

tvbizz



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AND EVERYONE ELSE

What's Yle FOLK ■ Calling back the evil dead ■ Dizi mania

THE POWER OF INNOCENCE



MAGNIFICENT
CENTURY

KÖSELEM



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Georgi R. Chakarov
Editor-in-chief

Holding Out for...



Photo and song rights owned by CBS.

“Who can save linear TV?”

This should be the main topic at this year's MIPCOM. The TV business is entering one of its toughest periods with a constantly decreasing number of viewers and less ad money, accompanied by lack of ideas and big hits that could bring the audience back to the small screen.

Now, we begin to see that the old TV models, dating back to the 90's, can no longer work for the modern viewers. Their lives are much more dynamic, much busier. They don't have the time to watch the news every night. And they don't need to, because the internet is now what TV used to be for the past 60 years - people's main daily source of information and entertainment. Nothing can change that.

The die-hard fans of TV are disappearing faster than industry experts like to admit. And the irony is that they are running away to services like Netflix (ugly put “online video libraries”) which give them all the comfort and time to watch their shows whenever they want, without the endless hype of TV networks grappling with scheduling and timeslots.

Yes, in the 90's (a teen back then) I could stay up all night just to watch MTV's *Most Wanted* and *Beavis and Butt-Head*. Now, all I need is Google.

For years, traditional linear TV has been doing the same traditional things for the same traditional audience but this audience has now grown 50 and older. Is this who networks are targeting with all the classic show remakes?

The people who make TV today grew up watching it. They can't imagine life without it. But the people they are trying to reach nowadays grow up with a smartphone and tablet in their hands. They don't need the TV.

There is also a problem with the core definitions of the TV industry. The terms broadcaster, producer and television become irrelevant because anyone with a camera, any website, media or telecommunications company is now a broadcaster and a producer - a creator of content; content which no longer needs to be “aired” in order to reach the viewers and attract the advertisers.

Businesswise, we have reached the moment where there is too much content but not enough viewers; too many sellers but not enough buyers and most certainly not enough money.

TV is in desperate need of fresh people, ideas, innovations, revolutions to make television non-traditional, sexy and surprising! Once again...

(Sh*t! This really feels like a Bonnie Tyler moment!)

I need a hero!... or rather a heroine!

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And rising with the heat
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To sweep me off my feet”*

Supergirl!
Enjoy our TVBIZZ Magazine MIPCOM 2015 Special!

BURAK ÖZÇİVİT

NESLİHAN ATAGÜL



ay yapım



TURKISH
DRAMA



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mipcom 2015



Israeli TV market in crisis

Keshet's CEO Avi Nir told marker.com that the Israeli ad market cannot support three 24/7 commercial broadcasters. His channel expects an additional cash injection from shareholders worth 15 million NIS by the end of this year which would make the total investment since 2013 - 100 million NIS. He noted that Reshet's cash injections have reached 410 million NIS in the past 8 years.

At the same time, commercial nets Keshet, Reshet and Channel 10 asked the government to impose new regulations as the TV market is threatened by the digital companies. In the first half of the year the local TV ad market was worth 817.4 million NIS, while digital video got 78.3 million - most of which went to YouTube and Facebook.



Sky unwilling to pay Mediaset

At the start of September, Mediaset's national FTA channels disappeared from Sky's free offer. According to unofficial sources, Mediaset had asked Sky Italy to pay 110 million euros in order to be able to offer its channels to their subscribers. A study from e-Media Institute claims that the free content offered by Mediaset, Rai and La7 makes up 62.1% of the total viewing on the Sky platform.



Nine wins Hotplate case

Seven was denied a copyright infringement case against Nine over its cooking reality show *The Hotplate*. Seven claimed that *Hotplate* used almost identical casting, costuming, sets, music, promotion and judging processes to *My Kitchen Rules*. *The Hotplate* is also produced by Endemol Shine Australia.



BBC adapts JK Rowling crime novels

JK Rowling's crime novels - written under the pseudonym Robert Galbraith, are set to become a new BBC TV series called *The Cormoran Strike Mysteries*. The Cuckoo's Calling, The Silkworm and the as-yet unreleased Career of Evil will be on BBC One at some point this fall. At the same time, the writer has turned down speculations that there will be *Harry Potter* spin-offs on TV.



RTVE spends 43 million on fiction

The Spanish pubcaster announced its budget for series production in the 2015-2016 season. Despite of its economic difficulties, RTVE will spend a total of 43 million euros on the production of five series. The titles are well known, as these are the most successful series of TVE1 - *Aguila Roja*, *Isabel*, *El Ministerio del Tiempo*, as well as recent hit *Carlos, Rey Emperador* and *La Sonata del Silencio*.



Universal shoots its first Korean series

American film studio Universal Studios will be venturing into the K-drama market. The company is investing in PD Kim Kyu Tae's latest project, *Lover of the Moon*. Filming may begin before the end of this year. The total budget is reported to be around 15 billion won (approximately \$13 million). The project is based on the popular Chinese drama *Scarlet Heart*.

ProSiebenSat.1 expands in Switzerland

ProSiebenSat.1 Group's new channel Puls 8 will launch in Switzerland on October 8. The 24-hour net will be airing films, US series and telenovelas. Primetime will begin at 20.00 and the channel is planning to air original Swiss programs, relying on the huge know-how generated by Sat.1 and ProSieben Switzerland. Puls 8 will be "modern, smart and urban" and will target viewers aged 20-49.



Corden signs multi-million deal with CBS

James Corden has signed a \$4 million deal with CBS which will keep him as host of *The Late Late Show* until 2020. Corden has been drawing audiences of over a million. Clips from the show have garnered some 200 million views on YouTube, showing how popular Corden is with a global audience.



Clarkson is highest paid presenter in Britain

Jeremy Clarkson has now become the highest paid presenter in Britain. Clarkson will pocket £9.6 million for his new show on Amazon for each of the three 12-part series with the service. According to Netflix, however, the former *Top Gear* presenters, are not worth the money.



Bellut keeps ZDF top post until 2022

ZDF's Council approved the continuation of ZDF's Director Dr. Thomas Bellut mandate until 2022. His mandate started in 2012 and will end in March 2017.



Australian morning show makes TV history

In a world first for a television show, Seven's morning show *Sunrise* reported live from five different countries in just five days. The show first travelled to Dubai and then flew to London, New York and the Canadian side of the Niagara Falls, before closing out the five-day stint in Cancun, Mexico.



Rising Star second best in the Argentinean ad charts

The Argentinean adaptation of *Rising Star* is the second most expensive show for advertising in the country. One second of ad time was estimated to be 24,500 Argentinean pesos (around 2,400 euros). The leader in this chart is El Trece's *Showmatch* with 25,000 pesos per second.



Kenya preps for local content boom

Kenya's government is set to increase local content aired by local TV stations to 60% across the country by 2018. This happens after the five main local broadcasters exceeded the 40% local content cut as of June 2015.

Friday TV shuts down?

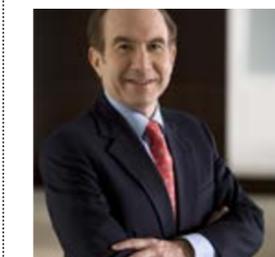
Dagens Media has reported that Friday TV, part of Endemol Shine Group, will shut down its development department. The structural changes are accompanied by the departure of MD Marika Makaroff who will move to another company from Endemol Shine Nordics - Filmance International. Last year, Friday TV's revenues reached 13.4 million SEK, a drop of 66.3%; the profit was 1.6 million, compared to 25.8 million SEK in 2013. Friday TV has so far created over 40 original formats which have been sold to more than 70 countries, including *Minute to Win It* and *Clash of the Choirs*.



Huge hole opens in France Televisions' budget

The refusal of the French government to bring back advertising during the primetime hours on the public channels was followed by a report from France Televisions which claims that its budget deficit for next year will reach 50 million euros.

Currently, *Don't Forget the Lyrics* brings 30% of the total ad revenues for flagship net France 2, or 36 million euros per year.



Channel 5 gets the big cash

Viacom will increase the budget of Channel 5 by double-digits from next year. The plan is to increase its news programming and overhaul its on-screen brand. Viacom CEO Philippe Dauman said last year's purchase of Channel 5 for £450 million was a "huge leap forward" for the international ambitions of the MTV and Nickelodeon parent company.

MIPCOM 2015: What to buy?

Traditionally, our team hand picks some of the most interesting formats launching at MIPCOM or currently in production which we see as potential global hits. Here's our shopping list!

SCRIPTED



Wanted / NBCUniversal

→ Rebecca Gibney stars in this new drama series produced by Matchbox Pictures for Seven in Australia. The series is directed by Shirley Barrett (*A Place to Call Home, Love Child, Offspring, House Husbands, Love Serenade*), and “follows two strangers who intervene in a deadly carjacking only to be swept up in a roller coaster chase across Australia in a car full of money.”



What Would Sal Do? / DHX Media

→ *What Would Sal Do?* is a “modern-day parable of an entitled underachiever, Sal, who for the first time in his life is challenged to be a good person when he discovers he’s the Second Coming of Christ.” It will debut next year on Super Channel in Canada.



