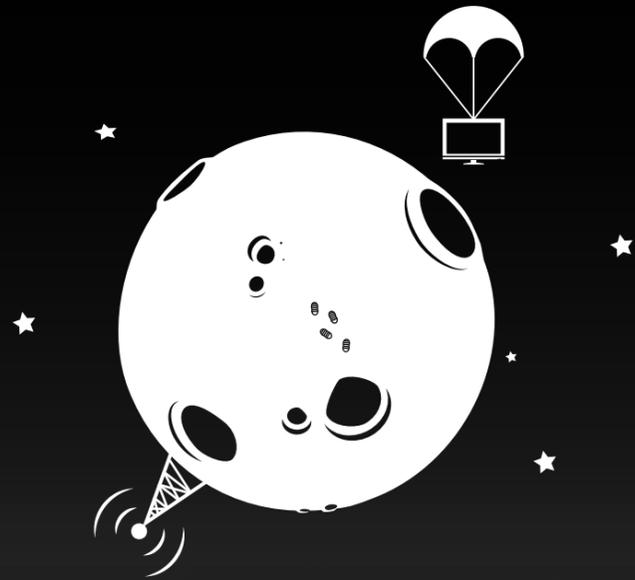
The TV show *The Farm*, produced by nice entertainment group, just became the best rated series in the history of TV 2 in Norway. This is a linear TV series, in the year 2017, in one of the world's most mature media markets!

The lesson here is that viewers care most about the story. And it means television shares a common future with every other platform – tell the best stories and you'll do just fine. ■



▲ JAKOB MEJLHEDE ANDERSEN was appointed as Executive Vice President of Programming and Content Development in March 2015 with responsibility for content acquisition, programming and development for MTG's Nordic on- and offline pay-TV businesses, and group-wide online free-TV businesses. The role also includes format sourcing and co-productions. He joined MTG in 2005 and became Senior Vice President of Acquisitions & Programming in 2009. He also became Chief Content Officer of the Group's digital accelerator MTGx in 2014. Jakob previously worked as Program Director for SBS in Denmark and as Executive Producer for TV 2 Denmark. Jakob has a journalism degree from the Danish School of Media and Journalism.

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Mila Blum selfie



Regina Panina



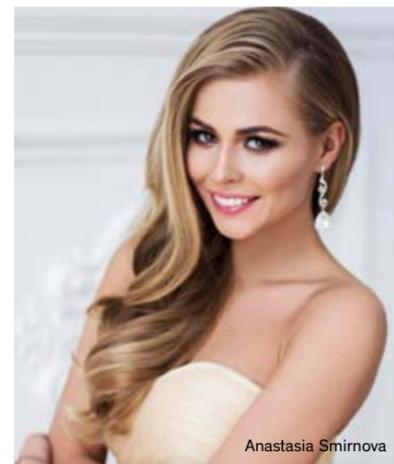
Maria Liman



Maria Liman's snail massage



Anastasia Smirnova wins Instagram Girls final



Anastasia Smirnova

Instagram Girls

by Georgi R. Chakarov and Alexandra Egumenova

Swapping glamor and fame for bleak, ordinary lives.

Undoubtedly, among the main attractions of Instagram are the profiles of beautiful girls whose life seems to be all about luxury, fitness, gourmet food, beaches, sun and stars. The posts of famous Instagrammers like Kim Kardashian regularly top the social charts in terms of global reach.

Russian girls also take their share of internet fame using Instagram which is more popular than Facebook in the country. Putting aside international models like Irina Shayk who boasts nearly 8 million followers, there are local girls who attract millions of followers with their glamorous “it doesn’t matter what you do, as long as you look good” posts.

This spring, entertainment net Pyatnitsa (Friday) decided to check if “the goddesses of Internet Mount Olympus” can actually do something by putting them to the ruthless test of ordinary life challenges in Russia. Surprisingly or not, none of the girls with up to 1.5 million followers turned down the channel’s offer to become the stars in their project titled *Instagram Girls*.

A total of 24 girls took part in the first season of the show which forced them

to prove that they can make ends meet without posing on the internet. The tasks included working at a flower shop, at a fish market or housekeeping in an old, dirty home. They also tried themselves as social workers, volunteers at homeless assistance services and behind the curtains of a circus.

In each episode two girls opposed each other with the goal to prove which one of them can survive best without their usual wardrobe, makeup and friends, and move into a modest apartment on the outskirts of the city and master an unknown profession. Their efforts were evaluated by ordinary people who are not in the social networks: an employee of a housing and utility infrastructure, a sportsman, a director of a village shop, Russia’s main ice swimmer, a baker and others. After each task, the jury gave a virtual “like” to the participants. The more likes a girl collected, the closer she moved to winning the contest. Viewers at home also took part in the liking.

The show was filled with tears and whims, but there were also examples of endurance, which was quite unexpected. For example, in one of the episodes

Anastasia Smirnova, who hates fish, had to work at a fish market. She actually impressed the jury with her skills in catching fish from a large aquarium, scaling and gutting it. Definitely, the nastiest task for famous model Maria Liman was going to a budget beauty salon where she had to undergo a facial snail massage procedure. She got so terrified and was ready to give up but summoned up her courage and completed the challenge.

Naturally, there were cases of real sabotage. Famous model Daria Shy seemingly failed all the tests on purpose: she did not like working at a sewing factory or in a restaurant. Another girl, Regina Panina, declined to work as a model for the famous flamboyant designer Andrey Bertenev.

Mila Blum was one of the few participants who embraced every challenge with a smile and composure and impressed both the audience and the jury, collecting the most likes.

The majority of the girls faced this side of life for the first time. They never even thought that such things could ever happen to them and accepted the reality experiment as a positive and important

experience.

Two girls competed in the final which challenged them to introduce average people with no internet to the magical world of the internet and Instagram. Anastasia Smirnova showed more skills in teaching her ‘student’ how to make the best selfies and won.

Anastasia who currently counts 207,000 followers got over 1.2 million votes during the show on its official website which helped her get to the final. The girls actively promoted the project on their Instagram pages and attracted the internet audience to the TV screens. The total count of votes was five million and the average market share in the target demo was 3.2%, nearly doubling the channel’s results. These numbers prove how well *Instagram Girls* managed to engage Pyatnitsa’s audience on TV, the website of the show and the profiles of the girls on Instagram, and how successful the producers were in realizing the strategy of transmedia promotion.

