

# tvbiz

NATPE MIAMI 2020

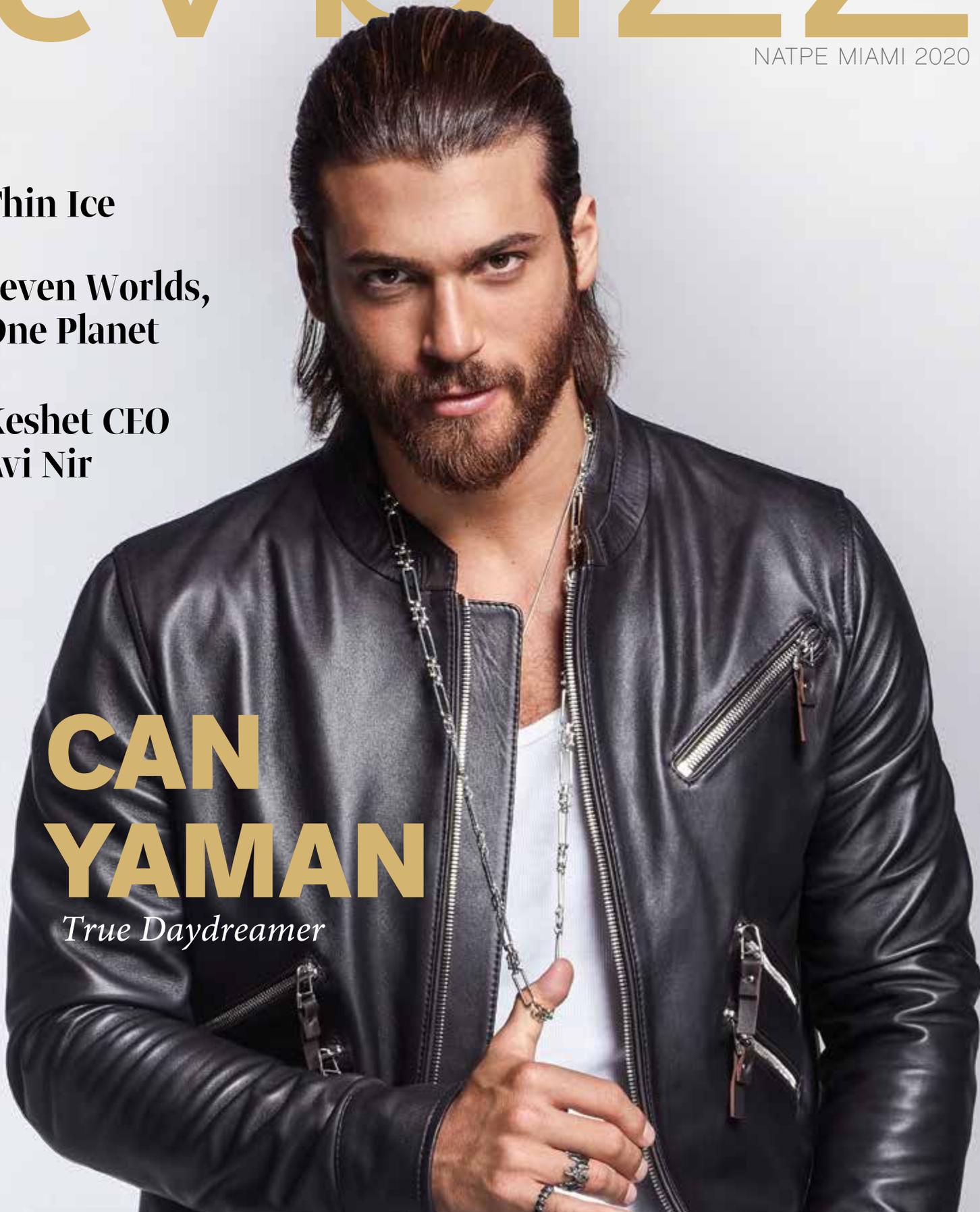
**Thin Ice**

**Seven Worlds,  
One Planet**

**Keshet CEO  
Avi Nir**

**CAN  
YAMAN**

*True Daydreamer*





# THE BOY

## IN THIS ISSUE



**12** *Keshet CEO Avi Nir*



**20** *Seven Worlds, One Planet*



**22** *Thin Ice - The hard-hitting reality of Climate Change*

## TEAM

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

EDITOR  
**Yako Molhov**

DESIGN  
**Anastas Petkov,  
Ivanka Borisova**

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

CONTRIBUTORS  
**Yako Molhov  
Maria Chiara Duranti  
Minko Todorov  
Alexandra Shutova  
Juxhina Malaj  
Evgenia Atanasova**

PUBLISHERS  
TVBIZZ Magazine is owned by TVBIZZ Group and published for all major international TV markets. TVBIZZ Group owns and operates CEETV ([www.ceetv.net](http://www.ceetv.net)) and TVBIZZ ([www.tvbizz.net](http://www.tvbizz.net)). TVBIZZ Magazine is available online at [www.tvbizzmagazine.com](http://www.tvbizzmagazine.com)

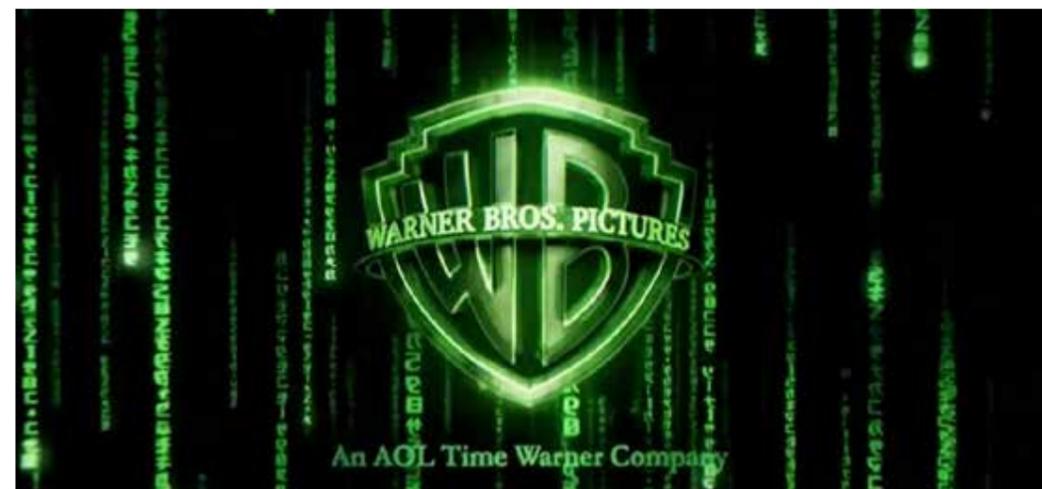


[www.tvbizz.net](http://www.tvbizz.net)



Georgi R. Chakarov  
Editor-in-chief

## Reinventing the business: enter AI



In a recent Ernst & Young study 34% of the polled 358 media and entertainment executives said that they fear their company will not survive the next five years unless they reinvent their business. Unsurprisingly, close to a third said they are not sure what areas they should prioritize. Still, the analysts identified three main directions: operational excellence, innovation and talent and skill development. Additionally, some 46% identified automation as the single most important tactic for cost savings.

Looking at all the areas mentioned above, being a manager myself, I can't help but notice that all of them could be implemented with just one strategic move - deployment of Artificial Intelligence. In the E&Y study, AI is mentioned just once, among the drivers of change in the industry. There is no mention of integrating it within the workflow of the companies who feel they need to move away from traditional models.

This is hardly surprising knowing that among all other industries out there the Media & Entertainment sector remains the most people-centric, with a focus on creative talent, practical knowledge, weight of experience and

decision-making skills - all of these qualities have typically not been associated with Automation and AI. But think again. How do you cut costs, maximize efficiency, reinvent a business model thru innovation and keep up a level of top-notch expertise while having to analyze terabytes of data in an ever-changing environment?

The people running Warner Bros. came to the exact same conclusion and a few days ago the Hollywood press revealed that they will be using Cinelytic's algorithms to *make decisions* regarding marketing and distribution (and possibly green-lighting, according to some sources) of films. What would that mean for Warner's business remains to be seen, but the decision in itself means a revolution for the whole industry and should help media and entertainment execs around the world to embrace such innovations easier. Because there will come a point when they will no longer be able to cut staff, hire the best talent, invest more in skill improvement and still maintain a profitable business. As technology evolves, the market trends are changing faster and faster and no human being can keep up with that pace.

Imagine Netflix without algorithms... AI already controls our entertainment, soon it will control our business as well. ■



**US TV ad spend slides under \$65 billion**

For the first time since 2015, the US television ad spend totaled less than \$65 billion, dropping to \$64.3 billion in 2019, according to GroupM. Meanwhile, digital got over \$112 billion; this number will jump to \$126.5 billion this year. TV is expected to get \$60.3 billion in 2024. 4gv78



**Cowell signs new five-year deal with ITV**

ITV announced a new five-year commissioning deal with Syco Entertainment and Thames. The agreement extends ITV's successful and long-standing relationship with Cowell which will see him and his shows, including *Britain's Got Talent* and *The X Factor*, appear exclusively on the channel until at least 2024.



**Jeff Shell takes over at NBCUniversal**

Jeff Shell officially became CEO of NBCUniversal on Jan. 1, replacing Steve Burke who spent nearly nine years at the helm of the company. Burke will serve as chairman of the company for eight months, then retire on Aug. 14, following the Summer Olympics in Tokyo. Shell headed NBC Entertainment and Universal Pictures for nearly a year before he got promoted.



**BritBox U.K. expansion undermined by Sky cold shoulder**

BritBox, the British-themed SVOD founded in the United States in 2017, has encountered a significant roadblock expanding the service in the U.K. The joint venture between the BBC and ITV has reportedly been unable to add content from Comcast-owned satellite TV operator Sky. BritBox counts around 670,000 subs in the U.S.



**Peak TV tops 500, Netflix output jumps with 50%**

FX Networks counted a total volume of 532 U.S. scripted original dramas, comedies and limited series for 2019, up 7% yoy. Earlier, Variety Insight reported that Netflix released 371 new shows in 2019, up 54.6% in one year, beating the number of original series that the entire U.S. TV industry released in 2005 (the last year Netflix managed to exceed the TV industry's total).



**Telefe celebrates 30 years on air**

Telefe premiered two shows in January marking the start of the celebrations around its 30th birthday. The broadcaster will launch the revived *Hole in the Wall* (*El Muro Infernal*) on January 13. This is the fourth edition of the show after it premiered in 2008. The other proposal of the channel is *Divina ComidÚ* (*Come Dine with Me*).



**Globo to cut thousands of jobs**

According to reports in the Brazilian media, Globo is preparing a new restructuring plan which could see up to 2,500 people lose their job at the company. The cuts come as a result of the merging of the various operations of the broadcaster. The number of 2,500 people was mentioned by an internal source of UOL. This corresponds to 16% of the 15,000 Globo employees.



**Seth MacFarlane swaps Fox for NBCUniversal**

Seth MacFarlane, the creator of *Family Guy*, *American Dad!*, *Ted* and *The Orville*, has signed a multiyear production deal with NBCUniversal, putting an end to his 21-year long cooperation with 21st Century Fox. According to a source familiar with the deal, its value is estimated at no less than \$200 million.



**2020 will be the year of AVOD platforms**

Ampere Analysis predicts that 2020 will be the year of AVOD as free ad models start to build scale and roll-out internationally. Such services currently cover between 3-6% of US online households. The trend is explained with the dwindling catalog of classic shows on SVOD services, while library content will be the backbone of platforms like Peacock.



**The Voice is the most-watched PT show of the decade**

NBC's *The Voice* is the most watched primetime single-network entertainment show of the decade, according to viewership data from Nielsen. Through the 2010s, *The Voice* has generated more than 562 billion gross viewer impressions, the most for a primetime series airing on a single network in the decade. TBS' rerun of *The Big Bang Theory* was second with 552 billion, followed by CBS' *NCIS* with 445 billion gross viewer impressions.



**Streaming fatigue detected in the U.S. and the U.K.**

The majority of Americans (59%) are not willing to pay more than \$20 a month for streaming TV services, according to The Trade Desk. Furthermore, 75% of consumers will not pay more than \$30 a month. The researchers said these results highlight the subscription fatigue threshold for TV streaming services which was also observed by Mindshare in the U.K. where 57% say that it's hard to choose what to pay for.



**34% of M&E execs fear for future of business without invention**

An Ernst & Young study has laid bare the scale of the challenges awaiting the sector over the next five years. The report found that 50% of media and entertainment execs no longer believe they can continue with traditional business models. 34% were openly skeptical as to whether their companies would continue to exist in five years without radical reinvention.