Clean Break / RTE Global

→ This four-part drama from the makers of *Love/Hate* and written by acclaimed playwright Billy Roche, stars Adam Fergus as Frank, a car dealer running out of fiscal rope whose attempt at staging a tiger raid on the local bank goes badly wrong.



Hashtag / Nordic World

→ *Hæsjtægg (Hashtag)* is the new comedy drama series currently airing on TV 2 in Norway. The satirical series follows six different bloggers in the style of a docu reality production. The one thing they all have in common is that their life is centered on their blogs. As it turns out, the things that they post there are quite far from reality.



23 Cases

→ *23 Cases* is the working title of a new series currently in production for Sat.1 in Germany. It is produced by H & V Entertainment. The story: a man confesses 23 murders in Berlin. A female investigator doubts he killed all the victims.



Boy Machine

→ *Boy Machine* is a new comedy series produced by FLX for TV4 in Sweden. The series follows the life of the aging members (now in their 40's) of a popular boy band from the 90's. They all try to cope with midlife crisis and the only solution they see is to revamp their band.



A Puro Corazon / Televen

→ Kids and teen telenovelas are becoming hot again. This title from Venezuela's Televen revolves around a group of students in the final year of high school, a crucial stage in the life of the teenager.



Ven, Baila, Quinceañera

→ Another offering in the teen telenovela genre, this time from America TV Peru. *Ven, Baila, Quinceañera* (Come and Dance, Teenager) tells the story of three young people who will try and win a dancing contest.



Coração d'Ouro / SP Televisao

→ Our final offering in the telenovela genre is from Portugal. *Coração d'Ouro* (A Heart of Gold) premiered with excellent results on SIC a few weeks ago. The story revolves around a mother who is hiding the identity of the father of her beloved daughter.



Dumped! / KABO International

→ Moving to comedy with this funny series from Canada. The series follows Amélie as she sets out to win back the love of her life. The series shows that a person can rekindle lost love through stalwart perseverance and unbridled imaginative powers. Aired on Series+.



Dix Pour Cent / France Televisions

→ *Dix Pour Cent* (Ten Percent) got an order for a second season even before its October premiere on France 2. The comedy series follows the work of four agents of star comedians who are struggling to arrange the best venues and roles for their prestigious clients.



The Romeo Section

→ Set in Vancouver, the series centres on spymaster Professor Wolfgang McGee, an academic who secretly manages a roster of espionage assets. These assets, referred to as Romeo or Juliet spies, are informants engaged in intimate relations with intelligence targets, as they use their powers of seduction to extract secrets and classified intel. Premieres on CBC this October.



The Valley - In the Mist of Silence / Beta Film

→ The series is the first ever scripted production for German cable net TNT Serie. The story is set in a misty autumn vineyard, where a man, who lost his memory, wakes up near the corpse of a young woman, hanging in the harvested grapes. He delves as a stranger into the microcosm of an uncanny town and its inhabitants, who hide secrets as dark as the waters of the nearby river.



Modus / *FremantleMedia*

→ With its premiere in mid-September, *Modus* became the most-watched drama series for TV4 Sweden in over two years. The series follows psychologist and ex-FBI profiler Inger Johanne Vik as she finds herself, and her autistic daughter drawn into an investigation surrounding a series of disturbing and brutal deaths.



Adulteries

→ *Adulteries* (Izmeny) led its 21.00-23.00 slot on TNT in Russia in late September, early October. This is the unbelievable story of a simple woman who besides her husband has three lovers. The comedy drama was shot by American-Ukrainian director Vadim Perelman who has three Oscar nominations.



Taxi

→ Arriving from Estonia's Kanal 2, *Taxi* (Takso) follows the stories of taxi driver Urmas Kuldnokk who has to cope with everyone and everything riding on his backseat seen through his rearview mirror. The show's premiere ranked first in its slot with nearly 30% share.

NON-SCRIPTED



Ploc Do Ride / *Nordic World*

→ New El Zorrero Films format *Ploc Do Ride* kicked off on TG4 in Ireland this September. The outrageous dating show aims to find the answer to the question: Do Irish men care more about their cars than relationships? The light-hearted and first of its kind series aims to find love for some of Ireland's loneliest drivers. Are men really going to choose a date over a car service?



The Amazonas / *Keshet International*

→ Keshet was forced to postpone the launch of its new original reality format originally scheduled to start in October. However, that won't stop them from pitching the show at MIPCOM. Three teams fight to survive in the jungle moving from one location to another. Each week one of the teams will lose one of its members who will consecutively join one of the two other teams.



Pick Me / *ITV Studios Global Entertainment*

→ *Pick Me* premieres in a daytime slot on ITV this October. In the game, a contestant plays to win a prize against a panel of three players who are each trying to win £1000. The prize is hidden in one of the panel's podiums, so the contestant simply has to find it by asking each a question.



Happy Truck Ng Bayan / *Pilipinas Global Network*

→ *Happy Truck Ng Bayan* is a live moving weekly show on TV5 Philippines. The show uses a roving truck that transforms into a stage using remote control hydraulics system, bringing local celebrities to perform in the remotest corners of the country.



Savagery / *Red Arrow International*

→ The format is described as the world's toughest reality show. Over a period of 20 days, the contestants are tested on some of the toughest terrains of Norway. The athletes are taken to their limits in order to survive the extreme, exerting tests. Produced by Snowman for TV3.



Triple

→ The format sees some of Finland's best comedians train the wildest comedy talents from the country which form triples and compete against each other in various challenges which will change each week. The live entertainment show is a 24/7 experience as viewers will be able to follow online how the actors prepare their skits; the best ones will be featured in the Sunday live show. The winning team will get their own show on Nelonen.



The Strongest Network / *Warner Bros.*

→ The format tests which celebrity has the strongest network of followers. The stars are locked down in a container for 78 hours and they have to use their social network connections in order to survive. The show airs on Eén in Belgium.



Who Knew? / *FremantleMedia*

→ The first season of this quiz show was a huge success for ARD in Germany and has already been recommissioned for a second one. The show provides a daily dose of nutty knowledge by featuring an array of very unusual questions that unveil some crazy facts from everyday life, scientific studies, or even practical hints and tips.



Ex Isle

→ Next year WE tv will launch *Ex Isle*, a groundbreaking concept that helps former couples break free from one another in order to move on and form new relationships. Their journey takes place on a secluded tropical island where they're able to focus on their issues away from daily distractions. The couples are joined by show host Carmen Electra and a psychiatrist.



Social Network / *Pink Formats*

→ *Social Network* is a new innovative dating show from Pink in Serbia. The format uses software developed by a team of programmers from Serbia and abroad. Two guys fight for the heart and affections of ten ladies. Their faces are real, but their bodies are hidden behind visually diverse virtual bodies. Through various tasks, the ladies must give it their all, to win the heart of the male candidate, but also collect the most game points.



Hunted / Endemol Shine International

→ Fourteen “ordinary members of the public” were challenged to disappear for 28 days and evade capture by a crack team of investigators (former spies and state security agents) headed by a former head of counter-terrorism for the City of London Police. As it turns out, in the modern world disappearing is impossible.



Around the World in Six Steps / Mexiko

→ Kanal 5 Sweden’s famous duo Filip & Fredrik are traveling the world this fall looking for celebrities. Jorden runt på sex steg (*Around the World in Six Steps*) is the title of their project. They will try to find out if the rule of six degrees of separation is true.



The UK's Best Part-Time Band / Warner Bros.

→ *The UK's Best Part-time Band* is a nationwide search for the best non-professional bands in this country. In this new primetime BBC Four series from Wall to Wall Media, three respected musicians from much-loved bands will embark on a road trip across the UK to hear talented part-time bands perform.



Sweat Inc.

→ In October Spike will debut *Sweat Inc.* The show sets out to find America’s next big fitness phenomenon and help turn it into an exercise craze. The winner of the competition will receive \$100,000, the opportunity to develop their brand and launch their program at multiple Retro Fitness locations.



Dance Dance Dance / Talpa

→ The new Talpa format aims to become *The Voice* in the dancing genre. The start on RTL4 in the Netherlands was pretty good, and the international is set to begin this MIPCOM.



Is That Really Your Voice? / Global Agency

→ Global Agency’s variety show *Is That Really Your Voice?* is a huge hit in China. The show debuted on iQiyi in August, becoming the most-watched online show in the country’s history with 200 million views.



The Art Forger / SRG SSR

→ A TV show in which well-known art forger Wolfgang Beltracchi paints portraits of celebrities in the style of various famous artists was chosen by the EBU Community as Best Format at the 10th Eurovision Creative Forum in Berlin. ■

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

RUN!

The private screening

This year TVBIZZ decided to organize its own “private screening” of one of the most interesting formats premiering at MIPCOM 2015. We picked Elk Format’s **Run!** as one of the most innovative and truly “different” titles that sticks out among other formats which will have their premiere in Cannes.

We are happy that Elk’s team was brave enough to “pitch” their show through our magazine. Not so many companies in this business would agree to do and let everyone read what several top TV executives from Europe have to honestly say about their show. This is a big risk in any type of business since reviews can affect strongly how clients perceive a new product.

We wish Elk and *Run!* a successful market.

Estelle Bodén tells us some details about the show



Estelle Bodén
Managing Director
Elk Format

The idea?