Pyatnitsa is launching the original format at MIPTV, while work on the second season has already started and the show is expected to return in the fall. ■



Daria Shy

Our Favorite TV Drinks

Red Wine

Scandal's main character Olivia Pope has a stressful job, a dysfunctional family and a complicated personal life. But she is also pretty familiar with the calming powers of a glass of red wine. Drinking wine isn't just a family affair on *Scandal*; refined boozing has become a central narrative device on the show.



The Cosmo

The Cosmopolitan (a.k.a. *The Cosmo*) was Carrie Bradshaw's drink of choice. The drink was so immensely popular during *Sex and the City's* run that it became a joke at the end of the series' first movie. "Why did we ever stop drinking these?" Charlotte asks. To which Carrie replies, "Because everyone else started."

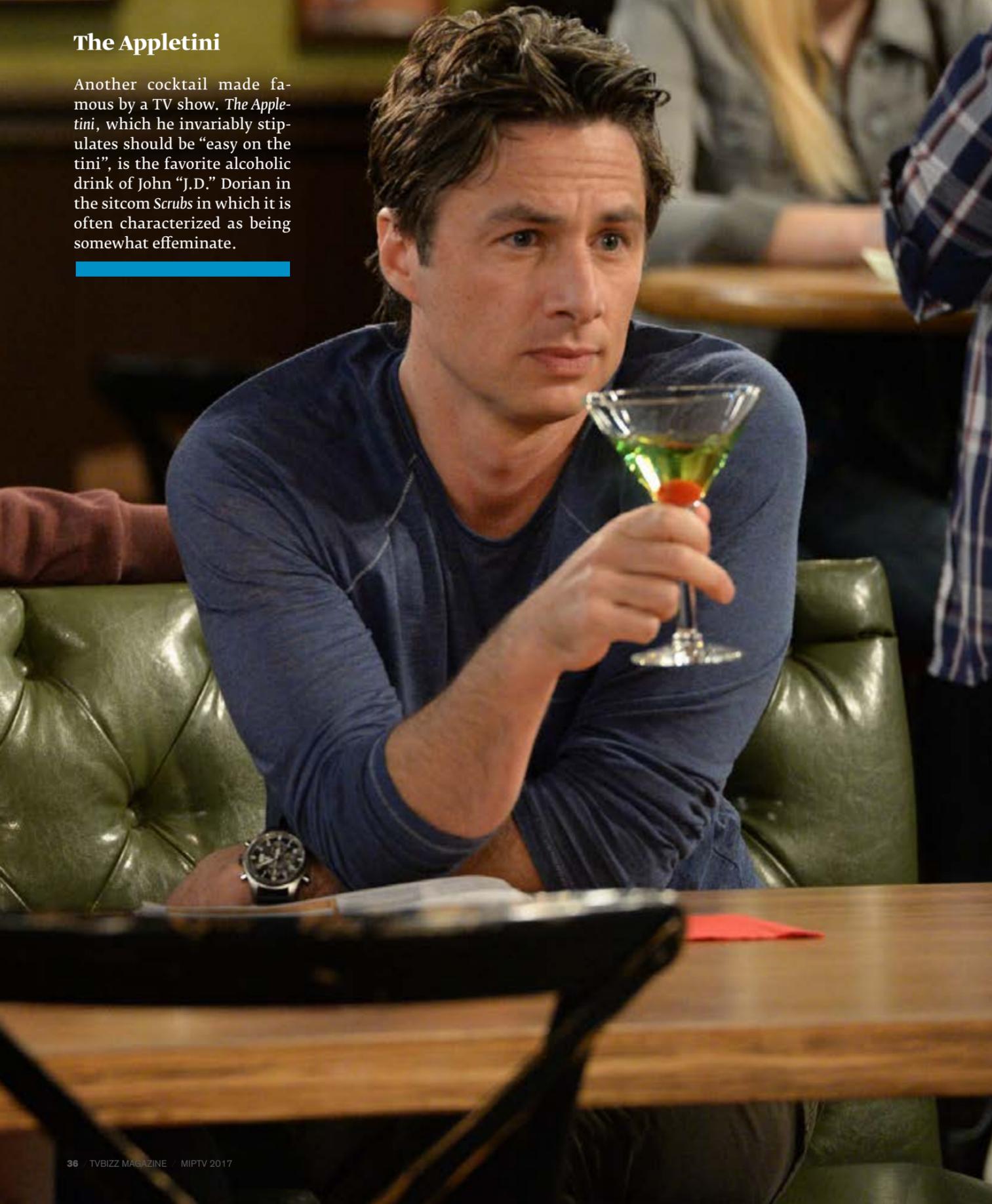


Duff Beer

Duff Beer is the most popular brand of beer in Springfield. It is Homer Simpson's favorite drink, and is enthusiastically promoted by Duffman, the company mascot. It has become a real brand of beer in a number of countries without the consent of *The Simpsons* creator, Matt Groening, which resulted in legal battles with varying results.

The Appletini

Another cocktail made famous by a TV show. *The Appletini*, which he invariably stipulates should be “easy on the tini”, is the favorite alcoholic drink of John “J.D.” Dorian in the sitcom *Scrubs* in which it is often characterized as being somewhat effeminate.



Champagne

Champagne, champagne for everyone! Undeniably, this is one of the catchiest phrases from *Little Britain*, coined by Denise ‘Bubbles’ DeVere is an obese, bald woman; who despite being so ugly, thinks she is attractive. Well, there isn’t champagne for everyone as it often turns out Bubbles is broke. But tap water is for free!

Tru Blood

Tru Blood is a brand of synthetic bottled blood engineered by Japanese scientists. Catering to the vampire population, the release of *Tru Blood* was the main catalyst for the Great Revelation - when vampires "came out of the coffin" and revealed their existence to the world. It's another example of a fictional drink that made it into real life in the form of a carbonated drink.



Old Fashioned

2 dashes aromatic bitters; ½ tsp sugar dissolved with water and bitters; 1½ oz of bourbon; 1 cherry; 1 orange slice and 1 lemon wedge - that's the recipe for the *Old Fashioned*, the most famous cocktail from *Mad Men*. AMC has even prepared a special cocktail guide for all your favorite drinks from the show - and there are plenty!

Coffee

The *Twin Peaks* universe runs on coffee and doughnuts. That's why it's no surprise Showtime recently decided to promote the new season of the show which launches on May 21 with a clip of flashbacks dedicated entirely to *Twin Peak's Damn Good Coffee*.