**TVN changes president again**

Just under a year in his mandate, Bruno Baranda announced in late December that he is resigning from the position of President of TVN Chile. He explained the decision with a conflict between his professional and personal activities. He was replaced by Ana Holuigue Barros.



**The Nanny becomes a Broadway-bound musical**

Fran Drescher's classic sitcom *The Nanny* will be turned into a Broadway musical. This was announced by Drescher and Peter Marc Jacobson who created the TV show for Sony Pictures. The class-clash comedy aired on CBS from 1993 to 1999, earning 12 Emmy Award nominations over six seasons.



If you are not a member of our global TV industry network, don't be the last to know what happens now. It's time to join TVBIZZ. Visit [www.tvbizz.net](http://www.tvbizz.net). You can also download our free apps for iOS and Android and browse the headlines on your device.

# CAN YAMAN

## *True Daydreamer*

By Stanislav Kimchev

In less than a year, Can Yaman has turned into one of the biggest rising stars of the international showbusiness. His appearance in public draws huge crowds of loving fans all over the world. The Turkish actor's innate charisma, great sense of humor, laid-back character and sharp intelligence would immediately turn you into a fan of his, even if you have no idea who he is.

I had a chance to meet the man in person during his promotional tour of Cannes for his hit series *Daydreamer*. I mean tour because even before his arrival his fans had occupied the Nice Airport and all key locations in Cannes in the hope of seeing him live. On social media you could see old ladies nearly fainting when the Turkish star stood next to them. It felt like Cannes Film Festival and not an industry event like MIPCOM. So, I tried to avoid the topic of business as much as possible in this short, but special interview.



• CAN YAMAN was born in 1989 to parents of Albanian and North Macedonian origin. After finishing the Italian High School in Istanbul, he graduated from The Law Department of Yeditepe University in 2012. His attorney practice lasted only six months and he made his acting debut in the series *Gönül İşleri* in 2014. He got his first starring role in 2015 hit *İnadına Aşk*. He also starred in *Hangimiz Sevmedik* and *Dolunay*, but his breakthrough came in the summer of 2018 with the premiere of *Daydreamer* which turned into an instant hit for Star TV. The role earned him a number of Turkish and international awards for best actor, including *E!'s 2019 Top Leading Man Award*. He is the first actor from a non-English show to win this international poll.

**C**an, it has been a fantastic year for you and *Daydreamer*. You have become an international superstar, congratulations! Why do you think this story appeals to viewers around the world?

Nowadays on Netflix or the other services, there is no rom com at all in the United States or in the world. But there are series like *Ozark* or *Lucifer* or I don't know *Dark* or *Stranger Things* or *Black Mirror* or *House of Cards*. Different kind of series right now. Rom com is still very precious, but nobody does that at all. Old rom coms are like - the guy is ugly, the lady is beautiful. The guy chases her. But here it's different. The guy is something else and the girl is something else. They're all handsome and beautiful and they're all hilarious. They improvise. In general, comedy is done by the support cast. It's like a pure, true down to earth love story. The love story is adorable there, and the comedy is adorable. There's love and the characters are all questioning who they are.

**Your screen partner is Demet Özdemir. You play her boss and you fall in love with her. Was it challenging to work together?**

It wasn't challenging it was like more liberating stuff, because for the first time in my life I played with an actress that I was so calm, I was so confident with, because she was very talented, and she was very much into improvisation, which I liked a lot as well, but sometimes it is risky - your partner can't improvise sometimes. But Demet is so talented. We were like 60% sometimes improvising in the series, we were changing the script and we were just rolling. You know what I mean?

**A great chemistry...**

Extraordinary chemistry between her and me. That's why *Daydreamer* has been one of the greatest rom coms because you can feel the improvisation there and the characters are so original. For example, my character has been this style icon with the way he dresses, and all these accessories are being worn right now in Turkey and all over. I was like one particularly hell of a rom com thanks to this harmony, chemistry between the actors.



**I love how passionate you are when you talk about this!**

It's like my kid, this show, I love it!

**Another thing: we all know you as a star actor, but you are also a lawyer. How did that happen?**

Well, being an actor is like a dream, but when it comes down to studying some-

thing - I was into reading a lot. I studied in an Italian high school and I was into languages. I have a real good memory. I can remember words easily, and I was reading well, and I was a successful student. Also, I'm a social person and I was into convincing people you know, not just in Turkish but in other languages as well. So, I decided to study law



and I liked a lot learning stuff, solving problems in law. But then when I was an intern, I figured out that the practice is a lot different from theory. Especially in Turkey, there is a lot of corruption going on. I started at PwC as an attorney. But there they were all into their computers and all, and I was hyperactive, and I was going crazy and I just wanted to go out.

**How about TV? What are your favorite shows?**

I watch a lot. I try to watch all kinds of series and movies. I like old stuff of all the American series like *Californication*, *How I Met Your Mother*, *Friends*, *House*, *Prison Break*. The new US series are more into fiction, fantasy, technology. Different stuff right now. All of it, all

the Netflix series are really different, but I'm more into this old stuff, down to earth stuff. What are the characters like? Like *House* or like the guy in *Prison Break* who is very smart. I'm more into watching characters instead of the show. If I adore the character, if I relate to the character, I watch the series, or I watch the movie. ■

# KESHET

## Breaking records at home and abroad

2019 has been an excellent year for Keshet Media Group. In Israel, Keshet 12 not only remained the most-watched channel but increased its viewing share with the whopping +35% to 27.5% primetime share. At the same time, the company's international business continued to grow at an impressive rate with new operations in Germany and a record volume of commissions both in the UK and U.S. where Keshet Studios now ranks as the biggest non-major studio in terms of new productions.

In this exclusive interview, Avi Nir, CEO of Keshet Media Group, tells Georgi R. Chakarov that they aim to keep this momentum in 2020 with proven hits and new shows and series in Israel as well as even more international productions.

**Avi, what were the main drivers of Keshet's growth last year?**

On the international stage, we've had a record year, with two US network drama pick-ups and a number of shows breaking through on global streamers and premium services. For us, HBO's *Our Boys* is one of the most important shows we've produced. Also, the output of Greenbird was the highest to date, bolstering our biggest ever MIPCOM slate. At home in Israel, we've created the leading broadcast channel by launch-

ing a large volume of new content, while continuously refreshing existing content.

**In Israel, Keshet 12 not only reaffirmed its leadership but also increased its viewing share in 2019 with the impressive 35%. Congratulations! How do you explain this success?**

It is this strategy - of introducing new content while refreshing shows that are engaging audiences - that has undoubtedly driven this growth. The linear TV market in Israel has

undergone many changes over the last couple of years but the viewing public keeps choosing Keshet 12, reinforcing its position as the most watched channel in Israel. The ongoing challenge for us is to continue to create content that can provide viewers with added value compared to what the streaming services and other channels are offering.

**What will be the main highlights for Keshet in early 2020? Will you launch new titles besides the already proven hits?**

We are renewing successful original formats such as *What a Wonderful Country*, *Master Class* and *Rising Star*, alongside new seasons of international hits such as *Ninja Warrior*, *Married at First Sight*, *MasterChef*; and factual entertainment titles such as *Uvda*, *Imposters* and *Fair & Square*.

We are introducing a number of new scripted drama and comedy series, including *24/7 Parents*, a sitcom led by two of the biggest stand-up comedians in the country, and *Home Grown* - a hilarious family comedy that takes place in a village. We'll be announcing more new shows over the coming months.

**It looks like competition reality formats have become the preferred choice of the Israeli audience. Will you continue to rely on this genre?**

Formats of that kind are indeed very relevant to the Israeli audience, but it cannot be said categorically. It depends on the show. We are in con-

stant search of the next big thing and have learned it has no specific genre definition. The Israeli audience is very open to new ideas, but those ideas have to be adapted and personalized to the Israeli viewers' DNA. It's not a simple task and we don't always succeed, but we always try to think from the viewers' perspective.

**What were the key international content trends that you have observed and how do they compare to what is happening in Israel?**

The global trends this year include gameshows, and shiny floor variety entertainment. In Israel, we can see the stronghold of reality and talent shows like *Rising Star* and *MasterChef* in the ratings. Gameshows are less common although we are bringing *Deal with It!* back to Israeli TV screens this year after a break. We are

also developing new gameshows that might be a part of our slate in 2020. We also witness the increasing success of studio variety shows, with original formats like *Night Club*, which has recently returned for a new and successful season. It will be interesting to follow that trend in 2020.

**You decided not to make a second season of 2025. Will you use the studios of the show for new productions?**

We are discussing it internally. It will depend on whether there will be a meaningful break through, as well as the question of cost effectiveness.

**Are you planning to increase the volume of the series you are airing? Any upcoming projects you can mention?**

I've already mentioned our variety of

◀ AVI NIR is the CEO of Keshet Media Group which he joined in 1993 and has been heading since 2002. Nir is the mastermind behind the huge success of the biggest Israeli media company. He also launched Keshet International with the goal to turn local hits into international ones - like Showtime's *Homeland* (Executive Producer), which won an Emmy for Outstanding Drama, and global talent format sensation *Rising Star*. Nir has received numerous accolades, including Television Personality of the Decade and Executive of the Year. Since 2017 he regularly appears in the annual *Variety500* as the only entry from Israel.



The Baker and the Beauty

shows for the upcoming year. Expect more news in the coming months.

**We know that the TV advertising market is challenging. How is Keshet handling the ad spend drop and the increased competition from the tech giants and the streamers?**

2019 was a record year for us in terms of TV ad revenues in Israel. The main reason is our ability to attract a very significant share of the Israeli audience with our content, both on Keshet 12 and also on mako. It is a fierce battle with the tech giants but our ability to simultaneously gather large audiences and create a mutual experience is a rare commodity for advertisers.

**Are you planning to launch a streaming service yourself?**

At Keshet, we already have mako, the leading video platform in Israel, in



which we are continuously upgrading and evolving its' technological and content foundations. As a business, we are always open to considering different models and platforms.

**Let's talk about your international business. Keshet has grown exponentially on the international scene in recent years to become the leading Israeli content creator with offices and productions in the US, UK and Germany. Are you planning to make further investments into new markets?**

We are always open to new opportunities, if they make sense to us as a business. 2019 was a great year for our international production hubs, with Tresor launching their new scripted arm, Keshet Tresor Fiction, as well as adapting Keshet's *Masters of Dance* for ProSieben. In the UK, Keshet Productions secured five series orders, including one with a major global streamer that we'll be announcing shortly. In the US, Keshet Studios is now the #1 non-major studio with "two for two" for both TV - *The Baker and the Beauty* (ABC) and *Lincoln Rhymes: Hunt for the Bone Collector* (NBC) - and film, with *The Sound of Silence* and *Save Yourself!* both

being selected at the Sundance Film Festival. Plus, there's *Our Boys* (HBO), and *Dead Girls Detective Agency* (Snap), now in its fourth series.

**What will be Keshet International's strategy for growth in 2020? Will you focus more on in-house development or look to acquire third-party content for distribution?**

The TV market is constantly evolving and as is our way, we are already responding to this shift with a stronger focus on the supporting the production side of our business. In addition to the commissions already mentioned, Keshet Studios has also recently picked up orders for *Skinny Dip* (Quibi), *The Vault* (NBC), and *Clues* (CBS), more shows to be announced over the coming months across the business.

**Are you looking to secure more fresh investments into your international content business?**

We are always looking to develop new partnerships. Recent successes include our co-development partnerships with NTV, which created *Drive Master*, and *Prisoner Number One* with Telemundo.

**How many projects are you currently developing? Is the focus now**

**mainly on scripted?**

We have well over a dozen projects in production or paid development with various streamers and broadcasters in Germany, the UK and the US. The majority are scripted titles possibly because we have a strong heritage in sharing stories with international audiences.

**Have you considered opening new lines of business like streaming or international channels?**

Outside of Israel, we are focusing on what we do best - distribution and production.