We developed the format together with the broadcaster, TV4 Sweden. The show is absolutely inspired by the wave of manhunt formats in late 90s: *De Hunt*, *Wanted*, *The Runner*, *Mission: Germany*, etc. And also by movies such as *The Hunger Games*, *The Running Man* and *The Fugitive*. The manhunt wave in TV quickly fizzled out and we think that’s because the technology, with live video streaming and social media, simply wasn’t there yet.

The main inspiration behind this format is the new streaming technology in combination with social media that enable the possibility to follow contestants live and having the viewers directly affect the content and be a crucial part of the game.

The format?

Run! is a nationwide manhunt in real time where fugitive couples are sent out on an eight-

week race across the nation. Each day the couples face a new funny challenge in a new city while having to stay ahead of four relentless celebrity hunters. The participants are followed constantly by live streaming cameras (streaming on TV4Play 8 hours a day), viewers can help the contestants live and via social media. The climax of each week is a live 90-minute prime time showdown on TV4 where the fugitive couples have to stay hidden while the hunters try to locate them in a larger-than-life game of hide-and-seek.

The production?

We started the pre-production in February and started airing at the end of August, so approximately 6 months.

Is it expensive?

Yes, but compared to other big Saturday shows the budget can be considered “normal”.



The screening

As part of our “Private Screening”, we sent two episodes, live stream links and a presentation of the format to our reviewers and asked them to share their opinion on the quality and the potential of the format to become a hit in their own markets. We also thank them for agreeing to participate in this first-of-its kind project.



Kate Phillips
Creative Director
of Formats, BBC
Worldwide

“*Run!* is good fun. With a stylish central HQ and a confident, charismatic host it sets out to engage and entertain us, as likeable teams of two are chased around Sweden by two pairs of celebrities each week. The challenges are inventive, the VT profiles of the contestants are well made and there is a clear format with the obligatory elimination reveal at the end of each episode.

However, what *Run!* lacks is a unique USP. It tends to fall between the two camps of comedy and drama, achieving neither to maximum effect and borrows from many of the track and

catch shows that have come before it. Echoes of Korea’s *Running Man*, America’s *Amazing Race* and the UK’s *Treasure Hunt* are littered throughout and while the Swedish format is a well-produced show with some clever uses of current social media, it fails to take this type of game-show to the next level.

Run! will have stiff competition in the international market from Shine’s *Hunted*, an edge of your seat cat and mouse format that combines documentary with reality TV resulting in a gripping and immersive viewing experience.”



Laura Carafoli
SVP Content &
Programming
Discovery Italia

“I have to admit that format attracted my attention mostly because of the digital extension potential: nowadays TV shows created for a cross-media environment are innovative and interesting for a media company like Discovery Italia, as we recently launched our OTT service DPlay.

The idea of four couples on the run is not new, but what’s new is the concept of a daily challenges while celebrities try to track them down and tag them using cameras. Also, the other important aspect is the interactivity with

the public at home: viewers can follow and interact with contestants online, choosing to either help or hinder them.

The format pitched by Elk Entertainment is complex as it mixes different genres, the reality adventure race and the potentiality of the web. I think that the idea of mixing the interaction with the classic reality show and the social media is a good choice, it is another way to renew the genre and especially the hunting game topic.”



Bastiaan van Dalen
Channel Manager,
Veronica and SBS9 at
SBS Broadcasting

“*Run!* seems to be a modern adaption of t-hunting. I like the basic idea but find the format itself too complex. Too many rules.

Another problem is that with this type of entertainment it seems to be more fun to participate than to actually watch it.

Looking at the Dutch market, the format *Run!* is similar to *The Hunt* which ran on Veronica in

the Netherlands back in 2001. No cell phones back then, but camcorders were used to spot the participants. And the viewer could participate as a hunter.

I can't see this work in this form in the Netherlands for the above reasons. To me the format is simply not strong enough to withstand the competition.”



Ian Dunkley
Commissioning
Editor, Factual
Entertainment
at Channel 4

“The core 'hide and seek' idea is one that's been tried before in many TV entertainment formats, but this particular version does attempt to move the genre on through its use of mobile technology and social media. The live 90' show flows well given the complexity of the series.

However, although the interactive elements strive to involve both the viewing audience and the general public, this feels only partially successful.

The format has so many elements that it's quite hard to get a sense of who you should be rooting for, and arguably it could benefit from being simplified. Not all the tasks were funny or challenging enough, the 'caught on camera' narrative via the celebrity chasers and the manipulation of the significance of the prize money felt like over-complications. The show might be more engaging if the audience were able to get to the know the characters better and begin to care about them - perhaps through less interaction with the studio and not replacing teams and chasers across the run of the series.

Ultimately, what's missing is enough of a sense of jeopardy. Although it is an elimination format, the hand of the producer is perhaps too evident throughout in terms of guiding the chasers, and it was confusing how much of the SMS content was actually generated by the public. The voting mechanism felt too much like an after-thought, rather than something intrinsic to the show.

The structure of the live show also meant that restrictions were placed on the teams' hiding places, and this felt a little unsatisfactory. It detracted from the ticking clock device and resulted in a lack of tension when it came to the moments of capture.

Overall, *Run!* isn't an idea I could see working in this form in the UK market. C4 are currently transmitting *Hunted* (a more authentic, factual format in this genre) and I'm not convinced that an entertainment version would find a mass audience unless it was simplified and had much more of a sense of drama.”



Oleksandr Tkachenko
CEO at 1+1 Media

“The projects really reminds *Amazing Race*. We produced this show and we are well aware of the content details that constitutes the core of viewers' interest. But this project is more like a budgetary version - filming and contest take place not in all countries but only in one. It differs also from *Amazing Race* in using social media.

It seems to me the show is a so called limited issue for interest of a wider audience. It could be a good finding for a small channel. But I don't think it may be of interest for national channels, because it doesn't bring an "amazing" effect and striking emotions. ■”



Tina Thörner and Pär Lernström,
hosts of *Spring!*



What Happens To My Family



Silver



1001 Nights



The Foreign Groom

Dizi Mania

The Magnificent Success of Turkish Drama

by Yako Molhov

The TV markets around the world will always want “the next big thing”. For Central and Eastern Europe those big things in the past were US library series, Latin-American telenovelas, reality shows and in the last few years – the development of local fiction. Out of those markets, only Turkey managed to build a vast *dizi** empire that quickly spread not only to neighboring countries but eventually conquered several continents and continues its successful march into new territories. It was only natural for Turkish drama to finally become the main highlight of MIPCOM 2015 as Turkey is this year’s Country of Honor.

Turkish series have now become a real phenomenon, one of the country’s leading economic and cultural exports. The Istanbul Chamber of Commerce estimates that the export of Turkish series will reach 1 billion USD by 2023 and as of now reaches 200-250 million USD per year. A while back, in 2007, the situation was quite different – drama export brought in a mere 1 million USD (according to daily *Hurriyet*). Besides bringing big cash, *dizis* play an important role in increasing Turkey’s popularity across the globe, from the Balkans and CEE to the Middle East and Asia, and most recently – in Latin America. They have also increased the flow of tourists, some of whom are visiting Istanbul just to see where their favorite series are shot.

The Birth of Dizi

The beginnings of Turkish TV fiction can be traced back to the popular genres of *karagoz* (shadow theater) and *Ortaoyunu* (similar to the *comedia dell’arte*). The initial steps were hard since there were no people trained to produce for television and the first series were made by film directors and they didn’t prove very successful. Their main theme was rivalries between the different classes in society, romance, social life in the neighborhood etc. Another important feature was family tradition as the limited number of TV sets gathered the whole family and neighbors in one place.

The first two very successful projects were comedy series *The In-Laws* and the original version of *Forbidden Love*. In the 70’s were produced more miniseries while in the 80’s multi-episode series became popular; all of them were aired by

TRT. Private channels appeared in the early 90’s and that is when *dizis* became more and more popular, as channels started investing in local fiction and airing less foreign shows. Programming in those days also shifted from political to more lifestyle and entertainment programming, with more dating, mother and daughter content, and less politics. In 2000, romantic stories and humor (family, ethnic and black humor) became trendy, only to be replaced by major reality projects which ruled the Turkish air for several years.

Eventually, the market evolved and demand for local fiction changed everything. Kanal D’s big family drama hits made it the undisputed leader on the market and consequently everyone on the market (with 20 FTA channels) wanted to have the next big hit to grab the attention of the Turkish viewers. Competition grew fierce and the *dizi* production boomed, reaching world class levels in no time.

When asked why Turkish series have become a phenomenon, both sellers and buyers would point to the high production quality and strong storylines. The numbers prove that. The average production budget per episode is estimated at 250.000 USD for 90 minutes while some of the more elaborate and hard-to-produce period dramas can reach up to 600-700.000 USD per episode. But it is far more complicated than that.

Turkish producers have managed to find the right combination to turn their *dizi* into a hit – enough money, talented actors and creative crews, captivating stories told in a universal way with the help of brilliant music. As one of the popular local composers says: “You don’t need to know Turkish to understand what is going on with the plot, you just need to listen to the sound which conveys all the emotions.”