The Bolly

If there is one show synonymous with champagne that would be *Absolutely Fabulous*. Yes, sweetie, darling, it's always a good time for a bottle of *Bolly* - the Bollinger Special Cuvée Champagne. 60% Pinot Noir, 25% Chardonnay, 15% Pinot Meunier. *Bolly* features prominently in virtually every episode of *AbFab*.





Malte Andreasson

Jessica Westin

United Screens means business

Leading Nordic MCN battling for audiences and advertisers with linear TV

To most experienced TV professionals Multi Channel Networks (MCNs) is a relatively new term which translates into something like making videos for the internet with young, spoiled kids who have no idea what making TV means. Those people would be surprised to find out that the leading MCN in the Nordic region was founded nearly 15 years ago and is now effectively competing with the biggest commercial broadcasters for both audiences and advertisers.

The intro to your web page reads “United Screens is working hard to be the good guys in the industry”. What does this mean? What makes you the good guys?

Malte: We are working close with the creators and see ourselves as a new media company, compared to the old industry. At the core of our company is the idea to always be on the creators side, and no matter what we set up always do it in a fashion that means gains or development for the creator. For

instance, the YouTubers we’re working with always get the most of the money from ad space income.

How did United Screens?

Malte: Me and Stina Bergfors, who founded United Screens in the fall of 2013, had seen the explosive online video growth from two sides of the industry. I was working as Head of Scheduling on TV4, Sweden’s largest commercial broadcaster, and Stina Bergfors was Swedish Country Director of Google and YouTube. We had similar ideas and

Malte Andreasson, CEO and Co-Founder, and **Jessica Westin**, Head of Communications at United Screens, tell Iliyan Stoychev that running this type of business is much more complicated than simply making a video and uploading it on YouTube. Without expertise on various platforms, technology and content creation combined with diverse models of advertising, survival in the ever more competitive MCN market would be impossible.

together we founded United Screens. Since then we’ve grown to become the largest YouTube network in the Nordics, with 350 million views per month, and as regards time spent per day per user, we’re comparing favorably to the largest commercial TV channels in the below 45 targets.

How would you describe what you do exactly to your grandmother?

Jessica: We are a media tech startup working with YouTube and other open online video platforms. We gather the

best video creators in the Nordics, and with their help we create a great advertising offer. It’s both traditional advertising, like TV ads online, and more advanced advertising solutions. My grandmother is very smart, she’ll understand it.

You work with 550 different creators and partners. This sounds like a lot. How do you manage that?

Jessica: We see ourselves as a small organization with a high grade of service for the 550 creators we work with, compared to other YouTube networks that have tens of thousands YouTube channels. In that perspective, 550 are not that many. We’re helping them in 40 different areas on YouTube and other open online video platforms, such as monetization, branded content deals, rights management and much more.

How hard is it to secure and represent an influencer in the Nordics?

Malte: It’s a large and important work that we are doing on a long-term basis. Today we’re happy and proud to represent the absolute top tier of the Nordic YouTubers. It has been a complex way and hard work to be in the position so that we don’t need to have an offensive recruitment strategy. Rather, we have a reputation that the people that we want to work with understand that it’s beneficial for them to work with us.

What are your most successful projects?

Malte: It’s hard to point out something as particularly successful, but here are two that are a bit out of the ordinary.

Since 2013 we’ve been producing a YouTube channel called *Gravid Vecka för Vecka* (*Pregnant Week by Week*), where the fans get to follow pregnant couples through their pregnancy and all the topics connected to that specific issue. The sponsor for this channel is SCA, and together we’ve become the largest YouTube channel and forum for couples that are expecting. The results are breathtaking, we’ve own the Swedish segment on YouTube connected to pregnancies.

Jessica: The second project that we’re especially proud of is our charity live stream *Videohjälpen* (*The Video Help*), where we live streamed 24/7 during one week in December and raised money for chil-

We and the traditional broadcasting companies are going after the same advertising money

dren in war zones and their right to education. When we were live in December, we had more than 150 guests in our studio who raised more than a quarter of a million Swedish crowns for charity.

What works best? Facebook, Twitter, Blogs, Instagram, or Snapchat?

Jessica: What we have realized during the 3.5 years that we have been working with online video is that online video and YouTube influencers have a great impact when doing marketing campaigns. As always, it depends on which audience you have and which target group you want to reach as a client, we have no “one size fits all” solution for doing campaigns. But in general, if you want to reach an older audience, turn to Facebook, a female audience you should head to Instagram, and younger target group, turn to Snapchat.

How many MCNs can exist on the market? How big is this market actually?

Malte: Today we see our main market as the Nordic countries, and we think that

the barriers for entering the Nordic MCN market are quite high. You need to build up a high level of expertise and have a large volume for ad campaigns, and we think that the market has space for 2 or 3 large pan-Nordic MCNs, and some space for local specialists. Currently, the market is 30,000,000 € on a pan-Nordic level, and it’s growing 50% year on year. So how many can sustainably be here in the long run? I’d say two or three pan-Nordic tops, with some room left for single-territory companies.

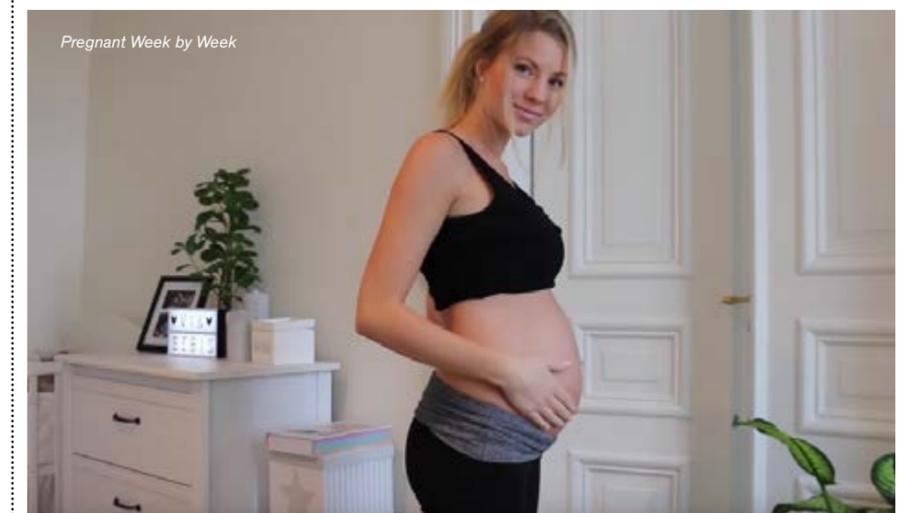
How do you adapt to the ever-changing digital environment and stay ahead of the competition?