**How do you see the future of the business now that digital and streaming platforms are taking the upper hand from TV in terms of consumption and ad spend?**

We already have strong relationships with many of these platforms - millions of viewers around the world have been enjoying shows such as *The Baker and the Beauty*, *When Heroes Fly*, *Commandments*, *Autonomies*, *Stockholm* and *Dead Girls Detective Agency* on them for some time. Our job is to connect audiences around the globe with great stories, so we'll be looking to build on these successes in 2020. ■



atv

VISIT US AT  
MARKET FLOOR #318

# THE OTTOMAN



**a**tv  
VISIT US AT  
MARKET FLOOR #318

www.atvdistribution.com  
/atvdistribution

# LOVE STORM



ay yapım



MEET US  
Tresor: 2-1612

**madd**  
ENTERTAINMENT

www.madd.tv

# Seven Worlds, One Planet

## The epic spectacle of one Planet Earth

BBC Studios Natural History Unit's latest monumental production *Seven Worlds, One Planet* captivated the UK viewers at the end of 2019 and started conquering the small screens across the globe in mid-January. The documentary masterpiece was shot over 1794 days across 41 different countries with a crew totaling over 1500 people. Sir David Attenborough, the face and voice of *Seven Worlds, One Planet*, will not only tell fascinating stories about the wildlife on our planet, but also turn people's attention to the growing problems created by climate change.

Dr. Chadden Hunter, the producer of the South America episode, talked with Yako Molhov about the immense scale of this production, the challenges he faced during shooting and also how they tried to balance between making a 'spectacle' and delivering the message of important environmental issues.



**C**hadden, you grew up in North Queensland, Australia. Did Australian nature and wildlife affect your decision to become a marine biologist?

Growing up in the lush tropics of North Queensland had a huge impact on my life-long passion for nature. Rainforest and wildlife were all around us growing up, plants would grow so quickly the jungle would come through the kitchen window. And with the Great Barrier Reef just off shore, our school holidays were spent snorkeling and scuba-diving. The

colors and spectacular variety of life on the reef made it the most magical world I'd ever seen and as a student I was desperate to learn more about it.

**You have worked on such hits as *Planet Earth II*, *Frozen Planet* and *Wild Arabia*. When did you decide to "jump" from your academic work to become a producer at the BBC Natural History Unit?**

When I was studying gelada baboons in Ethiopia for my PhD a number of film crews visited my field site to make films about my research project and my monkeys. I'd never thought of a career



**Dr. Chadden Hunter**

Producer of the South America episode of *Seven Worlds, One Planet*

**A global 'blockbuster' series like *Seven Worlds, One Planet* has a unique responsibility to educate people about what is really going in the natural world**

**from arguably the most recognizable face of natural history content?**

Working with Sir David Attenborough is a humbling experience. Even at 93 years of age, he still has a wonderful child-like curiosity about the world which is inspiring. He wants people to believe the words he's saying when they hear them. Watching him over the years has taught a lot of us in the wildlife film-making industry about making our message to our viewers as true as possible.

**Could you share more about your latest project *Seven Worlds, One Planet*?**

*Seven Worlds, One Planet* is one of the most ambitious series we have ever tried to make at the BBC. To give viewers a thorough journey across all 7 continents we've had to cover every square inch of land on earth. We've tried hard to focus on new stories. Unusual and fascinating animals rarely seen before, their extraordinary survival techniques and what that can tell us about the different challenges of living on each continent. We also want to showcase the spectacular landscapes, weather systems and environmental issues of each continent. So, the series certainly feels 'epic' in its scope. Over the course of 3 years a core team of about 30 crew members ventured to all corners of the globe to bring back the most spectacular wildlife footage on earth.

**How does this series differ from other similar BBC productions like *Planet Earth*, *Frozen Planet*, etc.?**

In previous series we have focused on animal behavior quite intensely, sometimes I feel missing the bigger picture. But in *Seven Worlds, One Planet*, by exploring one entire continent per episode, we've been able to look at how the geology and weather of each continent underpin the animal's behavior. So, we're giving the animal 'action' a broader context which I think makes it even more

in media before that, but I soon realized the power television had to reach and move huge numbers of people in positive ways. My PhD was probably read by 4 people but the early films I made reached millions of viewers. It became clear to me that if I wanted to save the wildlife I was studying then media, and especially television, would be the most powerful tool.

**You have worked with Sir David Attenborough on *Frozen Planet* and *Planet Earth II*, and now on the newest project *Seven Worlds, One Planet*. What are the most important lessons you learned**

fascinating. For example, how does the Andes mountains affect the animals in the Amazon rainforest, or how does the ocean currents circling Antarctica affect the penguins living there? Advances in the use of drones have also, for the first time, really enabled us to film intimate and spectacular wildlife moments that were never possible before this series.

**You are producer of the South America episode - the most species rich continent on Earth. What were the biggest challenges for you and your team during production of the episode?**

South America is so rich with wildlife that one of our first challenges was deciding which stories to leave out! Potentially the most dangerous shoot was to film Angel Falls in Venezuela. The highest single-drop waterfall in the world, we knew the only way we could show it properly was to film it from a helicopter. We couldn't fly in through the capital city Caracas but had to drive overland from a far corner of Brazil. We arrived at the end of the wet season, so the mountains were covered in swirling clouds, making it dangerous for flying the helicopter. We had to pack survival supplies in the helicopter (sleeping bags, emergency food, etc.) in case we got stuck in sudden clouds and had to make an emergency landing on top of one of the flat-topped mountains.

**What is the role of big productions like *Seven Worlds, One Planet*? Are they primarily entertainment projects? What are the main messages that you try to convey to international viewers in these times of climate crisis?**

A global 'blockbuster' series like *Seven Worlds, One Planet* has a unique responsibility to educate people about what is really going in the natural world, the good and the bad. But for us filmmakers it's a very tricky balance to get right. The majority of viewers come to big glossy nature documentaries for escapism and entertainment. If we filled every minute of every episode with stories of climate change disaster, palm-oil deforestation or over-fishing we would lose most of our viewers. So, it's a matter of attracting viewers with awe and wonder for the natural world and then finding interesting and captivating ways to explore environmental issues. We're trying to make viewers care without paralyzing them with despair. ■



© Saga Sig/Yellowbird. ALL RIGHTS RESERVED.

Lena Endre in *Thin Ice*

# Thin Ice

## The hard-hitting reality of Climate Change

A new super production from Yellow Bird/Banijay Group (the creators of Stieg Larsson's Millennium trilogy) - is set to push the topic of the fatal consequences of climate change in a political world which fails to take overdue actions. Actually, the term 'climate change' seems quite outdated in 2020 when even 'climate crisis' seems too soft as a real catastrophe is taking place in the realms of 'eternal ice' of the Planet.

As the creators of *Thin Ice* tell Georgi R. Chakarov, this is the most important issue that the world is facing now and a series like that could inspire people to change in order to protect the global eco system. The story will reveal the depressing and hopeless reality which the people of Greenland face as the ice melts down and incompetent politicians simply wonder what to do with the island's resources. Executive producer Søren Stærmosé developed the idea together with Lena Endre and was joined for this interview by writers Birkir Blær Ingólfsson and Jónas Margeir Ingólfsson and director Guðjón Jónsson.

### How did you come up with the idea to create *Thin Ice*?

After having shot a feature for Yellow Bird in Cuba and Öland called *Echoes from the Dead*, I and my main protagonist Lena Endre (we actually also worked together in the *Millennium* trilogy by Stieg Larsson) sat down and talked about what engaged us in life - because we know that it takes a couple of years before it will be realized. We did find out our common interest for the global warming and the climate change in the Arctic Sea. She was the ambassador for an environmental organization and I mentioned my interest in Greenland - after having lived there for a year - when I was a soldier. I also went on a big trip to the northwest of Greenland a couple of years ago. BUT what a journey - it took me 6 years to finally develop and finance this project and start shooting *Thin Ice* in January this year.

### What will be the main topic of the story: climate change or political corruption?

The topic is of course climate change and how it affects the Arctic. But more importantly the story focuses on the incompetence of the political system to deal with climate change. We've seen how the leaders of the world sit through meeting after meeting after meeting, discussing

how to fight climate change - the most drastic challenge mankind will face. Yet, the world's emissions of greenhouse gases continue to rise, seemingly without any real action to prevent it. The structure of our political system has failed us - and that's a frightening fact. We wanted to show how politicians are seemingly sidetracked, pursuing immediate short-term interests and their own public image, and thus prevented from ever being able to properly address the bigger and more pressing issues like the future of the planet. It's not corruption - but rather a human frailty and our inability to confront threats that aren't immediate.

To pick Greenland means a complexity of many aspects. The melting ice opens up the possible exploitation of the immense natural resources of texoil. That's why the story takes place during some dramatic days at a high-end political meeting at The Arctic Council, where the

**Now the ice is gone. And the Greenlandic people are - what? It's hard to say.**

### THIN ICE

*Thin Ice* was created by Søren Stærmosé and Lena Endre. The script was co-written by Birkir Blær Ingólfsson, Jónas Margeir Ingólfsson and Jóhann Ævar Grimsson. Cecilie Mosli served as concept director, with Thale Persen and Guðjón Jónsson directing the shooting in Iceland and Greenland, respectively. The 8x45' production was shot over ten and a half weeks.

The series deals with the burning issues of Arctic changes and international geo-politics. The story kicks off with a research vessel, under attack outside Greenland. At the same time, the Arctic Council is trying to sign an agreement that prohibits environmentally harmful oil drilling in the region. The attack puts the agreement in jeopardy.

member states - US, Canada, Denmark (without Greenland), Iceland, Norway, Sweden, Finland and Russia - are having on the agenda "Do we have to exploit it or not because of already sufficient carbon emissions?" The international super-powers' interests of getting these oil licenses from Greenland with different masterplans behind closed doors is turning the meeting upside down. Besides that, the hope of many Greenlanders to have independence one day, being able to have own economy in place for a possible big oil deal. Furthermore, we try to show "the balanced and the unbalanced relationship to Denmark" for the questions of identity. It's a drama thriller where we for the first time have hoovered Greenland or all their acting talents and the whole TV show takes place on the East Coast of Greenland. Thanks to our best PR and Marketing associate - the US president Donald Trump - he did put a world focus on Greenland with his wish of "a real estate" deal with Greenland. *Thin Ice* is all about the above.

### You shot the production during the coldest period in Greenland but still were the effects of global warming visible?

Yes, very much so. We had scheduled our shootings in Tasiilaq, East Greenland after pouring through satellite photos and data about ice and snow around Tasiilaq to make sure we would be there when the sea was frozen, and the ground covered



**Søren Stærmose**  
Executive producer



**Birkir Blær Ingólfsson**  
Writer



**Jónas Margeir Ingólfsson**  
Writer



**Guðjón Jónsson**  
Director

in snow. Using this data from the past, we were confident we would get the best conditions for shooting but something abnormal happened. Suddenly, all the sea-ice broke up and disappeared in one day and snow receded from the mountains. We don't know if it ever happened at that time before in Tasiilaq, but at least it was a screaming inconsistency with all our data and satellite photos.

We had to move our shoot further North to a town called Ittoqqortoormiit. Even there, climate change was very visible. The sea-ice, which normally would be solid at that time of year, was all fractured and broken up. The town had also been dealing with starving polar bears wandering into town in search of food in far greater numbers than before, due to the lack of sea ice which is their primary hunting ground. The town has a quota for how many polar bears they can kill in self-defense when they wander into town every year. They had long since used up all that quota and when we were there they were forced to try to scare the bears away without shooting them.

During our filming in Greenland we also met with Sirius sledge soldiers, who are Danish policemen that patrol the northern part of Greenland on dogsleds. They told us that the sea ice had broken up underneath them further north than ever before, so they had to call for help. An Icelandic plane flew up to fetch the men and dogs and get them back to headquarters - which is something that has never happened before.

#### How is global warming affecting the lives of the people of Greenland?

The world is getting warmer. But the Arctic is warming up at twice the rate of the rest of the world. Obviously, that has consequences. For example, the sea doesn't freeze around Greenland, making Greenlandic sled-dogs obsolete. Which is interesting because the Greenlandic people have depended on the dogs for survival for hundreds of years. Now

**The more you understand about climate change - the more frightening and depressing it becomes.**

they are literally killing them, because the dogs can't earn their keep anymore. The number of dogs in Greenland has dropped incredibly in the last few years.

And that tells us that the way of living for Greenlandic people is changing completely. They used to be the purest hunting culture in existence, using their dogs to hunt on the ice sheet. Now the ice is gone. The dogs are gone too. And the Greenlandic people are - what? It's hard to say. In a way, they are left without identity because of climate change. The entire identity of the nation seems to revolve around ice and the cold - and it's both a pure and beautiful identity. And now it's melting away, literally.

This is just one aspect of how climate change affects Greenlanders. The purpose of the series is to explore these issues more thoroughly. And also, how climate change affects Greenland politically, which is a whole new chapter in itself - explored in detail in the series itself.