From Turkey to the World

Then again, often it is also a question of being at the right place and in the right time. The first Turkish drama sold internationally was *Deli Yürek* (*Wild Heart*). In 1998, a broadcaster from Kazakhstan acquired the series for the reported price of 30-40 USD per episode. However, the first major international breakthrough was registered nearly ten years later in the Middle East and the Balkans, as *Binbir Gece* (*1001 Nights*) and *Gumus* (*Sil-*

**Dizi* comes from the Turkish word *diziler* which means series



The export of Turkish series will reach one billion USD by 2023 and as of now is delivering 200-250 million USD per year.

ver) paved the way for the expansion of the *dizi* empire. And while in the Arab world the success is explained mostly with the fact that they provide exposure to a more modern and westernized Muslim culture, on the Balkans the reasons seemed much more practical.

Turkey's neighbors, Bulgaria and Romania, started airing Turkish series on the Balkans first. Dogan TV's Kanal D was launched in Romania in 2006, offering Romanian viewers some of the biggest Turkish hits which slowly gained popularity. In Bulgaria, on the other hand, Turkish series made their debut as an experiment. Nova TV debuted *1001 Nights* as an afternoon offering and scored up to 60% share. After that, bTV ventured to put *Gumus* in primetime and the risk paid off with record ratings. Six years later, Turkish drama is still part of the primetime schedule of Bulgaria's leading channel.

The prospect of cheap content (at the time) which brings huge ratings, tempted other broadcasters in the region as well. In less than a year, the Turkish drama fever managed to conquer all of ex-Yugoslavia. Soon, countries like Greece, Russia and Ukraine were caught up in the *dizi* mania as well. The expansion continued to Central Europe, the Baltics and even Scandinavia.

Turkish dramas have also started selling as formats. Perhaps, the best example is *The End* (Son) which has been sold to 12 countries and was the first Turkish drama to debut successfully in Western Europe - in Sweden on SVT2. Other Turkish dramas that have been sold as formats include *Ezel* (Russia and Ukraine), *20 Minutes* (Italy), *Game of Silence* and *Reaction* (US) and others.

The New Continent

Latin America has now become the newest territory for the next big conquest. All major dis-

tributors like ITV Inter Medya, Global Agency, Kanal D, ATV, TRT and Calinos agree that Latin America has become a very important market for them. As CEETV reported, in September *Fatmagul* debuted on Azteca 13 as the first Turkish series aired in Mexico. *Ezel* has now been sold to every country in Latin America. Global Agency's *1001 Nights* and *Magnificent Century* are breaking records in each Latin country they are launched. The boom in Latin America is more than welcome as it will partially compensate for lowered incomes from the Middle East markets, where political changes have affected the industry forcing Turkish producers and distributors to change their sales strategy - mainly co-producing content for the Arab world.

The Evolution of the Local Market

The increasing international demand for Turkish content led to an even greater evolution locally. As Birol Guven, founder of MinT and also the founding member of both the Scriptwriters-Directors Association of Turkey and the Producers Association of Turkey, puts it - the market gradually started to demonstrate an international market consciousness. The only writer-producer in Turkey elaborates that initially broadcasters took all the money from international sales but this has now changed and the revenues are split equally between the producers and the broadcasters. The actors still don't get royalties but this will be corrected soon. Guven sustains that the market must have strong producers who can arrange all copyright issues directly with the actors and the other people involved in the creation of Turkish drama series.

At the same time, interest from major international players is constantly increasing. Guven's company was recently approached by Disney regarding co-productions and buying their content. Actually, Turkish producers started making international co-productions much earlier. The first Greek-Turkish joint TV series *The Foreign Groom* (*Yabancı Damat*) was produced in 2004-2006 by Erler Film and Television Enterprises. It had a total of 106 episodes and delivered solid ratings on Kanal D in Turkey and Mega Channel in Greece.

Turkish producers are also known for successfully adapting scripted formats as well. As local broadcasters commission more than 60 fiction titles per season, there is not enough time to develop enough original scripts and that's when big international titles come into play. *Desperate Housewives*, *Monk*, *Gossip Girl*, *Pretty Little Liars* and *The O.C.* are some of the American titles that have enjoyed success with their Turkish versions. Korean formats are also very hot in the



The End



Fatmagul

country right now with successful adaptations of *I'm Sorry I Love You* (*Bir Ask Hikayesi*), *King of Baking*, *Kim Tak Gu* (*Ask, Ekmek, Hayaller*) and more recently *What Happens to My Family* (*Baba Candir*).

MinT is currently adapting *May Queen* for Show TV. This will be the first drama series for the company which is known for producing comedy series and movies. With the new production, MinT wants to grow internationally, because as Guven notes, sometimes Turkish remakes are sold at higher prices than the original formats. One of the good examples for this is the Turkish version of *Desperate Housewives* which was sold in the Middle East for 40.000 USD per episode while the US original was offered at 10.000 USD per episode.

The End's writer Berkun Oya says Western companies are now contacting him to write for foreign projects. To him, good drama means simple stories for the local market but he believes more complicated drama should be made. He believes producers in the country are not taking risks because of the political atmosphere which also affects the entertainment business.

Writing duo Sema Ergenekon and Eylem Canpolat, who worked on popular series like *Gumus*, *Karadayi* and *Sila*, write their own stories, offering them to producers and channels. The two writers note that the change of the audience measurement panel has led to changes in their writing style. As CEETV had observed, a few years ago the introduction of the new panel created disruptions on the market (from an undisputed leader Kanal D was left out of the Top 3) and this is still a hot topic among broadcasters, producers and creative talent who are all adapting to the new conditions.

Ergenekon and Canpolat claim that scriptwriting for Turkish TV series is a woman's job since 90% of all scriptwriters in the industry are women. They also note that the female characters are powerful women, role models for society

and that is why Turkish drama became so popular in the Middle East. Writers do not retain rights on their work and as far as the fees for writing are concerned, they range anywhere between 5.000 and 30.000 USD per episode, depending on the ratings. International sales also play a role when determining their pay.

Much More than Drama

Dramas are not the only thing that Turkey can offer in terms of content. Turkish formats are also experiencing great success abroad and more and more companies are planning to produce their own non-scripted formats. Global Agency is one of the leading format distributors globally, with its catalog comprised of 50% formats and 50% Turkish dramas. The company plans to continue to develop its own formats alongside its business of selling series. ITV Inter Medya has also just announced that it is entering the format business and will premiere three new projects during MIPCOM.

Turkey - Home of Content: this is the slogan of Turkey's participation during this year's MIPCOM market. And indeed, Turkey offers a great variety of content, both fiction and non-fiction, that has sold to over 100 countries worldwide. The jewel in this content crown is held by drama. Animation and documentary productions will also be the focus of this year's Country of Honor program, with Turkey trying to increase their visibility.

All major players in the Turkish TV industry, broadcasters, producers and distributors, are optimistic about the future of *dizi* and Turkish content in general. However, the unstable political situation and the talks about an impending economic crisis in the country and the decrease in value of the local currency shed some shadows over the bright future of Turkey as an international TV giant.

The taste of turkish delight



Jolanta Jasiene

Acquisitions Manager, LNK TV Group (Lithuania)

We spoke to buyers who have enjoyed great success with Turkish drama series, asking them to share their experience and their explanation for the *dizi* mania.

It would be hard to exaggerate the positive impact of Turkish TV drama on LNK TV ratings. We were the first TV station in the Baltic region that took the risk to try airing Turkish series. The result was more than good. Our first Turkish acquisition was *1001 Nights*. The series was launched in 2013 at 3 pm from Monday to Friday, making LNK the winner in the slot which had been dominated by TV3's Latin telenovelas for years. We have since continued with *Forbidden Love* and *Magnificent Century*.

The latest titles we have acquired are *Dila*, *Iffet* and *Broken Pieces*. *Dila* is generating an average 20.5 % market share now (the total share of LNK in 2015 is 16%). The series that performed below our expectations were *Lovebird* and *Kuzey Guney*.

The strongest feature of Turkish drama is the script. Viewers are captured by the story immediately. The production values are also exceptionally high. Last but not least is the music - it creates a strong emotional background to almost every scene in the series.



Antony Mangov

Program Director, Nova TV (Bulgaria)

The first Turkish drama on Nova TV was *1001 Nights*. The results were simply put phenomenal and this was the title that jumpstarted the popularity of Turkish series in Bulgaria, as Nova TV was the first big national channel to have aired a Turkish series in Bulgaria.

We have just acquired *Lovebird*. It will premiere later in the fall on Diema Family.

I have to say that by now Turkish drama is past its peak, but still going strong. Unlike other channels in Bulgaria, we decided not to air Turkish series in primetime on our main channel years ago, as Nova's profile is younger and more urban. Still, Turkish series are an essential part of the schedule of our secondary channel Diema Family and we are happy with its performance there.

Probably, in the beginning viewers were attracted to Turkish drama because of their differences compared to US series. I think part of the appeal is the high quality production, combined with a continuous and very emotionally driven storyline, which is very suitable for markets such as Bulgaria where the audience prefers horizontally stripped schedule. The fact that Turkish drama provides big number of hours allows viewers to watch the same title every day over a long period of time and this creates addictive viewing habits.