Jessica: We are always changing to improve, and we try to be disruptive in order to not lock ourselves into technical solutions, rather we try to embrace the free and open technical solution offered to the market.

Are MCNs competitors to traditional broadcasting companies or the two are existing in two separate markets with their corresponding audiences?

Malte: Yes, we are definitely seeing ourselves as competitors, for two reasons: one - the viewers have already relocated to online video in general and YouTube in particular; and two - now the advertisers are taking the same journey as their target audiences.

We and the traditional broadcasting companies are going after the same advertising money, but as the target groups are turning to online video (which is our core business), we are optimistic about the coming years.





UNITED SCREENS was launched in 2013 in Sweden and co-founded by Stina Bergfors and Malte Andreasson, United Screens started as a YouTube Multi-channel network (MCN) empowering its creators through a variety of premium services to grow viewership and revenue. Today, United Screens has developed into a full-scale YouTube-certified media company - with both a massive network of top YouTube creators and a fast growing viewer base already bigger than many of the traditional Nordic TV channels. United Screens is the largest YouTube network in the Nordics, both in terms of views/watch time and financial results.



Videohelp

Many experts say that TV still remains the most preferred media for advertisers. Are they wrong?

Malte: They are definitely right in the sense that ad buyers are still putting much more ad buys into traditional television than into online video. However, the audience is moving on a major scale, and we know for sure that the ad money will go where the audience is going in the long run. We have great growth - TV in Sweden is shedding 10% of its audience per year. We have patience, we're working on a ten-year plan.

You are already present in Finland, Norway and Sweden and you also recently partnered with Danish Gonzo Media. What are the plans for 2017? Will you enter any other markets?

Malte: We are studying the options. We'll stay in northern Europe, at least for now, but there are many exciting possibilities just in that region.

The biggest news in the MCN market so far this year was the trouble in the relationship between the vlogger PewDiePie and YouTube. The case clearly shows the complex and fragile relationship between content creators, platforms, and advertisers. In your opinion, what is the right thing to do in this situation to keep all parties satisfied?

Malte: Is that really what it shows? I'd

say no, I don't agree. To me, the whole story is more about lack of knowledge, and a fundamental lack of understanding between the parties involved. I'd say it's more of a symptom of an immature setup, with several parties involved lacking basic understanding and trying to cram new phenomena into old models.

The right thing to do is easy to point out and at the same time really hard to get. To navigate and master this ecosystem requires deep understanding and real expertise about the creators, about the platforms, and about the advertisers at the same time.

As insiders, what would you kindly say to those people who think creating online video content is not a serious thing and everybody can do it?

Jessica: Of course, everyone can do video, but not everybody can get viewers, which is essential to continue to doing online video and have it as a profession. To make a comparison: everyone can sing, but not everyone is becoming Lady Gaga.

The situation right now, with the cost of production and the cost of distribution dropping to fractions, is rather that we are going into a situation where there is a level playing field, where we the audience decide who is Lady Gaga and who should stick to karaoke. The days when a distribution owner determined who gets the limelight are coming to an end. ■

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Mediaset Distribution: New formats and ambitions

Mediaset Distribution is one of the leading distributor of Italian content and this MIPCOM the company will be offering its clients brand new series and formats with the ambition to grow its international reach. **Manuela Caputi**, Head of Mediaset Distribution, talks with Maria Chiara Duranti about the highlights in the catalog.

What are the highlights in Mediaset Distribution's catalog for MIPTV?

We are presenting several new titles: crime drama *The Final Act* (8x80') with famous actor Gabriel Garko, a comedy titled *Beauty Center - A Few Years Later* (8x80'), spin-off of a famous series broadcast a couple of years ago, and we are in production with season 2 for crime series *Code Name Solo* (4x100').

Mediaset is well known for its fiction productions. Which are your latest hits in the genre?

We are very well known for our crime series focused on mafia set in Rome or in the South of Italy, recently we had a good with *Code Name Solo* with 4.5 million viewers on our flagship Canale 5. This is a story about an undercover mission in the Corona mob clan and we also have long-running series *Antimafia Squad* whose last season titled *The Boss is Back* was broadcast this year. The comedy series *Beauty Center - A Few Years Later* recently broadcast by our flagship channel is doing well and we are distributing the format and the ready-made at MIPTV.

You are actively growing your non-fiction slate. Has there been international interest for your latest shows?

The idea is to develop more and more the format division and sell more formats. We had a very big response with the launch of the unscripted format *The Phone Secrets*, a gameshow that got interest before the market. The format sees 3 couples sitting around a table with their smartphones connected to a LED wall. One person per couple then unlocks their handset and hands control of it to their partners who has 2 minutes to go to their personal messages, photos and chats. The players accept to share their secrets with the aim to win an exotic holiday.

Is Mediaset strengthening its relationship with Italian producers to represent them on the

international markets?

Yes, we have a good collaboration with independent producers like Videoevoluzione whose factual series *Guerrilla Gardens* is distributed by us as well as the coaching series *Il Capo sono io (I am the Boss)*, which received a lot of interest in Latin America with our partner Marcel Vinay at Comarex. Also, we have developed a good partnership with Nando Moscariello, CEO of Vivi la Vita and creator of social experiment *The Phone Secrets*. We are currently distributing his unscripted paper formats such as factual entertainment *Breaking Love, Jail*, the reality contest *The Bodyguard*, the factual swapping pilot *Shock Therapy* and factual entertainment *My DNA*. Also, we have a very successful quiz show *On Your Skin*, 500 episodes broadcast daily from Monday to Friday from Bic Formats and a talent format titled *Making OFF* whose concept is related to the idea of producing a music video clip. Beside these news entries, we have the factual series of Rocco Siffredi's Family produced by Verve Media, another important player that work with us. Both the sitcom *The Siffredi Family* and the late show *The Hard Academy* are in our catalog at MIPTV.

At MIPCOM 2016 you announced a major deal with Astro in Malaysia. Tell us more about that. Are you planning similar partnerships in other territories?

It's was a very good deal made by Mediaset Distribution and Astro, South East Asia's leading pay TV broadcaster for the production and distribution of our series. The agreement has 3 parties, Mediaset, Astro and Global Station, a Malaysian production house behind some of the most successful drama series in Malaysia. This is a milestone for us marking a long-term partnership relying on the strengths of the respective parties in which Astro and Global Station will begin to co-produce Mediaset series *Tuscan Passion* which will be adapted for the Malaysian and South East Asian audiences.