#### Have you cooperated with climate experts while developing the project? What have learned during the process?

Yes - and it was frightening. We had many meetings with climate experts while developing the project. And of course, we read extensively about the subject. In short, we learned that everything seems to be going to hell - and that no one is really doing enough to prevent that. Our writers even kind of just gave up all hope. The more you understand about climate change - the more frightening and depressing it becomes. The world has lost this battle, even before it has started to fight it. It was depressing and frightening for the writers. But it reinforces our belief that the subject of our series is the most important issue in the world.

#### Do you believe that series like *Thin Ice* can make both politicians and ordinary people change their thinking and habits in order to stop the pollution?

Of course, we'd like to hope so. That's the reason for making the series. But it'll take a lot more effort than just one series. It will require a complete restructuring of the system the world has built around consumption. Every single person in the world will have to do their part and agree to the cause. If the series can lead a few people to that conclusion and in that way inspire change, if only in a few households - at least we'll be closer to a solution.



© Saga Sig/Yellowbird. ALL RIGHTS RESERVED.

This Ice is a Yellow Bird production in coproduction with Saga Film, TV4/C More, France TV with the support of DR, NRK, YLE, NRK, RUV, Lumiere, Nordic Film & TV Fond and Creative Europe Media Programme



**Josefine Tengblad**

Head of Drama at TV4 and C More

#### Josefine, *Thin Ice* will undoubtedly be among the biggest highlights of the year for TV4/C More with a star-studded cast and famous director, but can you tell us what else makes it stand out among other productions?

*Thin Ice* will definitely be one of many highlights in our 2020 slate and we are very eager to present it to our viewers in February. Besides an A-list cast and crew, the series also portrays many different contemporary subjects at the same time, making it a thrilling adventure in a beautiful environment for a broad audience to take part of.

#### Why did you decide to go into the 'hard topic' of climate change? Have you made similar shows before?

We are always looking for drama series that are relevant to a broad Nordic audience and I think it's fair to say that climate change is a subject that is gaining many peoples' attention, interest, worries and also some hope right now. Therefore, we believe *Thin Ice* will attract the interest of our viewers. This follows a long tradition at TV4 and C More of tackling contemporary subjects in a scripted and dramatized context. One of our biggest international success stories so far has been *Modus* that centered around hate crime. Recently, we have seen *Greyzone* centering around terrorism, *Moscow Noir* which in some ways described the complex political situation in Russia, and *Blinded*, our latest series, showing how a bank crisis affects human beings and the society at large.

#### What will viewers learn about climate change and politics from the series?

It is important to point out that *Thin Ice* is fictional, but with parallels to the real world. In terms of learning, I just want to clarify that it is not a documentary. However, I hope it - as all our dramas - will spark discussions

in Nordic homes and given the perfect timing of the series I am sure it will.

#### Is TV4/C More planning to do more projects related to saving nature and the life of indigenous people?

We are looking for projects that have the potential to attract a broad audience with local relevance and the highest production quality. As long as we can check those criteria, it doesn't matter if the overall theme is a murder case, a family crisis or climate change. We commission series to entertain and spark feelings for our large audience - not based on a political agenda. We are also proud to be giving a glimpse into the life of the population in Greenland.

#### As an organization how is C More and TV4 involved in preventing climate change? Will there be a special awareness campaign during the broadcast of the series?

We will not be doing any special awareness campaign during the broadcast of the series. This is because we have no intention of starting a political campaign. Our only goal is to offer our viewers a thrilling adventure in a fiction world related to many very contemporary themes, climate change being one of them. ■

# Yes Studios

## Secrets of success of Israeli drama

Launched less than two years ago, Yes Studios already ranks among the biggest exporters and creators of content coming out of Israel. Recent international success stories include *Your Honor* for Showtime and Applause Entertainment in India, *68 Whiskey* – a remake of *Ta'agad* currently filming for the Paramount Network, multiple award-winning *On the Spectrum* and *Magpie*, as well as global phenomenon *Fauda*.

Danna Stern, Head of Yes Studios, tells Stanislav Kimchev what makes Israeli drama content so successful internationally and what new projects her company is currently developing in Israel and around the world.

**D**anna, we've all witnessed the success of not only fiction but also formats coming from Israel. Why is Israeli content so successful, especially drama series?

We're all doing very well. And not just us. There's a lot of producers doing some excellent work. One of the basic reasons is we all have to produce. We have to spend money on Hebrew-language programming due to regulations and there's a continuous stream of production coming in and we've been at it for a really long time. Our platform has been producing original content for nearly 20 years and 8% of our income goes

directly to that sort of programming. We have experience, but most importantly, we have great storytellers and we have very interesting lives. Also, success begets success. I think going back, if we go back to *In Treatment*, which was already probably 13-14 years ago, its success opened the way for Israeli drama, and we got *Homeland* and *Fauda*.

**Do you also consider the international potential of a project when commissioning it?**

I want to say no, but that's not entirely true because it's there. Once you've succeeded, there's a natural expectation from the channel, from

the producers, from the writers, from the creators to do the same for their project. And we often find ourselves on the international part of the business, which is what I run, being called in earlier and earlier and earlier to meet with writers. And I keep saying, no, please don't, because if it's a good show in Israel, we will take it and we will make it a great show internationally too. But everybody wants to be international. So, I wish I could say no, absolutely not. But there's more and more of that going back and forth. But the basic thing is, you have to have shows that you know, in a language that you know, a country that you

know with characters that you know; any attempt to do it otherwise is unnatural. It's not going to be great storytelling.

**Yes Studios has many successful and award-winning series like the global phenomenon *Fauda* and many others. What are your newest projects that you are currently working on and what have been your most-successful projects in 2019 so far?**

It's hard to say just one year because this is a long process. And even with *Fauda*, which premiered in 2015, season three just launched a few weeks ago. It's still an ongoing project for us. We just announced a remake in India. We're going to do another remake soon in Europe somewhere, which is going to be announced later.

*Your Honor* had its Season 2 this year, but next year we'll go into production with adaptations in Germany, France, Italy and Russia. This year we did adaptations in India and they're shooting the US version right now, which will premiere in 2020. There's a lot going on.

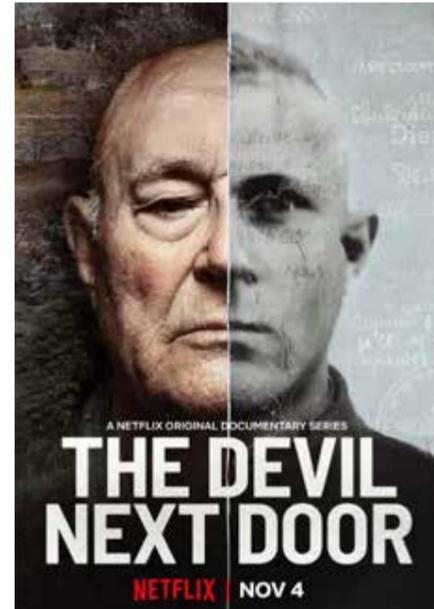
Another one of our very successful projects has been *On the Spectrum*, which won every award this year; *Series Mania*, *Monte Carlo*, *Seoul Drama* and now it has a U.S. adaptation on Amazon as a pilot and I'm sure there's going to be more opportunities with this show.

**What are the budgets of your shows?**

Our budgets on a big, big drama would be around \$240-260K. A smaller half-hour show would be about a \$150-160K. We have comedies that are a little bit cheaper because they are shorter and they're mostly shot on location. Unlike the U.S., for example, where they do it in blocks, and it's much more expensive. The way we produce is much, much cheaper. But like everywhere our budgets are rising.

**Most of your drama projects are current and contemporary. Have you planned exploring other genres as well?**

You're absolutely right. We're doing a lot of contemporary things that feel relevant and urgent and deal



▲ DANNA STERN is head of Yes Studios overseeing sales, distribution and development of premium Israeli content for international platforms. An international TV veteran, in her previous role at Yes, she was directly responsible for the multichannel provider's exclusive in-house channels and managed content and acquisitions strategies for the platform's channels and SVOD offering. She also serves as a commissioning editor of documentary and factual programming. Stern is a member of the International Television Academy.



On the Spectrum



Just for Today



Magpie

with the here and now as far as its themes. We on the studio side are working on a period piece right now, but it's a European piece that has nothing to do with Israel. The story inherently is about the founding of the Jewish state, but it doesn't take place in Israel, and it is not in Hebrew. It takes place 120 years ago. That's going to be our first period drama.

I can tell you things we won't do so much of - I'm not sure we'll do a lot of horror. I don't think we need a lot of that. I think television for us does want to feel realistic. We probably also won't produce sci-fi, just because we don't have the budgets.

**We are now in the times of the "streaming wars". What are your expectations from the new players on the SVOD front? Will they be picking up and commissioning Israeli shows?**

So first of all, it's a very important, relevant topic and multi-faceted right now. I don't like calling it streaming wars. It's not. You can't have one service and just call it a day with only one "winner". These

services all seem to be really different from each other. I think the real battle, if we want to use military terms, is for awareness. How are you made aware of what to watch and how within this unbelievable abundance of content, and how do you make the right decisions for you as a content viewer. How is content delivered to you? Is it traditional, or digital marketing? Is it word of mouth? Is the algorithm going to do all the work? I think that's the real challenge for anybody right now in this business. With the new players coming in, they all have very different international agendas. We kind of know where Netflix are as they have had an international agenda for a while. Amazon are focused on key big markets. Disney+, for now, seem to be very focused on the U.S. market and for a very specific audience; they seem to be skewing young. As for HBO Max, they don't seem to have a very defined international strategy as yet. I think they're focused on the U.S. launch and will be for a while, and they're going to try to figure out what they're doing there and whatever opportunities there are interna-

tionally. I don't know what Peacock are doing yet on international level. Again, I think they'll be U.S. centric because they're such big broadcasters there. Comcast is so huge. They want to make sure they're not losing any ad revenues to Facebook and Google.

I think localization is hard. I think understanding the regional markets is extremely complex. Netflix figured it out, but it took them some time. They are now setting up offices everywhere. Berlin, Paris, London, Amsterdam, Seoul, Singapore, Tokyo. I think it's the only way to do it. If you want to be international, you have to have feet on the ground and now you have to have a local team.

**You have also invested in a distribution arm. What is included in your catalog? Can you mention some recent deals?**

We distribute everything our broadcast platform produces, and we have a full mandate to find stories that we want to tell and set them up internationally. One of the projects that we're doing now, for example, is based on our own experience working at a shared workspace in

Tel Aviv. We partnered with Erez Aviram, a very talented writer that we worked with while distributing his series *The Good Cop* which Netflix remade with Tony Danza and Josh Groban last year, and also licensed the original Hebrew version which is available on the service globally. We are already working with partners in Germany on local version set in Berlin. We are setting up deals pretty much everywhere there are shared / co-workplaces and thankfully there's a lot and it's going to be a fun little international show.

On straightforward distribution this year has been great as far as *Your Honor*, which is, I'm glad to say, coming to the CEE region on Pickbox. We've also done deals for that show pretty much everywhere: Brazil, Poland, Sweden. *Asylum City*, which is also coming here, has gone everywhere, including Australia. We've sold shows to Albania for the first time this year. It's been fascinating to learn and meet people from all these places. Coming up we have two new big series this year; *Just for Today*, which has won the Jury Prize at Series Mania and the Grand Prize at the Zurich

International Film Festival and has been featured in numerous festivals. It's a very intricate, very smart drama about prisoners and a halfway house before they integrate back into society. It's beautifully done.

And another show we're looking forward to taking out is *Magpie*, a great crime thriller about two brothers, one recently released from prison after 17 years in jail where he learned to be a jailhouse informant. And he's learned a lot of the tricks of the trade. He's a small guy, very unassuming, unthreatening. And he also has a stutter, but he's extremely smart. And he uses the power of his mind and a lot of tactics to manipulate everybody along the way. And when he's released, he tries to work his way back into his family and his brother's love. We're just packaging that for the U.S., which is often where we start strategically. It's a lucrative market and potential broadcasters and platforms may want to license for multiple territories. Once that's done, we are going to take this out everywhere else. We've also just started filming several new shows for next year. It'll be fun.

**Is Yes Studios working exclusively with the Yes pay TV platform or do you have projects for other networks in Israel?**

That's a really good question. Initially when we started, we said, oh, we'd be open to everyone. Then we realized, as a small boutique operation we need to focus on setting up the infrastructure and get that right first. And I think now, two years in, I feel like we're in a good place to pick up third-party material where it makes sense, where we can really add value; I think in areas of co-production, co-financing, formats, adaptations where we've been extremely strong, I think there's definitely opportunities. And we look to work with partners that we like and like us. It's all about people. Ultimately, the projects we end up picking up are the ones where the people involved have that passion, and it's a long marathon so you end up working together for years. So, yes, I think we're at a time where we think we can take on more projects. We do have infrastructure, but they have to make sense and we have to bring really value. It's not just about having a big catalog, it's having the right catalog. ■



# Your Moment

From the Netherlands to the Philippines coming to a screen near you

In a rare example for global television, Dutch and Filipino partners joined forces to create a brand-new talent format and two years later *Your Moment* was born. Launched in November in the Philippines, the show is already attracting the interest of broadcasters from all over the world turning *Your Moment* into one of the hottest new titles on the international market.