The international success of Turkish series shows us that good stories can come from everywhere, so if we develop the series production in Bulgaria, who knows, maybe in a few years' time the export of locally produced Bulgarian series will be a success story as well.



Nina Mikola

Head of Acquisitions, Nova TV Group (Croatia)

The first Turkish series we aired on our main channel Nova TV in primetime was *Asi*. The average share in primetime at that time was 30.5% and *Asi* had 27.0% share.

At the moment we are broadcasting the second season of *Kara Para Ask* (*Black Money Love*) and before that we aired three seasons of *Karagul* (*Black Rose*).

Nova TV is the only station in Croatia which is still broadcasting Turkish series. Results are not strong as before and Turkish series can't be a program driver for primetime in the high season anymore. However, as Turkish series still have loyal viewers we are still considering them as part of our schedule during the summer period.



Margus Paas

Research Manager, Kanal 2 (Estonia)

The first Turkish series Kanal 2 started with was, of course, *1001 Nights*. We scheduled it in the daily 18.00-20.00 slot in June 2013. Despite of the summer season, it was considered as "brave move" but it was worth it. *1001 Nights* was a great success, as our average rating in the 19.00-20.00 slot improved almost by two-thirds. Since then, we started airing Turkish series in the regular season as well, in the 18.00-19.00 slot.

Other Turkish series we have aired include *Fatmagül*, *Love and Punishment*, *Forbidden Love* and *North South*. This September, we launched *Time Goes By*.

Magnificent Century is an even bigger success for us and was an "even braver move". We launched in the Sunday primetime slot in September 2013 and with its first episode it became the most successful premiere in Estonia for the past seven years.

The reasons why people like Turkish dramas might be that a kind of boredom from American content, which dominated our acquisitions for many years, could be noticed among audiences. It was like a breath of fresh air with higher production budgets and quality in the segment where Latin American dramas were dominating for a long time. Also, the keywords like human touch, universal heart-warming stories, family values, different culture context and historical background are likely the factors which may be driving Estonian viewers towards Turkish drama. The series actually feel quite exotic for us in their original production which is rather the reason of appeal.



Lubomir Angelov

Research and Strategy Development, bTV (Bulgaria)

The first Turkish drama acquired and aired by bTV was *Gumus*. It was launched in the summer of 2009 and the first episode gained 42% audience share, 18-49 target. Its average result was even higher, reaching 49% share. It still remains the most successful Turkish series in Bulgaria.

This year we are airing several titles in primetime, among them are *The O.C.* adaptation *Medcezir* and *Sila*.

Turkish drama is not performing as strong as it was doing in the first couple of years. However, among the foreign acquired series, along with Indian and Latin American series, it still draws the audience interest and gains good results.

The Turkish series are of good production quality which seems to be appreciated by the viewers. In addition, historically and geographically most of the stories told by Turkish drama are closer and more understandable for the Bulgarian viewers. ■



Bruce Campbell as Ash

CALLING BACK THE EVIL DEAD

.....

In this exclusive interview, *Ash vs Evil Dead* star **Bruce Campbell** reveals details on one of the most anticipated series premieres in the US this fall. He also shares his excitement on reuniting with the co-creators of the original *Evil Dead* movies, Sam Raimi and Rob Tapert, who also talked about their joint project.



The chainsaw is back in action.



The character of Pablo is played by Ray Santiago. Kelly is played by Dana DeLorenzo.



Sidekicks Pablo and Kelly wonder what Ash is looking for.

“**Every scary thing you have imagined from your childhood will be in this show.**”

How did you react when you were contacted to do *Ash vs Evil Dead*?

No one came to me. We came to each other. We were all in the joke... this seemed like a logical thing to do at this time; the economics seemed to make more sense to making another movie. Rob Tapert has done a lot of television since, I've done a lot of television since, so television seemed like a very friendly environment, so Rob Tapert had worked with Starz before on *Spartacus* and had a good experience and so they were a really good partner.

Will we see some changes in Ash... in his character?

No. That's all you're going to see. Nothing has changed. He is the same idiot that he was in *Army of Darkness* 24 years ago. It's not like he is a college professor now. You know, he lives in a trailer. This guy is a loser.

We also have the character of Pablo played by Ray Santiago. Kelly played by

Dana DeLorenzo. We have Fisher who is a cop played by Jill Marie Jones and the other two, Ray and Dana, are co-workers from Value Stop where Ash works as a stock boy and they become his sidekicks, trusty co-workers.

The story is going to grow; the characters have to grow. Lucy Lawless is now coming in, playing a very beguiling character called Ruby. She will be a nemesis for Ash. They will eventually maybe work together, we'll see. It's a great thing to have Lucy joining us as we journey to stop evil. And there will be many new demons, many new monsters, inanimate objects that will be attacking us, trying to stop us.

Every scary thing you have imagined from your childhood will be in this show. It will be unrated because this is what Starz offers us. No content restrictions whatsoever.

Will we see lots of CGI or will it be mostly real stuff?

You will see everything. The way Sam

Raimi makes horror movies is he uses a little bit of everything. But we do like to use a lot of real blood. There won't be much CGI blood.

You're back again working with Sam Raimi and Robert Tapert. How do you feel about this?

They are great partners. We've known each other since 1975. Sam and I went to high school together. So it's very exciting to work together again. We all have more experience now.

How was the idea for *Evil Dead* born? That's probably one of the biggest moments in horror history.

Sam Raimi went to college at Michigan State University and he was studying something about the Necronomicon and it fascinated him and he concocted the story.

We were all friends at that point because we met at high school. We did a bunch of amateur movies together. Once we met Rob Tapert, we decided we

wanted to make a feature film; that we had to move beyond amateur movies. So we had to get serious. That's when we raised money in our home town of Detroit, Michigan, for the first *Evil Dead*.

It was very difficult. We showed a Super 8 movie that we made. It was a scary little short movie, that we showed to investors and we had to see if they were willing to invest in the movie and enough of them did.

The *Evil Dead* franchise started off like what we now call a crowdfunding project and then it became a legend. How do you see it progressing from now on?

Well, the trick now is we just want to make sure we service the fans, give them what they want – give them humor, give them horror, give them carnage, mayhem. So we just have to do the same thing we've done in the other movies. Each of the movies had a different feel... I suspect that with different directors coming in, the show will be different from the movies a little bit but the same goal remains: to terrify and amuse.

You have played cult roles like *Brisco County* and *Ash*. Who were your heroes from childhood?

I liked John Wayne. I went to see all the old movies when John Wayne was old and fat. Those were the movies that I saw. To me John Wayne was always old and fat. He always did these thorough quests, so I enjoyed them. The character Zorro I liked too. I watched him on television. I didn't do much fantasy as a kid. I did like Star Trek, the original one.

When did you decide to get into the TV/movie business?

When I was about eight I saw my father in a play and it looked like he was having a lot of fun. I joined the same theater group that he was in when I got older, and then he was the first investor in the first *Evil Dead*. So my parents were very supportive.

You also played Ronald Reagan in *Fargo*. How does it feel when you play all types of characters and all of a sudden you play the President of the USA?

It's great. I used to imitate Ronald Reagan all the time. My kids grew up in the Reagan era. I was not a fan of Ronald



Robert Tapert on Ash:

“

Ash is a unique hero. He's selfish. He's self-centered. He's lazy. He's a whole bunch of qualities that all of us have but not our better qualities but, um, he's really good at fighting the *Evil Dead* or Deadites as we like to call them. So, Ash is a complicated and conflicted hero that would rather not be doing what he's doing but, because he has no choice now and he's unleashed evil back upon Earth. He's been called to pick up his chainsaw and his shotgun and go out and do his dirty business.

Ash for the last 30 years has been running and he thinks he can escape the legacy that he's created. So he's been working at a series of value mart stores and he switches his job every 18 months so that he's got no friends, no family beside his lizard and he really is a loner and he thinks he can live that life as a loner and be happy, endless series of one-night stands, living in a trailer but, eventually due to his own foolery he calls back the "Evil Dead" and ultimately that brings his life together. He gets a group around him, friends that he'll stand up for and it sets him on a road to try to change his life from the guy who's been on the run and hiding all these years.

”



Sam Raimi on reuniting



I've really enjoyed reconnecting with Rob and Bruce. We never were really apart. We've always been very close friends all through the years, even when we're not making those *Evil Dead* films, and I would produce movies every other year with Rob and with Bruce, who's primarily an actor, I would, even though the movies weren't about him, give him guest star roles in my movies so I could work with him. So coming back together on the set was - it was like coming home, but it was also like never having been away.



Robert Tapert on reuniting:



It's been 24 years since Sam and Bruce and I have worked together, on really anything. Sam and I have worked together in our Ghost House business. Bruce and I worked together back in the, the *Hercules* and *Xena* days where he was a director and an actor on the show. And so, it's been a great experience on *Ash vs Evil Dead* to get to have Sam and Bruce and I all working on the same project. Sam is a great visualist, a great tone setter, has a unique vision. Bruce has never been better as kind of a deadpan comedian. So for me it's a great chance to work with my friends to go back to our roots and to do something fun and different.



Reagan.