This is the first-time collabora-

tion between Astro and Mediaset. Astro has also closed an agreement to acquire Mediaset's original series *Intelligence, For Love Alone, Beyond the Lake* and *Kissed by Love* which are all set to premiere.

What other key points do you have in your strategy for growth? Which are the main markets that you are targeting?

We would like to increase the volume of sales in Eastern Europe of drama series and movie features, as we have a large library. At the same time, we are trying to open the market of unscripted formats with our own creativity.

Italian fiction is becoming more and more recognized with its high production quality and distinct style but it has yet to achieve the fame of "Nordic noir", for example. What is the reason for this?

I can say that we have been a precursor of the trend genre at Mediaset. In fact, as Mediaset we launched several years ago, an intriguing thriller like *Mystery Island* (6x100') set in a peaceful town broken by inexplicable murders. After that we launched the thriller *Into the Woods*, a miniseries of 4 episodes that tells the story of a young woman a psychologist who teaches at the campus in her town. She has been away and she in back, but she will find a community that is not peaceful as it looks like, there are some mysteriously killings that involved an unexpected people very close to her instead she will discover the truth behind the death of her mother. In can define it as an Italian Nordic noir genre. Also, the series *The Chosen* (2 seasons of 24 episodes) set in Rome with a Jesuit priest working for the Vatican and facing paranormal phenomena can be considered very close to the noir genre. As well as the series, *The Secrets of Borgo Larici*, a period drama set in 1922 in a quiet and orderly place where everything seems perfect and it's not. I think that we are good in producing prime time series for mainstream channels. ■

El Comandante

The man we didn't know

Andrés Parra, the actor known around the world for his impersonations of renowned drug lord Pablo Escobar, this year took on a new challenge – to play the role of Venezuela's late president Hugo Chávez. *El Comandante*, produced by Sony Pictures for RCN and Telemundo, premiered in Latin America and the US in January and surprised viewers by showing them the unknown face of the controversial leader. Now, Andrés Parra tells Stanislav Kimchev about the challenges of making this series and playing the role of one of the biggest figures of modern Latino history.

Andrés, how does it feel to play the role of one of the most controversial leaders of modern times? Did you have any doubts before accepting this challenge?

No, no; no doubts. I've always believed that everything happens for a reason...that one must take advantage of opportunities when they are presented and never doubt them. I saw this opportunity as a responsibility to myself – because of how challenging a role like this is— and also as a responsibility to the public. For me, it has been a tremendously rewarding experience on so many levels. I feel truly fortunate to have been able to take on this challenge alongside such a marvelous team of people and to share these past eight months with them.

People know you as Pablo Escobar from a number of series, most notably *El Patron del Mal*. What do Escobar and Chavez have in common?

They both have controversial personalities. I think that's probably the only trait they have in common, no? They've both impacted the history of their countries. In Colombia, there's definitely a 'Before' and 'After' when it comes to Pablo Escobar, just as there is in Venezuela when it comes to Hugo Chávez. They're the type of men who come into the world for reasons we may not know or understand, and they shake up absolutely everything. Everything. I think they can be compared in terms of the enormous influence they've had. They came to break paradigms, to question society, to force us to confront

our worst fears....to divide us, even. And I think that's what a love-hate relationship is, isn't it? That's the unifying thread between these two men. Some people considered Pablo Escobar to be the best thing that ever happened to them, while for others, he was the worst—and the same can be said of Hugo Chávez. I think that's the biggest thing they have in common. Both of these men had very unusual missions...very unusual. And achieving them shook up both their countries.

How did you prepare for this role?

The process took about a year, maybe a bit more. And, I was not alone; I had the help of Venezuelan director Henry Rivero, and the Colombian director Felipe Cano. We had the opportunity to go to some meetings and conferences organized by Venezuelan journalists, writers and historians, who really helped us understand the phenomenon of Venezuela. They helped contextualize several points, including the philosophies of Simón Bolívar's fervent followers, how an oil-rich country like Venezuela functions today and how it has functioned throughout history, and how Venezuelan independence was achieved. Of course, we talked about Chávez as well, and his impact on politics. They recommended a couple of books to us, and those books led us to more books. Let's just say it was a very thorough read-through, consulting many texts, and making note of personality details, making it possible to provide a more factually-based historical and geopolitical context. And, then there were also many hours listening to Chávez on *Aló Presidente*. I honestly think that I've listened to around 400



EL COMANDANTE is a 60-episode series roughly based on the life of the late Venezuelan President Hugo Chavez. The Sony Pictures production launched on RCN in Colombia and Telemundo in the US. It has also aired in Ecuador (Teleamazonas) and the rest of Latin America on pay TV channel TNT. It will soon premiere on Telefe in Argentina. Telemundo Internacional is distributing the series around the world.



hours of *Aló Presidente*, speeches, interviews – watching him, observing him. There was also the makeup process, including various tests. The makeup workshop was held in Mexico. The molds and casts, the sculptures, were worked on there and later brought to Colombia. There was also guidance from my vocal coach to make sure we were finding the exact point where the character’s voice needed to be. Then, rehearsals took place with the directors and the rest of the cast before filming began.

What is the thing that struck you the most about the person you are portraying in this series? What would you say was his best quality?

There were two things that really impressed me that both stem in part from my own ignorance. The type of information that made it to me as a citizen... what I ‘knew’ about Chávez, and what I deduced from the news... was that he was a controversial Venezuelan leader, very gruff, uneducated, and even seemingly ignorant. That’s the kind of image that many of us had. Some would think he was also rude. So, the biggest surprise for me has been learning that Chávez wasn’t the least bit stupid. He was a very educated man, very prepared, with a deep understanding of many issues. He was passionate about history, an avid reader, someone who understood what was going on in every country; he had the whole world in his head. That’s the first thing that really caught my attention because I didn’t know that this role would be so complex in that regard. And, in terms of charisma, I didn’t realize what a talented orator he was. He was a great entertainer, too, and he had the ability to connect with people unlike any other politician. He had all of the necessary ingredients to accomplish

his goals.

I think Chávez knew how to utilize and benefit from all of his skills. And being the entertainer he was, he could go on stage, sing, dance, orate, recite poetry, play an instrument, tell a joke or an anecdote; he was a storyteller, an herbalist – he was so many things. As a poet, he knew many famous passages from some of the most celebrated minds in the world. He had a vast knowledge of so many topics. Few people know that. It’s so uncommon for one person to have so many different talents. Very unusual. And when you have this gift, you can choose to use it for good, or for evil...