Georgi R. Chakarov spoke with the format creators about the complexities of creating such a big production working from both sides of the world. Anuska Ban and Floor van Hofvegen from Dutch Fritz Productions and ABS-CBN executive producer Reily Pablo L. Santiago Jr. were happy to share how the whole development process evolved and what are some of the elements that make *Your Moment* a unique production.

**A**nuska, Floor, how did you get involved in the development of the *Your Moment*?

We have been working for ABS-CBN since the start of *Pinoy Big Brother*. At that time, we were still working for Endemol International. In 2006 we started Fritz Productions and since then we have been involved in the final casting of *Pinoy Big Brother*. Two years ago, ABS-CBN asked us to develop together an international format.

**Was it an easy decision to start working on this project? What were your first steps?**

It was not easy to start working on this project because the culture is different, and the communication is not always easy because of the distance between Amsterdam and Manila. The first steps were to create a Dutch team of specialists for the brainstorm meetings. We created a small team consisting of a director, a set designer and us two.

**Tell us more about the people who helped create the show. How long**



**Anuska Ban**

Dutch Fritz Productions



**Floor van Hofvegen**

Dutch Fritz Productions

**did it take you first to fine tune the format and later to turn it into a live-action production?**

Set designer Dirk Debou created the immense set with the rotating tribune for the jury and the audience. Rolf Meter, the director and co-creator, took care of the look and feel of the format and the content together with the creative team of ABS-CBN and Fritz Productions. Later on, we asked a light designer from the Netherlands to join us and a graphic designer. A

year ago, it became more serious and together with the creative team of ABS-CBN we developed *Your Moment*. Last February, there was a go from the channel and in April the set designer, the set construction designer and the light designer went for the first time to the Philippines to explain the set and the lighting plan. We hired a music director and a graphic designer for the graphics and the voting system. In June, we taped the first episodes in the brand-new studio of ABS-CBN. In total

8 people from the Netherlands worked together with the team of ABS-CBN.

**Which are the key elements that differentiate *Your Moment* from other talent shows?**

This is a 2-in-1 reality show featuring a rotating set with the jury and audience on it. We have two stages, one for singing and one for dancing; two hosts, one for singing and one for dancing. The three judges are the same for dancing and for singing. There are three 3 moments of judging - the so-called 'Wow Moments': after 20 seconds (shot in black and white) and after 60 seconds and 90 seconds. Judging is done by an emotion meter. The judges have to turn the knob 3 times during the performances (at the 20<sup>th</sup>, 60<sup>th</sup> and 90<sup>th</sup> seconds) to give points to the performing acts. The average score of the 3 judges determines the ranking. Only duo's or groups can participate in the format. We have five different rounds:

Your First Moment, Your Wildcard, Your Moment of Choice, Your Moment of Power and Your Grand Moment. The announcement of the candidates who will go on to the next round is done at the end of the show and not directly after the performance.

**Is this an expensive production? Will it be easy to adapt in other markets?**

The most expensive part is the rotating set. Even this part can be constructed in a cheaper way. For the rest you can compare it to any other talent show. You can adapt the set easily to other studios. The only thing is that you need two stages and the rotating set (but you can build this set also in a smaller version).

**The show has been Number 1 in its slot in the Philippines. Have you received interest from other broadcasters?**

In the Philippines, the show airs in the

Saturday and Sunday primetime. Since the start we are number one in the slot and on Saturday also the number one in the Top 20 ranking for the day, on Sundays we are always in the Top 3. The same counts for social media with *Your Moment* being a trending topic every weekend.

There is interest from other broadcasters; especially from Latin America, Asia and Western Europe.

**How hard is it to develop a show from both sides of the world - The Netherlands and the Philippines? This certainly makes your creation unique.**

It was not always easy to develop *Your Moment* from both sides of the world. As long as you respect each other, and you believe in the format you can achieve a lot. We have learned from each other and we are proud that we have created *Your Moment* together.



**Reily Pablo L. Santiago Jr.**

ABS-CBN executive producer

**You have a long history of adapting some of the biggest international formats.**

**Why did you decide to make your own original talent show?**

Yes, ABS-CBN has been the home of the biggest formats from around the world. Format brands that have been very successful in other territories worldwide. With the experience throughout the years and relationships built with other production houses and distributors, we as a company want to explore our strengths outside our country.

**Why did you decide to work with a Dutch partner?**

We have been working with Anuska Ban since 2005 for season 1 of *Big Brother* in the Philippines. We have built a good relationship with her and gained trust with each other. Anuska has experience in other territories and we asked her if she can help us conceptualize a very good format that could travel the world.

**How complicated was the process of creating a new show for you as a broadcaster?**

Since we are in two different continents and time zones, the creative and production process was a bit complicated. But with the new technology and a world-class professional team behind Fritz Production and ABS-CBN, we managed to successfully pull it through.

**Has the format lived up to your expectations and are you planning more seasons?**

I am happy to share that we launched *Your Moment* in the Philippines on November 9 and 10, and up to this day, we still control the number 1 slot in our weekend primetime block.

**How is ABS-CBN promoting the show internationally and have you been in talks with other parties to license the format?**

ABS-CBN formally launched *Your Moment* last October at MIPCOM. We also promoted *Your Moment* in December at the ATF in Singapore. The international community was very enthusiastic about *Your Moment* as a format and we have been in contact with some broadcasters and production houses entertaining inquiries regarding the format.

**What other novelties can we expect from ABS-CBN? We hear you have created a Writers' Room with American consultants...**

Aside from *Your Moment*, we also have other unscripted formats that we are pitching to other parties as well. ABS-CBN is also very strong in narrative formats and have a very wide selection of drama series in our library. Some of our titles have been travelling around the world and are constantly developing stories that would endear all audiences across the globe. Currently, we have an existing partnership with Dean Devlin's Electric Entertainment for an American television series, and a co-production with a Turkish content production company for the adaptation of ABS-CBN original crime drama *Hanggang Saan*. It will be re-titled as *A Mother's Guilt*, and it will air on Fox Turkey. ■





# Metastage

Creating the Future of video entertainment

Metastage is one of the companies out there which are creating the future of video entertainment right now. Their volumetric video capture technology allows viewers to experience a human performance into real (AR) or virtual (VR) environments in high-quality 3D mixed-reality environment.

Georgi R. Chakarov got on the phone with Metastage CEO Christina Heller to talk about the advantages of the company's technological innovation and how it is redefining the future of video entertainment in terms of production and user experience.

**C**hristina, tell us a bit more about your company. When was it founded and how did you decide to develop this line of business?

Metastage launched in August of 2018, so about a year and a half ago. We built the company with the goal to become a home for reliable, commercially-viable immersive solutions that wouldn't be practical for agencies and production studios to own or develop in-house. We launched with our first offering of that kind: volumetric video, using the Mic-

rosoft Mixed Reality Capture Software. With volumetric video, we use 106 cameras facing inward like a globe on somebody doing a performance and we capture that from every angle. We then we put it thru the MS software and on the other side you get a fully 3D lifelike authentic rendering of whatever happens on that stage. You can bring those live performances in to VR or AR experiences, or virtual production scenarios. Until this point, bringing real people into these immersive experiences was a huge challenge.

**Before launch did you present your project to investors? Did you get any additional financial backup?**

Metastage is a privately funded company by a number of individuals who believe in the vision of the company. When I came onboard, the license from Microsoft had been acquired and we had a lot of the funding already put together. My task was to launch and lead the company. We are a group of domain experts and individuals that believe in what we are building. After putting together the funding to build

the company, we use production services revenue in order to sustain it.

**In terms of technology, was there a moment where you had to develop something yourselves?**

We are really lucky because Microsoft has spent almost a decade building the software that Metastage is making commercially available across the US. The technology was ready, but it needed production partners to commercialize it. Metastage worked with Magnopus to design and engineer our volumetric stage. We also bought top-of-the-line hardware and developed our workflow. We put energy into giving audio the same consideration as the visual elements, which we designed in collaboration with the audio specialists at EccoVR.

**Experts are now convinced that AR is the future of television. You are bringing the volumetric video technology. Can you explain how it works and what are its advantages?**

I think the technology that makes the most sense to compare to is motion capture, because if you were working in XR before this and you wanted to put lifelike characters in your experiences, you would have been stuck with motion capture as the only option. But it has its limitations – the biggest being what we call the uncanny valley, where if you try to make a realistic rendering of a person, it often falls a little short because it doesn't have the nuances of a real human performance. That becomes even more prominent when you try to capture a publicly recognizable figure. We just know when we are looking at an animated rendering of Beyoncé – It is simply not her. Volumetric capture is a technology that solves that problem by using real video data and then compositing that data on to a mesh to create something that accurately reflects the real person and real performance. It also has a lot of benefits for a production: the performers don't have to wear any special suits – they are shot as they are. That makes it really easy for both performers. It's easy on developers, too. They don't need to do additional VFX, or any of the animation that takes weeks or months in post-production. We provide our partners with the highest quality of volumetric capture which they can simply drag and drop into the game engine and they are ready to go.

**How does your technology compare to let's say what they did with the 'de-aging' of Robert de Niro and the other stars in Scorsese's *The Irishman*?**

What we are doing is the opposite of that. They used VFX to de-age De Niro and the other guys. I think sometimes it looked really good and sometimes it did have some of that uncanny valley effect, which was distracting – I knew I wasn't looking at the real Robert de Niro, but at an altered version of his face. There are a variety of opinions whether they were successful or not with the de-aging effect. I found it distracting from the story because it didn't look quite right. It didn't look like a believable human face to me. What we are doing with volumetric capture at Metastage is to create the most accurate recording of what happens on that stage in full 3D, and when you experience it you feel like the person is standing in front of you. You can feel their presence in the closest way to the real thing. And of course, we are able to capture them from every angle and capture their full body and still carry on those micro details and nuances which are really hard to animate.

**The technology of producing content seems clear, but how about reproducing the content? What type of players do the consumers need to play out your productions at home, in the living room?**

Our production team and partners use game engine to integrate the captures and to publish them. We typically use Unreal and Unity. Any device that uses this software is a potential point of distribution for the consumer. Most of our experiences have been on a tablet or phone. You can see the volumetric capture on your iPhone and have it appear in your actual living room using the camera phone. As of January 2020, that's the most common way people are engaging with our captures. You can also experience them in VR experiences, or augmented reality HMD's like HoloLens and Magic Leap. As the devices for engaging with 3D assets mature, these captures are ready-to-go and future proofed.

**How long does it take to process a minute of volumetric video and what would be the price?**

We encourage anybody who wants to get rates to contact us and we can send



▲ CHRISTINA HELLER is the CEO of Metastage, an XR studio that brings performances into digital worlds through volumetric capture and complementary tools. Prior to leading Metastage, Christina was the CEO of VR Playhouse, an award-winning immersive content company based out of Los Angeles. She is a recipient of the Advanced Imaging Society's Distinguished Leadership in Technology Award and was named in the Huffington Post as one of 5 women changing the virtual reality scene. She has contributed to over 90 immersive projects and comes from the world of journalism, radio and television.

them a rate card. Prices typically start around \$15,000 for a simple capture and we build up from there. If we can get at least two weeks for pre-production, that is preferred. We have done things in less time, but we encourage people to give us at least two weeks to prepare and consult. During the production day you can do as many takes as you want. We give you time-coded dailies to review at the end of the day. You then give us the time codes for final processing of the shots that you want to work with, and we turn that around within two weeks.

**How big is the demand for such content? Do you get many calls?**

We are receiving a lot of inquiries, but that doesn't mean that they all get the green light. There is a tremendous amount of interest in what we are doing, and artists from all around the world want to work with volumetric video. Creative pioneers are excited about doing something groundbreaking and volumetric video has so much potential for innovation – both creative and technological. I'm on calls and doing tours every day. A growing per-



## Volumetric video has so much potential for innovation – both creative and technological

centage of those turn into commercial projects. I can say that the volume and seriousness of projects is increasing, and we are moving into bigger, more ambitious episodic content.