I was also not a fan of Elvis when I portrayed him. But I became a fan of Elvis after getting to know him. But working on *Fargo* was the most interesting thing because that was another high-school friend who produced *Fargo* - John Cameron, and he won an Emmy last year for the show. He contacted me about being in it, to play that character and I thought: yeah, let's do it.

You've played in so many movies and series, it's hard even to track the whole list. What would you say is the project that you enjoyed the most?

That's a dangerous question because things that I enjoy doing sometimes don't work out good and things that I don't enjoy doing sometimes work out great. I mean the *Evil Dead* movies were never fun to me but I think it makes them fun to watch.

It's not about having fun being on a movie. It's about being creatively satis-

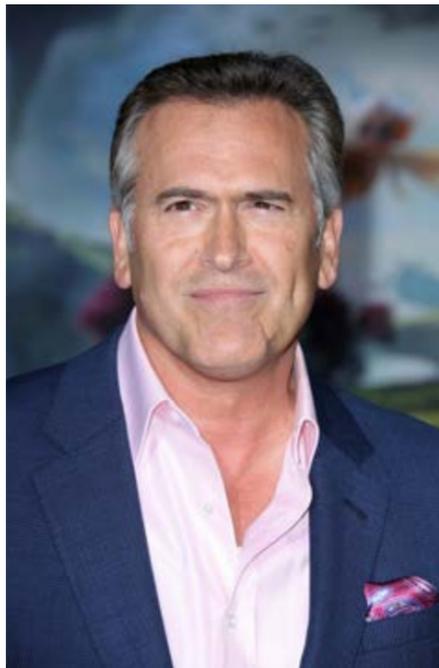
fied at whatever price it takes.

You also write books. You have had 2 books and one has a very interesting title - *If Chins Could Kill: Confessions of a B Movie Actor*.

Yeah. It would answer most of your questions. That book. It will get a sequel hopefully in about a year. It's been 15 years since I wrote the first book. So it's 15 more years of adventures.

Are you planning any other projects along *Evil Dead*?

I have many projects in development but those are very difficult to talk about because most of them will never come out. I've written a number of scripts and plays that are ready to be made. I just have to have the time to make them now. What I hope to do is to make *Ash vs Evil Dead* for one part of the year and then make movies for the other part. ■



BRUCE CAMPBELL plays the role of cult character Ash in the *Evil Dead* franchise which also marked his debut in a motion picture. Since that iconic role, he built his popularity starring in TV series like *The Adventures of Brisco County Jr.*, *Ellen*, *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, *Jack of All Trades* and most recently in the role of Sam Axe in *Burn Notice*.

Bruce has won three awards for his Elvis Presley role in cult film *Bubba Ho-Tep* and Best Actor for his starring role in *Army of Darkness*, the third film from the *Evil Dead* franchise. He is famous for his #hollygagging in the social networks and is considered one of the biggest cult personalities at Comic Con events.



The first *EVIL DEAD* movie was released in 1981, turning into a cult hit for fans of the horror genre and earning the reputation as one of the greatest films in the genre. Its success spawned a media franchise featuring two sequels, *Evil Dead II* (1987) and *Army of Darkness* (1992), and the 2013 *Evil Dead* remake, as well as numerous video games and comic books. The TV series *Ash vs Evil Dead* will premiere on Starz on October 31 this year.

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Yle FOLK

*Finland's unique public multi-media platform
for the modern creators*

This October, the Finnish broadcaster launches Yle FOLK - a revolutionary multi-media platform which will give a chance to any independent creator to reach a wide audience on the web, TV and radio. **Risto Kuulusmaa**, creator of the Yle FOLK concept, talks to Iliyan Stoychev about the limitless possibilities to create and promote new content on this new form of public broadcasting service.

Mr. Kuulusmaa, you are managing the creation of Yle's new platform FOLK. How exactly was FOLK born?

Since the first day in Yle, I wanted to build something new resonating with the way people create and share content in the digital space.

My intention is to create an open space where people are able to share their stories, meet each other and create new ways of expressing themselves together. Yle FOLK is an enabler with intention to incubate and support creators to make their dreams and visions come true. As a part of the concept, we decided to spur and accelerate projects by granting small grants to the most potential and enthusiastic creators. The grants are from 200 euros all the way up to 2.000 euros per project.

Our mantra is curating. We have the FOLK main curator in our Yle core team. He leads a community of curators chosen outside of Yle.

What was the biggest challenge that you had to overcome in order to convince your colleagues and the Finnish society that FOLK was worth it?

In general, this was not a big battle. People get excited when a simple con-

cept answers to current needs. Yle has the challenge to reach the young demo in new ways. The creator movement has developed rapidly in Finland, statistically every tenth Finn has a YouTube channel. Yle FOLK is the new beginning to co-exist with the creator culture. The biggest challenge is internal: how to beat the Yle bureaucracy and roll out the concept with limited time and resources.

How long did it take you to develop the whole concept?

We started as a small team of two in March 2015. Me and Yle FOLK head curator Jan Zapasnik went through a facilitated co-creation process together with 15-25 year old creators. We studied the first six months how people interact today, what kind of platforms and technologies they use, what is the psychology behind their behavior and foremost, we let the young minds question everything we believed ourselves. We needed to destroy our own interpretations and beliefs, and open up to the expertise of Y & Z generations.

How would you describe Yle FOLK? Is this TV, web or internet? Or all into one?

Yle FOLK is an active community giving



RISTO KUULASMAA (37) is the Head of Television and Online Media at Finland's public broadcaster Yle. He is known as an award-winning producer of *The Dudesons*, *Madventures* and *Docventures*. In 2014 he co-founded TubeCon, the biggest YouTuber event in Scandinavia.



“ We needed to destroy our own interpretations and beliefs, and open up to the expertise of Y & Z generations. ”

a voice to creators. FOLK is hacking different media, each of them designed to have a function in the big picture. It's more than a platform.

How will it work? What type of content will you promote?

Our main audience is online with mobile. Yle's OTT service Areena runs the videos alongside native videos in chosen social media including YouTube, where we have an ad-free Yle FOLK channel. We'll also take over the night time television on Yle TV2, where we will run weekly updating loops of FOLK content. We'll also open other TV slots in daytime and primetime television.

Yle FOLK publishes three kinds of content: grant-backed creator content, Folk Original content through acquisitions and Curated content picked up from internet.

How big is the investment?

We developed Yle FOLK with a start-up mentality. Our seed funding is in the size of large TV series. If we succeed, we'll find ways to scale up for the next round.

Tell us more about the panel of curators that will choose the content?

Curators are selected by their ability to curate content from fields and genres where they have expertise. Another criteria is the curator's personality. After the boom of bloggers and YouTubers, we have seen signs that curators are the future stars.

How will you engage the audience?

Ellentube (www.ellentube.com) is an interesting benchmark with its way to harvest user-generated videos. We believe that the grants for creators will create an effect where both creators and audience has a shared interest to follow who succeeds. Also, we'll get some help from FOLK original content creators; these talents have already existing following.

The first three months from October to December will serve as a test period for the platform. What happens

Yle FOLK aims to single out the latest trends, the newest stars and the greatest presentation concepts from the avalanche of user content that social media in Finland contains today. The final result will be an Internet-based content stream on web platform Yle Areena which will be also featured on Yle's television and radio channels. Yle TV2 will broadcast the best Yle FOLK content in a specially dedicated slot every night.

afterwards?

The autumn will be an intensive period of learning by doing. We look forward to steady FOLK during 2016 into an independent content stream.

What is the greatest opportunity and risk with the creation of FOLK?

The greatest opportunity is to give birth to totally new approach creating new concepts, stars, and creators who will change our society for better. The greatest risk is that audiences just do not find the concept and content relevant or interesting.

What are the chances of developing a hit series or a successful format from content appearing on FOLK?

For now, FOLK is like a talent show: we create an inspiring surrounding to show up and try out. Creating a hit series or a successful format is part of the next phase.

Who will own the rights to the content coming out of FOLK?

Our goal is that the content is always owned by the user, we just publish and share it.

Will there be content in any other language than Finnish? Will FOLK be accessible outside Finland?

The intention is to make the FOLK content free to watch everywhere. The main language will be Finnish, but Yle FOLK will publish material also in other Finnish minority languages such as Swedish, Russian and the Sami language family. And of course pretty much everyone speaks English. FOLK welcomes all languages, Yle has a strong competence in subtitling.

Is FOLK a model which can be applied easily internationally?

Why not, it's an open process and concept free to borrow and steal.

Is this the future of public service broadcasting?

This represents one future highlighting the need of participation and co-creation. ■



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10 shows to watch this fall



Supergirl

Undoubtedly, the most anticipated premiere of the season, this is the first TV series adaptation of the stories of the famous DC Comics heroine. *Supergirl* also marks the return of CBS to “superheroine” shows after the glorious days of *Wonder Woman* in the 1970s.



Blindspot

Blindspot is now one of the hottest premieres of the season following its impressive debut in the Monday night slot on NBC. The conspiracy thriller looks set to keep viewers guessing what is hidden behind each tattoo on the body of sexy Jaimie Alexander this fall.

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Quantico

Quantico is ABC's young, hot and action-packed series starring Priyanka Chopra. Miss World 2000 plays an FBI recruit, who is suspected of committing a terrorist attack. The show started as ABC's best premiere in its Sunday nights slot since May 2012.