How would you describe his relationship with Castro?

I think it’s a relationship of admiration. I think that it’s like my relationship with Anthony Hopkins—pure admiration, and if I were to meet him tomorrow (laughs)—well, I’d probably be very excited.

They were working on the same project; they had common political aspirations and ideologies. So, I think that it was a relationship in which there was tremendous respect, and...I’d even go so far as to say there was guidance. I think that’s what the relationship was—like someone meeting their childhood hero.

Who was his biggest enemy?

I don’t know... Half of the country, I guess.

Would you ever consider entering politics, or even running for president?

Never, no. Never... Politics are over, and things keep getting worse. I don’t want to be part of something so horrible. ■

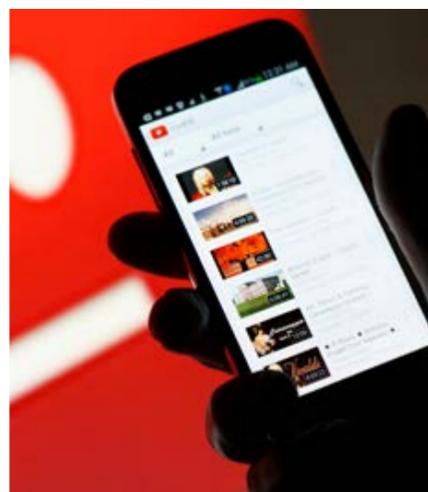
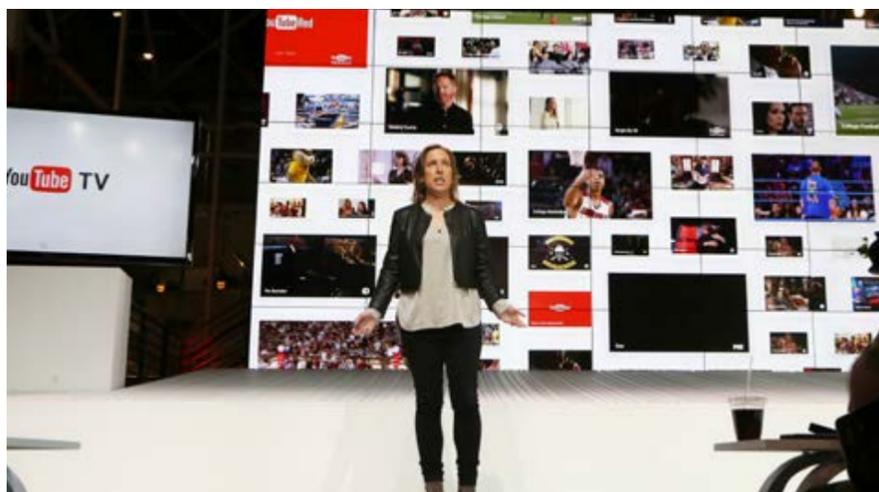
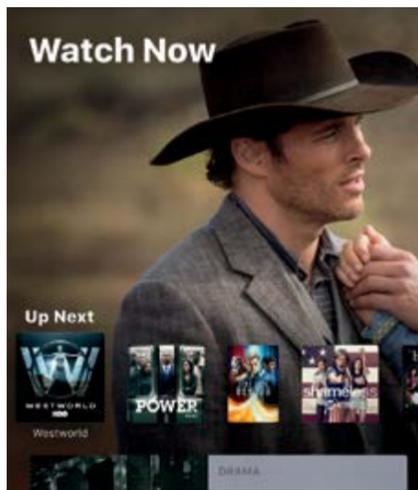


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Apple, Facebook and Google: from tech giants to content creators

by Yako Molhov

What unites **Apple**, **Facebook** and **Google** aside from the fact that the three belong to the World's Top 5 Most Valuable Brands? All three of them oppose those who put them in the "media company" category.

Still, taking advantage of their domination on the digital market, the three multi-billion tech corporations are slowly turning into full-blown "non-traditional" media companies. Looking at news content, Facebook and Google have already snatched the leading position from traditional news outlets in the US. A 2016 report from Pew indicated that some 44% of American adults get news from Facebook; YouTube, part of Google, was ranked sec-

ond with 10%, followed by Twitter with 9%.

The three companies are also increasingly eyeing the creation of original content, not only distributing user-generated or third-party programs – which is also a big part of their journey to becoming the world's biggest media companies. The mantra "content is king" is valid for Apple, Facebook and Google as well. Besides that, all three have been trying, with mixed results, to find the best way to integrate their business models with traditional TV which remains the largest supplier of quality content. Unsurprisingly, many big names from the TV industry have also joined the tech firms as part of this process.

Apple is currently working on its first original – a reality format called *Planet of the Apps* which it describes as "a groundbreaking new series about apps and their creators, featuring Jessica Alba, Gwyneth Paltrow, Gary Vaynerchuk, and will.i.am." The announcement of the show sparked speculation that Apple might be aiming to devour a big-name media company. Recently, Recode's senior editor Peter Kafka asked Eddy Cue, Apple's head of content, will Apple finally just go ahead and buy "a big film studio or media company like Sony Pictures or Time Warner or Netflix or Lionsgate?" The answer was short: No. Still, rumors persisted that Apple was hunting around Hollywood to set up a new business focused on high-quality original TV shows and movies. But it turns out, at least for now, the idea is to help the \$10 per month Apple Music gain ground on rival music streaming service Spotify, rather than compete with Netflix, Amazon or Hulu.

This is yet another attempt by Apple to become a significant entertainment company. It tried for years to negotiate deals with big media companies or cable TV providers to create its own cable television-like service with live TV channels. This has never worked out so far because

big media companies were slow to shift away from traditional TV business models and because Apple was too arrogant. Apple also considered making its own television sets and made some early overtures to acquire its way into the media and entertainment business.

In an interview with The Verge, Cue said that Apple isn't against the idea of making more original TV, but emphasized that there would have to be some sort of interactive element for it to make sense for the tech giant. Cue said he could see a TV environment where content makers are creating a more interactive TV app, and where viewers watch the program on their Apple TV, iPad, or phone, using the remote or simply the touchscreen to interact with a show.

Steps are being made in that direction as Apple has poached the chief of Amazon's Fire TV unit to run its television operations. Timothy D. Twerdhal brings hardware and content experience and according to Bloomberg his hiring suggests a renewed focus on the Apple TV set-top box. Internally codenamed "J105," the new box will be capable of streaming 4K and more vivid colors, according to people familiar with the plans.