**Are you busy only with the technological side of the productions, or also with the creative?** We help with the creative as much as is desired by the client. At minimum, we provide volumetric counsel. For example, hair is one of our bigger challenges and if somebody comes in and says “Okay, we are going to have a wind machine blowing the character’s hair while she is performing” – then we would say it would look really bad in the final processing and offer suggestions to achieve that same creative vision differently. Ultimately, our goal is to have a very clean high-quality capture. We do not necessarily try and interfere creatively if that is not what the client is looking for. If they want input, we are happy to engage.

**What type of content are you making most of the time?**

We have seen a tremendous amount of work from music, sports, and health-care. There is also a lot of interest in how 5G can make volumetric content

easier to consume. I am hoping to see more development in training this year because there are a lot of great applications on DIY, coaching, training employees. We have seen a lot of interest from the music industry in order to get the stars closer to their fans and also from athletes as the full-body capture allows you to experience an athlete in a more intimate and accessible way than ever before.

**We can easily think of great productions like *The Matrix*, for example, which could possibly be taken into new dimensions with the technology you are offering. Has there been interest in that direction?**

We have spoken with filmmakers who are interested in using volumetric capture for traditional productions. As virtual production becomes more commonplace and people are building scenes inside the game engine, you can put volumetrically captured characters into those scenes and frame your shot and story inside the game engine. I’m excited about that too because what we have at Metastage is an incredible new tool. It’s great to see it bringing value to many mediums, both traditional and new. ■

# mip

move at the  
speed of content

# tv

30 March – 2 April  
Cannes, France

new connections  
new business  
new experience

introducing the global  
content market for the future

MIPTV 20.20

REIMAGINED

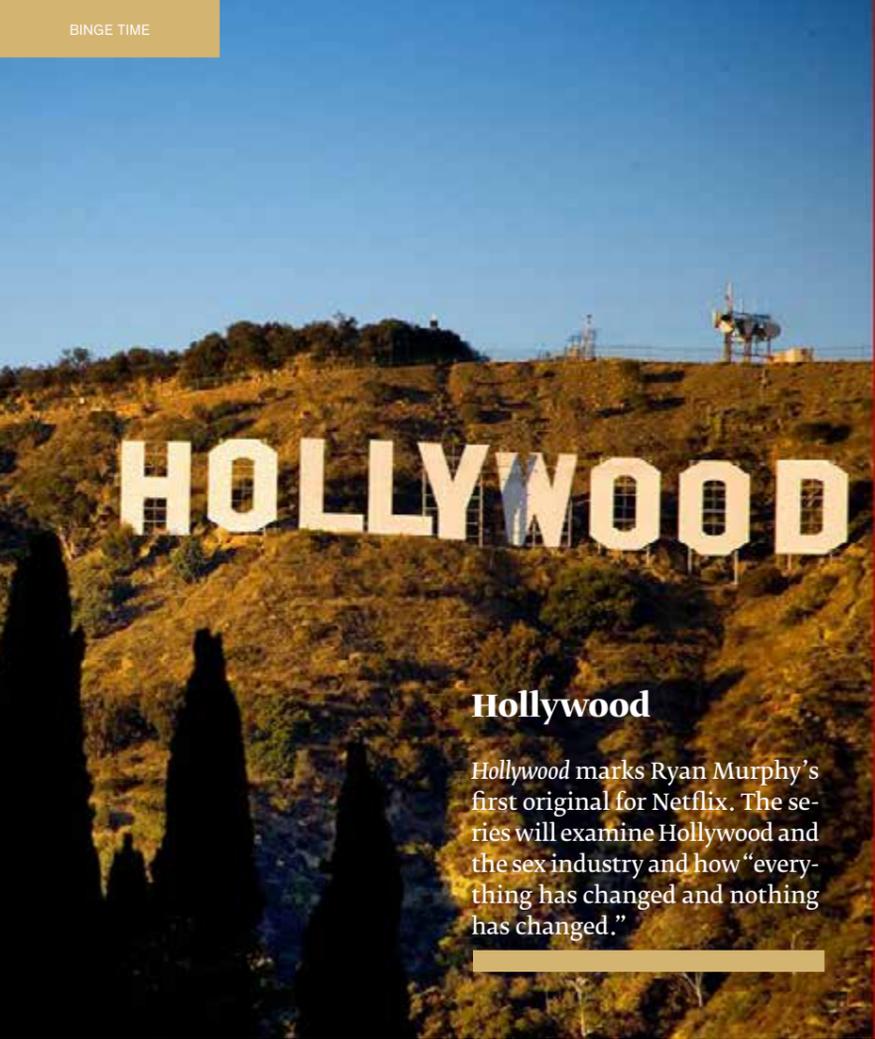
drama. factual. formats. kids.

# 2020's Most anticipated shows you will not see on TV

Here is TVBIZZ's list of the most-anticipated shows that will debut on streaming services in 2020 or later

## AJ and the Queen

RuPaul plays a drag queen who teams up with a tough 11-year-old girl to recoup the savings that were stolen from her. The series premiered on January 10 on Netflix and shows a road trip tale full of heart, glamor, and the shenanigans of 22 drag queens.



## HOLLYWOOD

### Hollywood

*Hollywood* marks Ryan Murphy's first original for Netflix. The series will examine Hollywood and the sex industry and how "everything has changed and nothing has changed."



### Star Trek: Picard

Patrick Stewart reprises his role as Jean-Luc Picard in the CBS All Access series that explores what happened to the beloved character since *The Next Generation* wrapped. The drama takes place 20 years after Picard was last seen in 2002's *Star Trek: Nemesis*.

### Bridgerton

The London-shot period soapy drama is the first scripted original series from exec producer Shonda Rhimes for Netflix. The drama is based on Julia Quinn's best-selling novels about the sexy, lavish and competitive world of Regency London high society.



### Falcon and Winter Soldier

Anthony Mackie and Sebastian Stan reprise their roles as Falcon and Bucky Barnes/Winter Soldier in the miniseries from Malcom Spellman that is considered a spinoff from the hugely successful Marvel Cinematic Universe.



## Monsters at Work

The *Monsters, Inc.* spin-off is a direct sequel to the 2001 film. The city of Monstropolis sources its power from laughter rather than screams. Naturally, coming to kids and parents on Disney+.



## Hunters

Al Pacino stars in this Jordan Peele-produced drama series for Amazon Prime about a diverse band of Nazi hunters living in 1977 New York. The so-called Hunters have discovered hundreds of high-ranking Nazi officials who are conspiring to create a Fourth Reich in the U.S.



## Little Fires Everywhere

Starring Reese Witherspoon and Kerry Washington, *Little Fires* follows the intertwined fates of the picture-perfect Richardson family and an enigmatic mother and daughter who upend their lives. Launches on Hulu later this year.



## Mrs. America

The nine-episode Hulu limited series explores the real-life movement to ratify the Equal Rights Amendment and the unexpected backlash led by a conservative woman named Phyllis Schlafly. Cate Blanchett stars as Schlafly in a story that explores one of the toughest battlegrounds in the culture wars of the '70s.



# Kanal D aims for global expansion

Continuing the great momentum gained last year, Kanal D will look to expand its international business in 2020. As Kerim Emrah Turna, Executive Director of Kanal D International, tells Yako Molhov, 2019 was a year of investments and this year the company will focus on increasing its global business as Turkish drama content is set to conquer new territories.



**Kerim Emrah Turna**  
Executive Director  
of Kanal D International

**K**erim, was 2019 successful for Kanal D and what were the main highlights of the year?

In 2019, the penetration in all regions continued to grow. In Central and Eastern Europe, Turkish dramas have been on air for more than 15 years. Buyers have a high level of awareness and excitement for Turkish dramas. Production quality is always something that we are proud of and when it is combined with our unique but relatable storytelling, the buying decision comes very rapidly... We are constantly working on expanding our reach and maintaining our long-standing relationships with leading TV stations, pay TV platforms and telcos. We are working closely in almost all CEE territories and lately we managed to increase our penetration also in Poland and Czech Republic, with our all-time classic titles.

Western Europe has lately discovered Turkish content with Spain and we believe more and more countries will follow this example in the near future. The modern 'Snow White' story *Price of Passion* will be meeting the audiences of the French speaking countries, Angola, Mozambique, South Africa, Israel, Pakistan, Kazakhstan while Ukraine will make an adaptation.

The all-time favorites of our catalog also continue to perform well. *Fatmagul*, which has been named "The Best International Series of 2019" by the French Soap Awards, will meet with the audiences of Hungary, the Czech Republic, India and Moldova for the first time, on VOD platforms in all Africa. *Gumus* - one of our very first international global success stories, will be on air in Hungary, Moldova and Israel, whereas *Secrets* will be again shown in the US.

#### What is your strategy for 2020?

Besides being the largest national TV channel in Turkey for the past 26 years, Kanal D is one of the top content providers in the world. As Kanal D International, we continue to provide Turkish content for 15 years to more than 150 countries. In 2020 our aim is to increase the reach while offering new strong titles to our clients such as *Ruthless City*, *Love Trap* and *Hekimoglu* (Turkish adaptation of *House*). 2019 was a year of investing and 2020 will be a year of rising.

**Your Spanish-language channel Kanal D Drama is available in Latin**

#### America and the United States. Will you add more territories soon and are you planning to expand your channel portfolio?

In 2018 Kanal D International decided to widen its presence in the content world with the Kanal D International Networks brand and to reach the end-user as well as the buyers directly. The distribution arm of the company

continues under the Kanal D International brand and Kanal D International Networks is the name of the business line that has all our linear Pay TV and Free TV assets.

Kanal D Drama is the first Turkish drama channel ever to launch in 8 countries in LATAM and the first channel to enter the US market via Comcast. With Kanal D Drama, the Turkish drama phenomenon has gained a new momentum. Our main goal is to widen the regions of coverage of this first Turkish drama channel. Therefore, we plan to have Kanal D Drama in Europe, Africa and Asia in a short term. Moreover, you will be hearing about the Kanal D Drama Europe launch in a very short period.

#### Will you form partnerships with other Turkish players to enrich the offer of Kanal D Drama?

We aim - at a certain stage - to be able to produce for Kanal D Drama by working with our in-house and outsource third-party production companies. However, this needs maturation and global penetration to be able to invest in originals.

#### What are your most-popular series in Latin America and the U.S.?

Since the premiere of *1001 Nights* five years ago on Mega in Chile, today the Turkish drama phenomenon is more present than ever in Latin America and Spain. At the moment, Turkish dramas have 49 timeslots on the main broadcast TV networks in the 18 main markets in the region.

Our library has the best and widest Turkish content distributed worldwide. We have great stories like *Fatmagul*, *Forbidden Love*, *Wounded Love* and many more. Today, *Fatmagul* has been sold to more than 150 countries and has become a world phenomenon. *Forbidden Love* has also turned into a globally unforgettable love story.

After their first debut years ago, today even many of the old stories returned to the screens with different time slots in Chile, Paraguay, Bolivia, Ecuador, Central America and had the same impact in terms of ratings with their second run.

*Wounded Love* continues to grow, and we are extremely happy with the results in Argentina.

#### What will be some of the new titles you will be presenting at NATPE Miami?

At NATPE Miami 2020 we will be presenting our new strong titles such as *Ruthless City*, *Love Trap* and *Hekimoglu*. *Ruthless City* looks into the duality governed by the balance of light and darkness, within each person. It had a great first season in 2019 and continues with its second season with more passion and moral dilemma. The marriage game between poor girl Ayşe and rich boy Kerem started as a love trap, has turned into a rating buster romantic comedy called *Love Trap*. *Hekimoglu*, the local version of award-winning US series *House M.D.* will be our one of our new Premium Drama titles that will be presented to International clients in 2020.

#### What will be the highlights of your keynote speech at NATPE Miami?

The key headlines will be the distribution in the era of B2C VOD services and how it is being affected and further evolving. In addition to this, I will try to explain how our products differentiate from other products that target mass audiences mainly on the free to air landscape. ■



# Sanatorium of Love

## The Pitch & Play LIVE! 2019 Winner

Polish feel-good format *Sanatorium of Love* was the big winner of the Pitch & Play LIVE! 2019 format contest co-organized by NATPE and CEETV which selects the best shows coming out of the CEE region every year. The show will receive its award at an official ceremony during NATPE Miami 2020. TVP commissioning editor Agnieszka Balicka tells Yako Molhov about the development process of the show, its success and future – both in Poland and beyond.

**S**anatorium of Love is one of TVP's most-popular formats ever. How and when was the idea for this feel-good show for seniors born?