Scream Queens

Ryan Murphy did it again! Fox's horror comedy *Scream Queens* is this year's Twitter sensation and one of the shows which certainly will get more viewers on the web than on TV this season. The Kappa Kappa Tau sorority of Wallace University is hit by a series of murders. A mysterious Red Devil is on a bloody mission. But who can stop him?



Wicked City

Premiering October 27, *Wicked City* is a procedural drama about two romantically involved serial killers in Hollywood in the 1980s. And we expect this show to be one of the gems of the fall season.



The Grinder

The one sitcom that could make the big difference on US television this fall. Rob Lowe plays an actor who starred in the legal drama "The Grinder". After the show is ended, he moves back to his hometown and starts a new career - as the new partner in the law firm of his brother, convinced that all he needs is his charisma and flair to win cases.

Minority Report

Certainly a must-see for the fans of the international blockbuster, *Minority Report* follows the unlikely partnership between a man haunted by the future and a cop haunted by her past, as they race to stop the worst crimes of the year 2065 before they happen. This Fox show stars Meagan Good and Stark Sands.

Into the Badlands

Finally a martial arts drama will hit the small screen! There is no God in the Badlands. There is fight, death, survival, blood, honor, temptation, humiliation, salvation. *Into the Badlands* tells the story of a ruthless warrior and a young boy who embark on a journey across a dangerous land to find enlightenment. The series stars Daniel Wu and Aramis Knight is very loosely based on the classic Chinese tale *Journey to the West*.



The Muppets

The Muppets now returns as a television series set in LA where we see the everyday personal and professional lives of The Muppets. Everything happens during the production of *Up Late with Miss Piggy*. The series started on ABC in late September as US TV's biggest comedy debut in one year.



Limitless

What will happen if one day you find a pill that can give you enhanced abilities in everything imaginable? You probably know the story from the 2011 movie *Limitless* with Bradley Cooper and Robert De Niro. CBS has turned *Limitless* into series with Jake McDorman in the main role. Bradley Cooper, who is also an executive producer, is appearing as well. Are viewers ready to take the NZT-48 drug and hook up on the series - it probably depends on how often they get to see Cooper.

Dai Italia! Forza!

Italian formats on the offensive

The Italian TV market is moving, slowly, but moving in the right direction. The local independent companies are now trying to find new business opportunities abroad and they are already seeing the positive results.

by Maria Chiara Duranti

Ruvido found a co-production partner in Ukraine and **Vivi la vita** saw its format optioned in Finland. Also, global distributor Eccho Rights added two **Bic Formats** to its catalog and one of them, *Eei-Eei-Oh*, was sold in Spain. Bic is launching several new titles this MIPCOM, while **Stand by me** has also prepared two new shows for the market.

We take a look at some of Italy's fresh offerings for the international marketplace.

Bic formats

Orlando-based Italian prodco Bic Formats is specialized in light entertainment formats. The company has already made its mark on the international market with *Eei-Eei-Oh* which was recently aired by Telecinco in Spain. The distributors from Eccho Rights have also optioned in several countries such as the Netherlands, France and Portugal. Eccho Rights is also representing their quiz show *Spellfie*. Bic will present three new formats at this MIPCOM:



Who Deserves My Sperm?

In this show, an ideal donor (healthy, smart and outrageously rich) is looking for the perfect woman. His semen, frozen in a special bin, is put in the middle of the studio and 10 women chosen among hundreds compete against each other for his genetic patrimony. The winner will also receive 20.000€ a year to guarantee the baby everything he needs till his legal age.



Little Magicians

The talent show looks for the most talented magicians aged 6 to 14. The chosen ones are paired with a professional illusionist who will teach them all the magic tricks. After a tough boot camp, the contestants will face difficult challenges in the studio and their skills will be evaluated by a panel of 4 judges and their magic cards. In the final episode, the 4 little finalists will compete in a head-to-head duel and just one will be declared "Little Magician of the Year" and will receive a special scholarship to carry on with his passion.

Merisi's Touch

This scripted format is set in the glamorous Milan fashion world, full of ambition, family vengeance, drugs and mafia. The series follows the Merisi family, descendent from the famous artist Caravaggio, as they fight for power and richness in the competitive fashion world.



Bencivenga: Brothers & Taylors produced by Stand by me

Stand by me

Stand by me was founded in 2010 by Simona Ercolani. The company specializes in creating and producing original factual and entertainment programs. It has produced more than 300 hours of original programming across the factual, docu-reality and scripted reality genres. It produces Italy's first original scripted reality *High Infidelity* for Discovery's *Real Time*. At MIPCOM, Stand by me is presenting two new formats:

Love Test

This is a social experiment/dating show based on a psychometric test. Is it possible to express your deepest feelings to a naked stranger? Is it possible to fall in love in 60 minutes? *Love Test* aims to find out the secrets of love at first sight.

Bencivenga: Brothers & Taylors

This is a docu-reality format about The Bencivenga, an Italian family led by twin brothers Giuseppe and Agostino who have been creating and tailoring high fashion for more than 50 years. They live in their luxurious mega villa, a few kilometers away from Naples, together with their sisters and sons, running their successful company mixing life and business.

Vivi la vita

Vivi la vita was founded in 2000 by Nando Moscariello specializing in casting and recruitment. The company has also developed an internal lab for the creation of original TV content. Last MIPTV, Blue Box optioned their format *The Bodyguard* in Finland. The company is launching one new title at MIPCOM:

Shock Therapy

This is a factual entertainment show where four opposite people spend a week in a loft followed by two therapists. The participants are split into two separate groups, according to their opposite phobias. At the end of the week, each one will assess whether the shock therapy has delivered the results they had hoped for, setting them free of their phobias.

Ruvido

Ruvido Produzioni celebrated its thirtieth anniversary this year. However, the company is only now making its first steps on the international scene and is currently developing a documentary co-production with Ukraine's Film.UA. Ruvido boasts a rich catalog in every TV genre: from variety programs to documentaries, fiction, infotainment, docu-reality, comedy and entertainment shows. At MIPCOM, Ruvido is presenting new a new original show:

The Grass is Greener...

This new show will be produced for Rai 3 and it's conceived and written by famous Italian journalist Beppe Severgnini. Following the motto "If we (Italians) are better, we could teach. If they (foreigners) are better, we should learn," the format tells stories about Italy and other countries in a funny way.

In each episode, Italy faces a country in 4 different topics with the aim to find out more about the homeland and other countries while exploring various types of stereotypes. The audience in the studio and people at home will have to decide which country is best after watching the various reports and interviews.

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Basic Lead



Shame Shame Shame (Game of Thrones, HBO)

Who needs the next big thing anyway?

The Perpetual Wait for The Next Big Thing. This is how we can shortly describe the life and work of TV execs on a global level. And until this Big Thing appears, to bring new excitement to both TV pros and viewers, television simply remains a mundane thing – the same, old, well-known hits keep returning year after year... for decades.

No one knows how long the wait will last, as scheduling turns into a habit, a boring routine, where slots are treated as holes in the schedule which need nothing more but to be filled. And you start to wonder does anyone really need The Next Big Thing?

Is TV really in a big creative crisis? Or are decision makers around the globe too afraid to experiment? The answer probably lies somewhere in the middle but it is also true that the latest truly global format was *The Voice* and it appeared more than five years ago... We have to admit this is really depressing!

And it gets even more depressing when we see that the status quo on television has not changed for the past ten years! It seems time on television has stopped. Shows that launched more than a decade ago are still on air, and it looks like they are here to stay for much longer.

The irony is that many of the respected TV pros and analysts say that this is The Golden Age of Television and there has never been a better time to work in TV. Please, allow me to disagree when I see cord-cutting and dropping TV ad spend slowly creeping behind our backs while we play it cool and pretend not to notice it.

The question is when do we get the wake-up call? Is it not enough that *Survivor* will have its 31st season this fall on CBS, or *Dancing with the Stars* is now in its 21st on ABC and *Big Brother* is nearing its 20th?

Why don't we see the problem in this? How many more seasons are we going to have of all these dinosaur shows? Who would want to watch the same show for years on end? And could this be the reason why people are driven away from television?

Most TV players would argue that the production quality is constantly growing and the ratings show that people still love these proven hits, and only viewers will decide when they will be over. However, I ask myself do they take into consideration that all of these shows grow old together with their audience, and I really doubt that a show which has been on air for ten years really has the potential to attract new viewers.

Eventually, we start seeing these dinosaurs collapsing and channels panicking. All of a sudden a major hole opens up, and the channel and producer start throwing everything just to save the show. Just look at what is happening to *The X Factor* in the UK which returned to all-time lows in its ninth season. ITV simply cannot afford to lose one of its

“mainstays” like this. Why? Because there is nothing to replace it with.

Television is no longer the medium which gathered everyone in front of the small screen because now everyone has his own “second”, or third, fourth screens. The TV business is changing, probably faster than we realize. A good example for this is another “mainstay” – TV3 Sweden's *Temptation Island*. Currently in its sixth season, the show gets up to three times more viewers online than with the episodes shown on the channel. And how about *Scream Queens* doubling its audience several days after its “soft” TV premiere on Fox?

Is this the moment where broadcasters start asking if it makes any sense to have a TV channel at all?