Facebook is also stepping up its efforts in the content business. The company has hired Mina Lefevre, former head of scripted development at MTV, to help lead its efforts in original video content. This is another sign Facebook is preparing to launch high-quality clips and shows that could pit it against major video streamers like Netflix, YouTube, and Snapchat. Lefevre will help develop both scripted and unscripted content for the company.

The hiring might seem unusual for Facebook, but over the past few months the company has given several hints about its plans to bring original video to users. Earlier this year, Wall Street Journal reported that Facebook was developing an app for set-top boxes that would let users watch video from the social network on TVs. The company also confirmed in December that it was in talks with major studios to seek licensing deals for content that would appear in Facebook's video tab. Those efforts were led by Ricky Van Veen, who Facebook poached from the popular video site College Humor.

Facebook has also teamed up with Spanish-language broadcaster Univision Communications on streaming select live Mexican soccer matches from



Robert Kyncl, YouTube's Chief Enterprise Officer

its Univision Deportes portfolio of Liga MX matches in English via Facebook Live. And this is just the start, according to the company's head of global sports partnerships, Dan Reed. "We think live sports games are a great fit for Facebook, so expect more of this from us. It aligns well with our mission, as sports are inherently social and ... have the power to build and connect communities around the world," said Reed in a Facebook post.

The live streaming on Facebook, however, has caused some concerns, especially in Australia. Following the debacle of the Danny Green-Anthony Mundine fight being illegally streamed on Facebook Live, Foxtel and the social network have been developing a new tool to put a stop to this type of piracy. Foxtel chief Peter Tonagh said this will be the first time Facebook tools tackle real-time broadcasts.

Technically, Google has been a little bit longer in the original content creation game than Apple and Facebook. YouTube introduced its first paid subscription service, Red, in the US in fall 2015. YouTube Red, which has since expanded to Australia, New Zealand, Mexico and South Korea, is expected to be launched in the UK this year. Besides ad-free streaming, YouTube Red has also partnered with major networks and certain YouTube celebrities to offer "YouTube Red Originals", movies and shows. Access to this content is included with a YouTube Red subscription. The service allows videos to be saved to local devices for playback later, except when content creators decide they don't want to allow for that.

The company is not only betting on Red... The Google-owned net also launched YouTube TV recently. It is a cable TV replacement service, supplying a mix of broadcast networks, cable channels and live news. The YouTube Originals will also be offered on YouTube TV which targets millennials as pointed out by YouTube CEO Susan Wojcicki. Announcing the new service, she noted that millennial viewers love TV content, "but they don't want to watch it in the traditional setting, in the living room,

waiting for their favorite show to come on. They want to consume TV live or on demand."

Indeed, one of Nielsen's latest studies confirms that. The inaugural Millennials on Millennials report indicates that TV still constitutes the majority of video consumption, but every other screen is much more valuable to Millennials. TV-connected devices (DVD players, VCRs, game consoles and digital streaming devices) compose four times the percentage of Millennials' total video minutes than adults 35 and older.

Media consumption in general, be it news reading, browsing the web and social media, or streaming audio and video content, has become a journey. A journey that has outgrown the passive, linear "one-way" consumption and turned into an engaging trip that includes multiple lanes. Big players like Apple, Facebook and Google already own much of the "traffic" and are now building a new destination called own content and video services available on all possible communication channels, in the easiest possible and hustle-free way. The tech giants are "not there yet" but are following in the steps of pioneers like Netflix, Hulu and Amazon to try and once again change the content industry. ■

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PROGRAMMING



TVNorge revives classic comedy format

TVNorge announced that it will launch a modern version of classic comedy show *Mandagsklubben* (*The Monday Club*). The show launched in 1996 on the channel and was revamped by TV 2 in 2008 under the title *Torsdagsklubben* (*The Thursday Club*). The club's members are popular comedians Jon Almaas, Else Kåss Furuseth, Anne Rimmen, Dag Sørås, Harald Eia and others.



New panel format on Sat.1 for the primetime

Sat.1 announced a new format for the Friday primetime. Premiering on February 17, *So tickt der Mensch* (*Thus Ticks Man*) is a panel format that will see celebrities taking different challenges that influence human behavior. Presented by Ruth Moschner, the show will feature psychologist Rolf Schmiel who will help analyze the perplexing and ludicrous experiments.



FremantleMedia makes Just Duet for SIC

After *Cue The Music*, FremantleMedia Portugal will be producing another new Sunday primetime show for SIC. The project is called *Just Duet - o Dueto Perfeito* (*The Perfect Duet*), and is based on a new format which launched recently in Indonesia.

RATINGS



Solid start for Rai 1's new variety

Gigi Proietti's new variety show got off to a solid start on Rai 1 in mid-January. The opening episode of *Cavalli di Battaglia* had over 5 million viewers with 21.5% share. Canale 5's *You Got Mail* managed to keep its leadership with just a few hundred thousand viewers more - 5,318,000 and 24.8% share.



Gary Barlow's Let It Shine beats The Voice UK

On January 7, Gary Barlow's *Let It Shine* kicked off on BBC One at 7pm, while *The Voice UK* started on its new home of ITV from 8pm. *Let It Shine* had an average audience of 6.3 million compared to an average of 5.9 million for *The Voice UK*.



Puls 4 scores most successful launch of own format

On January 3, Puls 4 Austria premiered its new comedy format about bureaucracy. The satire show *Vurschrift ist Vurschrift* (*Rules are Rules*) drew an average of 279,800 viewers. The market share in commercial demo was 11.5% (almost tripling the average for the channel). In the male commercial demo the premiere scored 13.2%. The format was the most successful premiere of own format in the history of Puls 4.

M&A/FINANCIALS



De Mol becomes a key shareholder in TMG

John de Mol has acquired 18.41% of the voting shares in Telegraaf Media Groep (TMG), the Dutch Authority for the Financial Markets revealed. According to reports, the media mogul has bought the shares of investment fund Dasyim which had 20.06% of the voting shares. At the same time, Delta Lloyd has increased its share in the company from 7.1% to 11.2%. The Belgian Mediahouse and majority shareholder VP Exploitatie offered to buy 40% of TMG for 243 million euros, but the offer was turned down.