The idea to open up to the 60+ audience has been floating around TVP for quite some time. We've been searching for a format that would satisfy both the viewers and the broadcaster; something that would break the stereotypes surrounding seniors. We were inspired by the stories of retirees who undergo treatments in the beautiful, scenic, health resorts. We weren't certain from the get-go that this

format will gain traction with the audience. What kept us moving forward was the thought that if it's successful we would go against the prejudices faced by the older generation; that we would emphasize their dignity and allow the participants to talk about their lively and emotional world. The extensive feedback we received proved that we hit a previously untapped niche. The public debate started acknowledging the needs of older people who are still "young at heart". The seniors themselves got a chance to prove how amazing they are; full of energy and valuable experiences. We drew at-



Agnieszka Balicka

TVP commissioning editor

tention to the fact, rarely raised, that these people exist, that they have their own needs and desires. They want to live their own lives, not only those of their children or grandchildren. The show was meant to help emphasize that message. We wanted to show that mature age does not have to equate to loneliness. Instead it can be portrayed as something attractive.

**What are the main elements of the show that have made it popular in Poland?**

The main idea of the show produced by Piotr Kuszpit is connect, not divide; hence no one is kicked off the show. We also have compassionate participants – honest and authentic in their behavior and feelings. Emotions are the framework on which the show is built, they provoke reactions from participants and the audience alike, encouraging the viewers to imitate the role models they see. There is no competitiveness. The show is hosted by a kind and friendly "girl next door". She helps the participants to open up and name their feelings while engaging them in private conversations. The activities planned for the seniors participating in the show are meant to bring them closer, facilitate building relationships and experience new adventures while overcoming their weaknesses. Seniors' health is a priority: we recommend physical and beauty treatments for the 60+ crowd, we also focus on their mental health and spiritual life.

We received a lot of positive feedback from both the viewers and participants. Also, for the second season there were far more people willing to take part: we received more than 1500 applications. This means that people

trusted us and feel safe.

**What were the main challenges for you while developing the format?**

The greatest challenge was to find a way how to show the seniors in a positive light for the viewers so that it is not biased, ridiculed or trivialized. We came up with three words, which helped to guide us: dignity, respect and understanding. Moreover, we decided to make a format that could draw attention to simple and positive values such as empathy, attention, joy, care, friendship and love. It was meant to connect not to divide people. Of course, during the making of the show we had to take into consideration safety, comfort and health of the participants.

**What are the social messages of the format?**

Despite its light formula *Sanatorium of Love* has a strong social message that is treated with utmost respect. We believe that we gave a platform to the previously unheard age-group 60-90. *Sanatorium of Love* challenges the definition of old-age and perception of seniors. Throughout the show its 12 participants get the chance to partake in the treatments but also work on developing relationships that are meant to heal their souls. The show is also aimed at the children of those in the 60+ group, raising awareness about the needs and desires of their parents. As a result, quite often it's the children who send in the applications to the show for their parents. Every single one of the participants has said that their lives can be divided into "before" and "after" taking part in the show. This could only mean one thing – we managed to change these people's lives, that's the core of the show and its mission.

**How do you choose the seniors who take part in the format?**

Participants are chosen in a multistage casting during which everyone is given a chance regardless of their education, if they are widowed or divorced, coming from small towns or large cities. There is no upper age limit, although the minimum is 60 years old. The people who take part in the show are unique: their characters add value to the program and hopefully they will become role models for the audience.

Moreover, we are aiming to have variety in their life stories, which the viewers could identify with.

**Are you planning for the participants in the show to travel abroad and make friendships and perhaps find love with foreign seniors?**

The second season has just launched. We are planning to go on a journey around all of the beautiful geographical regions of Poland to show the diversity of Polish health resorts. Later, we will go further and try to connect seniors across borders. Seniors face similar challenges globally, so we'd like the format to become universal.

**How important was it for you to win the Pitch & Play LIVE! contest?**

It has brought us joy, surprise, hope and faith that we finally have proof that we hit the bull's-eye by trusting our instinct to show mature characters with a baggage of experiences who have something important to tell. We also love the response we get that the world notices the importance of old age and tries to fight the stereotype of an unattractive and lonely 60-year-old person and shows that loneliness is an illness that can be treated. Our format was also appreciated by the marketing community in Cannes at MIPTV in April 2019.

***Sanatorium of Love* is distributed internationally by Global Agency. Has it already been licensed to other countries?**

*Sanatorium of Love* is supported by Global Agency, which is one of the biggest agencies in the world. It is a part of their portfolio, which undoubtedly proves the quality of our program. More countries are interested in the project: USA, Ukraine, Belarus, UK, France and Turkey. Hopefully, after seeing its success and its second season they will be even more eager to give it a go. The next season will be different and even better!

**What are your expectations for the NATPE Miami market?**

We would like to spread the idea to the whole world so that every country will have its own *Sanatorium of Love*, based on the Polish format but answering the needs of that country's elderly generation. ■



# NATPE Miami turns 10

It has been 10 years since NATPE moved to Miami where the event truly feels at home, as President and CEO JP Bommel tells Yako Molhov. In 2020, NATPE Miami will for the first time feature the new brand Streaming Plus, the IRIS Awards have been revived, while a number of surprises await the attendees of the first major industry event of the year.



**JP Bommel**

President and CEO, NATPE

**J**P, this year you are celebrating 10 years of NATPE Miami. What are the main highlights that you have prepared for the anniversary?

Miami is such a wonderful home for us and we are so excited to put on another amazing show for everyone. We will be celebrating our 10th anniversary and a new decade by combining networking events and parties with great content across six tracks as we welcome new attendees and buyers from Europe, Asia, Latin America and the Middle East. The show is about reaching new audiences and making new friends!

**What will be the main panels and talking theme of NATPE Miami 2020?**

We will have six tracks this year - Streaming Plus, which is a brand we started in the summer with a stand-alone event will have a portion. There will also be programming tracks on International with a focus on Latin America, Unscripted, Brands x Content, and content Evolution to cover data and measurement which is so crucial is getting to the younger demographics. We are also expanding out Station Group Summit and re-introducing the iconic IRS Awards.

**What other surprises have you prepared for the participants?**

Would it be a surprise if I told you? But just to give you a hint there will be talent, glamour, new shows and plenty of exciting new content across all genres.

**What are your expectations for NATPE 2020 in terms of attendance? Do you expect attendees from new regions?**

We are welcoming 60 new companies this year and over 175 new buyers all fueled by the streaming economy. NATPE is the one-stop shop for the commerce of content and we are thrilled to increase

the presence of international producers and distributors from all around the Globe for the 1st content show of the new decade.

**You have already announced the recipients of the Brandon Tartikoff Legacy Awards. You are also bringing back the IRIS Awards. What should we expect?**

Named in honor of Brandon Tartikoff, one of television's greatest programmers, the Brandon Tartikoff Legacy Awards were created to recognize an exceptional ensemble of professionals who exhibit extraordinary passion, leadership, independence and vision in content programming. Brandon had an unmatched love for television, life and family. He will always be remembered among the most gifted programmers of his generation.

NATPE's Iris Awards were created to recognize best-in-class executives, program producers, creators, talent and importantly content that makes a significant impact on the industry and our culture. In 2020 the organization once again honors a very select group who demonstrate excellence in the world of the broadcasting industry. The first honorees in the Award's return will be Lionsgate's Debmar-Mercury co-presidents Mort Marcus and Ira Bernstein receiving the Career Achievement Award; and Perry Sook, receiving the Lew Klein Leadership Award; and the weekly syndicated political show *Matter of Fact with Soledad O'Brien* receiving the Iris Award of Excellence. All of the honorees will be on hand to accept their awards. The presentation will take place during the annual Station Group Summit at NATPE Miami on January 22.

**NATPE Budapest International has become of the leading content markets in Central and Eastern Europe. What are**

**your plans for the 2020 edition of the event, besides its more international focus?**

NATPE Budapest International will take place June 29 through July 3 (Wednesday through Friday) to accommodate the International soccer competition taking place the week before in Budapest. Our focus will be on Streaming opportunities in the Middle East and of course the growth of content creation and distribution between territories. That is the essence of this market.

**NATPE is the largest U.S-based global content association and professional membership organization dedicated to shaping the future of content.**

**What are the main challenges for US and international content creators and distributors nowadays?**

The main challenges our members in the content community have is to reach new audiences (Gen-Z mostly) and making sure curation of content address the direct to consumer economy. NATPE is especially well positioned to provide these opportunities year-round with LA Screenings Independents, NATPE Budapest International, Streaming Plus to name a few. We are constantly working with and listening to our clients to provide them with our ROI which is Relationship and access to the decision makers, Opportunity to find and close new deals at each of our events, and information through our best-in-class conference programming. These challenges breed new opportunities where NATPE excels at being a resource for the industry. ■

**20 COUNTRIES**  
**100+ TV CHANNELS**  
**OVER 15,000 TITLES IN OUR DATABASE**

**cee|tv**  
we see it

The only professional platform for television intelligence in **Central and Eastern Europe**

[www.ceetv.net](http://www.ceetv.net)

# MEDIA RESOURCES MANAGEMENT

OVER 13 YEARS OF EXPERTISE IN MEDIA CONSULTING



**MARKET RESEARCHES**, media market analytics, **INFORMATIONAL PERIODICALS** that provide full review of audiovisual content industry in Ukraine, the CIS region and beyond.



Annual international media forum **KYIV MEDIA WEEK** combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses. Since 2011 KMW has been an excellent networking platform for industry professionals from more than 35 countries, building a solid bridge between CEE, CIS and other parts of the world.



Representing and promoting the interests of Ukrainian film and TV industry players worldwide. Supporting **INTERNATIONAL CO-PRODUCTION** and bringing Ukrainian projects of all formats and types, including digital and cross media, to the **GLOBAL MARKET**. Working towards changes in Ukrainian legislative environment that facilitate media sphere development and state support of the industry (incl. implementation of **CASH REBATES SYSTEM**), as well as strengthening positive image of the country internationally.



Providing foreign filmmakers an assistance in finding high quality **SERVICES IN UKRAINE** for the development and production of projects of all types and formats, including **PARTNERS** search and **LOCATIONS** scouting.



**FILM.UA FACULTY** – educational platform for practitioners in media, film and TV industry. Line-up of professional workshops and master classes by famous producers, directors, script doctors and bestsellers' creators from all around the world. **CINEMA KIDS** – edutainment programs for children hosted at the largest Ukrainian film studio.



**MEDIABOOK** – the series of business and professional books related to TV and film industry.



**MEDIA RESOURCES MANAGEMENT**  
22 Zakrevsky St., Kyiv, 02222, Ukraine  
+380 (44) 459 46 10  
info@mrm.ua | www.mrm.ua

## TRENDING on TVBIZZ in 2019

These are the most read news stories on TVBIZZ in 2019. Subscribe to TVBIZZ to follow the latest news about programming, formats, ratings, mergers and acquisitions, VOD and digital from the global TV industry

JANUARY

### NETFLIX

#### Netflix advances on the French VOD market

According to a Gfk France report, the French digital video market exceeded 670 million euros in sales during the past year. This is 38.5% more than in 2017. The VOD sector got 455 million euros, or 82.7% more than in 2017. The sector is keeping the trend from the the 2016-2017 season when it posted a 90% increase. Netflix is still the biggest 'generator' of revenue in France and now counts 4 million French users.



#### Mediaset to consolidate Spanish operations?

Mediaset's strategy to create a pan-European TV powerhouse may launch from Spain, according to Italian financial daily Il Sole 24 Ore. The Italian broadcaster is considering a plan to acquire the 48.4% of Mediaset Spain that it does not already own as the first step towards creating a consolidated pan-European broadcaster. According to Il Sole 24 Ore, the acquisition of Mediaset España could be followed by moves to establish a pan-European powerhouse, possibly with German commercial broadcaster ProSiebenSat.1 and France's TF1.



#### Good start for Flirty Dancing

Brand new Channel 4 show *Flirty Dancing* launched with an average audience of 770.000 up +4% share on the 10pm slot average.

FEBRUARY



#### TV4 launches Winners Call in March

TV4 Sweden has revealed the contestants in the first season of *Vinnarskallar (Winners Call)*. As TVBIZZ reported earlier, this will be a reality competition series featuring 8 of the best para athletes of the country engaged in team and individual challenges. The show will debut on March 5 at 20.00. The format was developed by Elk Entertainment and is produced by ITV Studios Sweden.



#### 100 Vaginas wins the slot for Channel 4

Channel 4 reports that an average of 982.000 viewers tuned in to watch *100 Vaginas*. It was the most popular show for 16-34 year olds at 10pm, winning the slot with 10% share.