Norway to adopt German licensing model

A special government commission has proposed to adopt a new licensing model following the German formula which requires the payment of license fees from all households, no matter if they have TV or not. It is estimated that this would increase the income for broadcaster NRK by 4-5%. Last year, NRK got 5.4 billion NOK from license fees and it could add 270 million more, if the new regulation is adopted.

Tuvalu now part of Newen

Tuvalu Media's owners announced they have sold a majority stake to France's Newen, part of TF1 Group. Directors Taco Zimmerman and Douwe van der Werf will keep a small stake in the company, while co-founder Duurt Holman is leaving. The deal also marks the end of the cooperation with Karmijn Kapitaal which backed the manage buyout from Sony Pictures Television in 2013.

APPOINTMENTS



Red Arrow's Harry Gamsu promoted to VP Non-Scripted

Red Arrow International's Harry Gamsu has been promoted to VP Non-Scripted, a new position at the company overseeing all non-scripted programming, incl. factual and formats. Previously VP Format Acquisitions & Sales, Gamsu's new position sees him tasked with managing all aspects of Red Arrow's non-scripted business across both new and catalogue properties, and acquiring from third party producers, broadcasters and new platforms.



Media Ranch appoints Tanja van der Goes to head up Media Ranch Europe

Media Ranch appoints Tanja van der Goes to establish the company's first European office. She was recently Format and Brand Director, Creative Networks at Endemol Shine Group. She joined Endemol in 2008 as Senior Manager, Format Distribution. In the newly created role of SVP of Media Ranch Europe, she will oversee sales, acquisitions, and general operations for Media Ranch in EMEA and India from Amsterdam.

Tomás Yankelevich leaves Telefe

Tomás Yankelevich, Content Director and Head of the International Business of Telefe, is leaving the company after seven years. His post will be taken by Darío Turovsky. Yankelevich will be working for Turner in the USA.

DISTRIBUTION



Fremantle to distribute the programs of RTL Germany

Mediengruppe RTL Deutschland and FremantleMedia International have signed an exclusive agreement that will see Fremantle distribute the group's programming content. The agreement covers current and future fiction and non-fiction properties of the German broadcasting group. Fremantle replaces Global Screen which was the previous distribution partner.

MGM International Television Distribution announces MIPTV slate

MGM International Television Distribution announced an exciting MIPTV 2017 slate highlighted by new scripted and unscripted series including: *The Handmaid's Tale*, *Get Shorty*, *Condor*, *Funderdome* and introducing *Mutiny*, a new factual entertainment series that recreates Captain Bligh's extraordinary journey after Fletcher Christian's infamous mutiny on the H.M.S. Bounty.



ITV to sue Mediaset Spain for 5.4 million euros

Mediaset Spain has been accused of airing ITV Studios' format *The Alphabet Game* without paying for it. The problem concerns the television show *Pasapalabra*, which according to ITV is based on their game-show format. Reportedly, the Spanish group is facing a copyright claim of 5.4 million euros but the broadcaster assures the rights were paid to their rightful owner - the Italian producer MC & F, which owns the *Pasapalabra* brand.

ADVERTISING



TF1 expects to enter the Belgian ad market in 2018

Despite the worries that the Belgian audio-visual market expressed, France's TF1 Group is decided to commercialize its content on its own in the Francophone parts in Belgium. The plans of the French media are foreseeing a possible start in 2018. According to the Belgian watchdog, TF1 has a 15% share on the advertising market in the country.



Italian ad market grows 1.7% in 2016

Nielsen reports that the Italian ad market grew 1.7% to 6.399 billion euros in 2016. TV was up 5.4% to 3.842 billion last year. Only cinema posted a bigger increase with 6.9%. The internet was down 2.3% to 457.7 million euros. Growth is also expected for 2017.



Finnish TV ads down 10% in February

TV was among the biggest losers with a 10% in ad spend during February, according to Kantar TNS Ad Intelligence. Only magazines and newspapers had a worse result - 18.2% and 13.4% drop, respectively. The biggest growth was registered in cinema ads with 29.9%. Online ads grew only 2.9%. Overall, the market in Finland was down 6.9% in February.

DIGITAL



Snapchat is young and female in Germany

According to a November 2016 study in Germany 65.7% of Snapchat users are between 14 and 19 years old, 29.3% are between 20 and 29 years, 2.5% are above 30 and 2.4% are below 14. Also 70.9% of the users are female. The most important features for the users are lenses and stories (63%). 52.2% of the users admit they have never used the content platform Discover. 55% follow up to 10 celebrities.



Skam is most watched show on SVT Play

SVT's CEO Hanna Stjärne has told SR that Norway's hit youth series *Skam* (*Shame*) is currently the most watched proposal on SVT Play. She said that the show has generated over 20 million started streams since its launch on the platform.



'Instagram King' launches show on Viafree

I dag med Espen P.A. Lervaag (*Today with Espen P.A. Lervaag*) is the title of Viafree's new comedy show in Norway, starring 'Instagram King' comedian Espen Lervaag. In the new show, he takes a look at the current news and offers his comments. During the week, he will upload videos on Facebook which will then be united into one show coming out on Fridays on Viafree. ■

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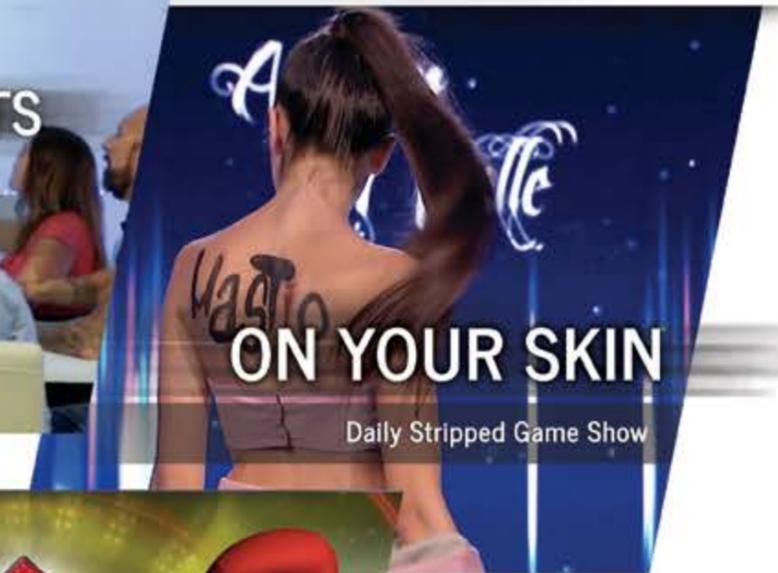
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