#### Keshet to launch 2025 on Sunday, hopes to sell it abroad

Globes has published an extensive story on the upcoming launch of Israel's most expensive reality format ever - 2025. The estimated budget according to sources is close to 100-110 million shekels, while the channel claims it is lower - 60-80 million. The show will air four times a week and with sponsorships ranging between 1 and 3 million shekels Keshet hopes to pay off the investment for building the studios in 3 seasons which a guaranteed rating of 18%. Season 1 will have 40-50 episodes and run for 10-12 weeks. Keshet International will have the task to sell it abroad as it aims to generate 50% of the company's revenues against the current 20%.

MARCH



#### Disney shuts Fox 2000 as restructuring begins

In the first bit of fallout from the industry-altering \$71.3 billion Fox/Disney deal, which finally became official yesterday, The Walt Disney Company will retire the Fox 2000 film label. The news comes as something of a surprise considering Disney previously indicated that Fox 2000 head Elizabeth Gabler would continue on after the transition, and while it remains unclear what waits for Gabler and her team since they have not officially been given pink slips, the Fox 2000 label is at an end.



#### You read it first! Endemol Shine Israel's hit drama series Harem sold to SBS

Endemol Shine Group today announces that hit Israeli drama *Harem* has sold to SBS Australia. TVBIZZ reported on the deal first back in February Created and produced by Endemol Shine Israel for Reshet, *Harem* is currently in production with creators Anat Barzilai, Hadar Galron and Gadi Taub



#### The Surprise Teacher moves to Nove

Following the cancellation by Rai 2's new chief Carlo Freccero, Italian prodco Palomar is taking its reality format *The Surprise Teacher (Il Supplente)* to Discovery Italy's FTA net Nove. The show which is distributed by Armoza Formats aired 5 episodes on Rai 2.

APRIL



#### RTL4 preps launch of All Together Now and The Masked Singer

RTL4 has revealed details around the upcoming premieres of *All Together Now* and *The Masked Singer*. The channel confirmed that Chantal Janzen will be hosting the singing show whose jury include Jamaï Loman, Dionne Slagter, Henk Westbroek, Défano Holwijn, Leona Philippo, Gerson Main, among others. Meanwhile, CEO Sven Sauvé told AD that Ruben Nicolai will be fronting the local version of *The Masked Singer*. The launch dates of both shows are still to be confirmed.

#### Endemol Shine Group

#### Endemol Shine Iberia creates new original renovation format for Antena 3

Endemol Shine Group announces the latest original format from their Spanish label Shine Iberia. Atresmedia has ordered a prime-time series of the new renovation format which will premiere on Antena 3 in primetime this spring. In *Masters of Renovation*, pairs of contestants in a close relationship will have their decorating and renovation skills put to the test in the hope of impressing a jury of top interior and architectural talent.



#### Armoza sells two formats in South Africa

Armoza Formats has announced today that South African prodco The TVSMITHS has picked up two of their formats for local adaptation; primetime entertainment format *I Can Do That!* and comedic factual entertainment format *The Gran Plan*. Armoza has recently seen great success in South Africa with two hit adaptations of docu-reality *Marry Me Now* - one in Afrikaans and one in English - as well as the factual entertainment format, *The Ex-Team*, set to air soon on channel VIA.

MAY



**M6 drops All Together Now**

The new M6 proposal, *All Together Now*, will be taken off air. Endemol Shine France's show disappointed with its first two episodes and the channel will replace with *Recherche Appartement ou Maison* on May 14. The show premiered with 1.38 million viewers and reached 1.08 million with its second episode averaging 5.95% market share.

**Dutch viewers not interested in The World's Best**

*The World's Best* launched on SBS6 last week with 320,000 viewers and the second episode last night dropped to 260,000 resulting in 5.3% share. RTL4 led the primetime with *Chantal Comes to Work* (21.6%) and *Everyone Has Had It* (19.6%).



**Montepèrvido and Bake Off end well**

TVE1 reports a good score for its thriller series *Montepèrvido's* finale yesterday. The fiction drew 2.2 million people before the screen and averaged 15% market share. It was the most followed proposal in the primetime in Spain. During the eight episodes, *Montepèrvido* averaged 2.2 million and 14% share. Cuatro's version of *The Great Bake Off* delivered strong as well. The culinary show ended its opening season with 958,000 viewers taking 5.6% share. During the first edition, *Bake Off* averaged 847,000 viewers.

JUNE



**After The Masked Singer ProSieben searches for the Perfect Shot**

When the German offshoot of the international sensational format *The Masked Singer* launches on ProSieben at the end of June, a previously rather neglected format returns to the screen: *Perfect Shot*. The show, shown for the first time in 2017, is about up-and-coming photography talents who compete against influencers. The new episodes will launch on ProSieben from Thursday, June 27.



**The Masked Singer comes to Italy**

TVblog reports that Korean entertainment format *The Masked Singer* is set to get an Italian treatment. According to the website's sources, the show will premiere on Rai 1 in 2020 and will be hosted by Milly Carlucci. Rai will make changes to the format in order to fill the whole primetime slot and not just one hour. Reportedly, 4 episodes are planned for the first season.



**Monthly ratings in Spain**

Telecinco was the most followed channel in Spain during May. The channel averaged 14.5% market share. Antena 3 was second in the chart taking 11.5%. TVE1 kept its April result averaging 9.4%. La Sexta was fourth in the ranking with 7.1%, followed by Cuatro which climbed up to 5.1%. Mediaset Spain's channels accumulated 29.7% share during May. Atresmedia had 26.1%, while the pubcasters finished the month with 15.4% market share.

JULY



**RTL4 renews Better Late than Never**

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



**The Masked Singer inches closer to the 30% mark**

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



**TF1 reveals details around The Masked Singer**

TF1 revealed several details around its new project for the next season- the local version of *The Masked Singer*. The broadcaster revealed the names of the people who will be part of the jury. Kev Adams, Alessandra Sublet, the humorist Jarry and the French singer Anggun will be questioning the celebrities taking part in the show hidden under masks.

AUGUST



**The Masked Singer breaking records in Mexico**

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



**Armoza celebrates ITV deal**

Avi Armoza and the team of Armoza Formats celebrated the deal with ITV over the weekend. In a message on Instagram, Avi commented: "The years of hard work, amazing employees and creative content is taking Armoza Formats into a new exciting era. To our friends - all your kind words and heartfelt greetings have made it clearer than ever what close relationships and support we have within this industry. We look forward to continuing our friendships and working together in the future." He also thanks the entire team of the company and noted they are looking forward to an exciting journey with ITV.



**Love Island returns strong**

*Love Island Finland* returned for a new season last Monday and delivered strong results on Sub TV, according to consolidated figures from Finnpanel. The dating reality show topped the channel's Top 10 for last week with an average of 217,000 viewers and a reach of 356,000. Second-placed *Blood Father* had only 80,000 viewers. On MTV3 the return of *Fort Boyard* scored 347,000 viewers and the new season of *Farmer Wants a Wife* got 483,000. *The Chase* got 262,000 viewers. The start of the new season of popular soap *Secret Lives* averaged 474,000 viewers.

SEPTEMBER



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

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



**Big day for RTL2**

RTL2 had a surprisingly strong Wednesday ranking third among the commercial nets in Germany with 7.7% share in the target demo 14-49. It managed to beat both Sat.1 and Vox with 7.5% and 7% share, respectively. In primetime, *The Wollmys* impressed with 9% and 8.2% share, while at 22.15 *Love Island* delivered 8.6% share. In access, *Cologne 50667* had 9.6% and *Day and Night* - 9.5% share. The daytime formats of the channel also delivered above average results: at 14.00 *The Reimanns* got 7.7% and the 2-hour episode of *Hartz and Sincere* got 8.6%.



**The Best Offer arrives on M6**

The show *The Best Offer* (*La meilleure offre*) produced by La Concepteria, is coming soon on M6, with two lords of the air from October 17 at 21.05. The hosts Stéphane Plaza and Julien Courbet will join their talents and knowledge in order to help owners, who must sell their property ASAP. All of them are in urgent need to sell but don't necessarily want to do that. To help them, the hosts will not only evaluate the house and organize visits with potential buyers but will also organize a special event during which all those interested in the real estate will be able to make an offer.

OCTOBER



**Mediaset to partner with Netflix on video content production-source**

Italian broadcaster Mediaset will partner with video-streaming service Netflix to produce movies in Italy, a source close to the matter said on Thursday. Like other European broadcasters, Mediaset, which is controlled by the family of former Italian prime minister Silvio Berlusconi, has struggled to counter an aggressive investment drive in content production by Netflix.



**Fremantle partners with Lucid Dream Entertainment for the Wonder Wall**

Fremantle has signed a deal with Lucid Dream Entertainment for *The Wonder Wall*, a new and authentic reality format co-created by Nilufer Kuyel and Cagla Menderes. The *Wonder Wall* sets out to give street art the credit and attention it deserves, whilst shining a light on communities, cities and urban spaces all around the world. The feel-good title, formerly known as *The Wall Project*, received the best format pitch at BCWW Korea in 2018 and was awarded the People's Choice award at MIPTV 2019's International Format Competition.



**Fremantle and David Jimenez team up to adapt El Director**

Fremantle announced plans to adapt the best-selling autobiography of David Jiménez, a former war reporter who became the embattled editor-in-chief of one of Europe's leading newspapers. *El Director*, a tell-all book about Jiménez's year at the helm of *El Mundo*, shocked the political, business, and media establishment in Spain when it was released last April. The book broke a decade-long code of silence about corruption in the national media and became an instant sensation.

NOVEMBER



**The Secret Song scores high, Dancing with the Stars still stable**

The third broadcast of TF1's *The Secret Song* delivered strong on Friday. The format boosted its previous episode's score with 1.1 million viewers and scored 4.4 million. It delivered 23.6% market share among total audience and 33% concerning the housewives target demo. *Dancing with the Stars* was second in the Saturday primetime chart. The format averaged 3.22 million audience and 16.4% of the market. Concerning the housewives target, the show took 26%.



**The Masked Singer loses a million, keeps leadership**

TF1's new format, *The Masked Singer* delivered 5.52 million viewers with its second episode and averaged 27.2% market share on Friday. Among the housewives under 50 it reached 40.5% share. The singing format lost one million viewers from its premiere the previous week. France 2 premiered the new entertainment show, *La Lettre*, on Saturday. It attracted 2.34 million people for 12.5% market share among the total audience and 12.3% concerning the housewives.



**DR launches VR dating show**

*For genert til at date* (*Too Shy to Date*) is the title of DR3's new VR dating format in which young people meet each other in a VR universe. During this process they can decide if they want to meet in real life. Each episode follows 'the dates' of two couples. The show airs on Mondays at 21.30 on DR3 and is available to stream on DR TV.

DECEMBER



**Fremantle announces new structure in Italy**

Fremantle announces a new structure in Italy and the launch of a new label: *The Apartment*, which will focus on the creation of international drama and movies. From 1 January 2020, the group's activities in Italy will be developed through three separate entities, all controlled by FremantleMedia Group Limited.



**My Grandparents' War begins its overseas invasion**

Following last night's Channel 4 broadcast of the final episode of *My Grandparents' War*, DRG announced the first international deals for the critically acclaimed documentary series produced by Wild Pictures. Australia was the first territory to go into battle for the title, with SBS Australia acquiring the 4 x 60 series. This was quickly followed by deals with NRK in Norway and RTHK in Hong Kong. DRG has also concluded format option deals for *My Grandparents' War* with two Banijay Group companies; KM Production in France and Cuarzo Producciones in Spain.



**First Dates launches on EEN**

EEN will start the new year without changes in the 18.15-21.00 slot and launch several new shows in primetime including the local version of *First Dates* which will be aired two times per week. *1 Year for Free* will be back on Saturday nights.



**cee|tv**  
WE CEE IT

**20 COUNTRIES**  
**100+ TV CHANNELS**  
**OVER 15,000** TITLES IN OUR  
DATABASE

[WWW.CEETV.NET](http://WWW.CEETV.NET)



**NEM**

**DUBROVNIK**

8<sup>TH</sup> - 11<sup>TH</sup> JUN 2020

HOTEL DUBROVNIK PALACE | CROATIA

**TV MARKET WITH A VIEW**

[www.neweumarket.com/dubrovnik](http://www.neweumarket.com/dubrovnik)



# RUTHLESS CITY



# LOVE Trap



# HEKIMOGLU

EVERYBODY LIES



Visit Us

@Tresor Tower 2-1802 & 1804

10<sup>th</sup> ANNIVERSARY  
**NATPE MIAMI**  
JANUARY 21-25, 2020

**KANAL D**  
INTERNATIONAL