This dilemma takes the TV crisis to new heights. Such cases will start popping up like mushrooms all over the world in the new season, as people give up their TVs and move to the web with advertisers following in their steps. According to Nielsen, there was a 10% drop in PUT levels for Adults 18-49 and 20% for 18-24 year-olds, in just the first two days of the new TV season in the US.

But people are not running from TV just like that. It was TV that chased them away because it could not or did not care to offer them nothing new. And then came the big shock – Netflix!, which now proudly boasts that linear TV will be dead in 20 years...

But TV won't die because Netflix will kill it. This is not the case of Video Killed a Radio Star.

The British football fans like to say: “Never change a winning team”. But what do we do when the team stops winning? Here's how modern TV responds to that question – remake, revive, revamp. A raid of countless old hits are now coming back in new versions, with channels hoping that they will save the situation, at least temporarily; until the storm is over. This is the routine; the habit to re-format, “twist” the old and present it as something new because of the fear to fail.

This is how TV used to work for years. But it's no longer that easy to “fool” viewers with the old tricks, as the audience grows extremely picky for the vast choice of content it is being offered and people simply keep their TV off.

The dinosaurs are about to go extinct. ■

Television is no longer the medium which gathered everyone in front of the small screen because now everyone has his own “second”, or third, fourth screens.

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Waiting for the golden age of web series

In the not so distant past web series were considered the next big thing. Today, however, we can name only a few successful projects that launched on the web and managed to produce several seasons. Shows that have increased their popularity and have endured the test of time and more importantly – the ever changing taste of viewers.

Web series are generally considered any form of scripted videos, released on the internet or on digital devices. A single instance of web series can be called webisode, although now this term is also used more for an original episode derived from a television series, made for online viewing. The term can include a very broad variety of content, even long-running TV series which have transferred to the web and run or have run as web series, like *All My Children* or *Arrested Development*. We should, however, exclude projects by Netflix, Hulu, Amazon and other major SVOD giants when discussing web series not only because of their huge budgets, but also due to the fact that web series were initially associated with new talent while content for the big providers of video-on-demand is usually filled with big names.

Web series are not only developed by upcoming talent and independent creators but also by companies that see in this a way to reach new audiences without the hassle of product placement. Such projects include Ford and *Escape My Life*, IKEA and *Easy to Assemble*, also Inside and Toshiba made such series but all of them were short-lived.

Some of the web series that produced more episodes were picked by TV broadcasters, like *Web Therapy*, *Broad City* and *Children's Hospital*. With time, however, web series have lost their appeal, partly because of competition from big shows on Hulu and other similar services which offer something very valuable that most of the web series lack, never minding their qualities: visibility.

Web series are also a great instrument for minority actors, directors and producers to show their talent to more audiences than ever before, having the creative freedom without the restrictions imposed by broadcasters which, more or less, present clichés and stereotypes when depicting minorities.

One very successful web series about minorities is *The Horizon*. It is available on YouTube and is the most watched online series coming from Australia and the most watched gay web series in the world. The series recently got a TV pilot which will cover storylines from the first two seasons of the YouTube show, which



wrapped up season five in April and has to date over 100,000 subscribers and 37 million views globally.

Arguably, the most popular original web series to-date remains *Web Therapy*, starring Lisa Kudrow as Fiona Wallace, a therapist who has conceived of a new form of therapy, the titular "web therapy". The series debuted on LStudio.com in 2008. Two years later, Showtime announced plans to adapt the online episodes for broadcast on television with extra scenes being shot and it launched the TV show on July 19, 2011. Four years later, Showtime cancelled the series after four seasons.

Some of the most notable web series from the past include *lonelygirl15*, *Prom Queen*, *Dr. Horrible's Sing-Along Blog*, *The Annoying Orange*, *Seth MacFarlane's Cavalcade of Cartoon Comedy*, *Burning Love*, *Husbands*, etc. These titles have paved the way for the development of this genre.

In 2009, the Streamys, the first awards show for web series was launched; the show returned last month, on September 17 with its 5th edition which was aired also on VH1. Nominations in the drama section included *Anamnesis*, *Adi Shankar's Bootleg Universe*, *BlackBoxTV* which was announced the winner, *Carmilla* and *Frankenstein, MD*. There are awards for numerous categories but one thing is certain – the overwhelming quantity of nominated and awarded series are non-fiction.

TheWebSeriesChannel (www.webserieschannel.com) has one of the richest collections of web series, with its list showcasing web series from all kinds of genres, i.e. Action, Animation, Comedy, Drama, Reality, Sci-Fi and many others, with over 1,700 entries. The website, however, has stopped receiving any new submissions for series and now acts only as an archive which indicates one of the biggest problems for web series – the lack of many centralized resources, i.e. it's hard for the average user to navigate thru all the web series now available on the internet and the fact that it is often very hard for web series lovers to follow all that is out there.

There are regions that still believe in this "genre" and where web series continue to be popular, with many of them later being

developed into TV series. This is the case in Asia and especially in South Korea. Viki, the global TV site powered by fans, announced last month its first Viki Original series, *Dramaworld*. A 10-episode comedy-drama set in Los Angeles and Korea, the groundbreaking new show is written in English and Korean specifically for the fast-growing global fan base of Asian dramas. The show which stars an international cast, including Korean drama actor Sean Richard and Justin Chon of the *Twilight* series and cameos from K-pop and K-drama celebrities Choi Si-won, Han Ji-min - will begin filming late September in Seoul and will debut worldwide exclusively on Viki.com and later on partner sites in early 2016. Nearly every episode will include cameos from well-known K-pop and K-drama stars.

Asia also has its own version of The Streamys called KWeb Fest. Kang Youngman, the executive producer of KWeb Fest, shared his thoughts on how Korean web drama could be the next big thing to take the world by storm after K-pop. He commented that web dramas are cheaper to produce yet have the impact of watching a full-length drama only condensed. As the world becomes more media and on-the-go oriented, web dramas and slowly becoming more suitable to rush schedules. Web dramas are perfect for those who don't have as much time to watch full TV dramas, commuters, and nearly everyone in between.

This year's MIPCOM Country of Honor Turkey is also making its first major project in this genre. *The Players* by producer Nnaco is about a quantum physicist looking for his missing father, who was an archeologist. It has been planned with 3 seasons, each with 15 episodes of 15-20 minutes. The series will be shot in numerous international locations and will star Mehmet Gunsur, a popular Turkish actor.

Despite offering creative freedom and unlimited distribution on the web, this genre continues to face one major obstacle – how to monetize its popularity and also reach enough visibility. The internet provides numerous opportunities but it seems the best friend of web series today is still TV as it is always ready to offer a helping hand to the most successful web projects. ■

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OUR BRANDS





Should I eat that cookie?

by Iliyan Stoychev

"I know something intentional, I know something behavioral about a person, and then I'm also going to find them in a venue where they are in the correct frame of mind."

"We know who our customers are, and we can find them."

How do these words sound to you? Do you find them a bit scary or just okay? Are they an excerpt from a sci-fi psychological thriller's script or a regular business presentation?

The first quote is from Kathy O'Dowd, Global Director, Programmatic Marketplace & Channel Development at Netflix. She was actually talking about the opportunities programmatic advertising gives to her company's brand during MediaPost's OMMA Programmatic Display conference in July.

The second quote does not come out of the next *Taken* movie but is spoken by Millie Park, Senior Director of Member Marketing at Zipcar, an American car sharing company, whose ad buy is 100% programmatic.

There you have two marketing executives who believe strongly in programmatic advertising. Notice that they both

work in digital companies. By all means, programmatic advertising, the automated process of selling and buying media inventory based on audience behavior and technology usage, is growing.

IHS forecasts that 2 billion euros, which is over half of all online video advertising revenue in Europe, will be generated programmatically by 2020. A report by Adform shows that programmatic trading continues its double-digit growth, up 76% from April 2014 to April 2015, driven in large part by a 333% increase in spending for rich media. Total ad spend jumped 119% YoY as advertisers dedicate larger portions of their budgets to programmatic channels.

More and more advertisers are counting on programmatic advertising and it is soon expected to enter the realm of traditional media, as well. In a digital world machines are faster and more efficient than people. And it is in everyone's interest

to keep advertisers happy because less ad dollars means less of everything else. Since we are living in the era of disruption because of fast technology and uberinformation everywhere and every time, ads get noticed less and less so placing your ad in the right channel in the right time, targeted at the right person is now crucial. Because ad dollars are not indefinite (unfortunately).

Might all this be too good to be true?

Recently researchers from NEC Labs Europe and the educational institutions UC3M, Imdea and Polito published the results from an experiment that puts in doubt the way YouTube counts statistics on videos. The researchers published videos on YouTube and bought ads for the videos using Google's AdWords. They also created bots to generate fake views of the videos. For two of the videos they uploaded Google publicly counted only 25 of the 150 fake views as real, but on the other counter - the counter on monetized content, which is supposed to include only verified views of the videos - there were 91 out of the 150 fake views. Google said that they take invalid traffic very seriously and most of it is filtered out before advertisers are charged. But it is an ongoing process.

So with all the hype about programmatic advertising comes the increasing concern about real views, impressions, clicks, interactions, accounts, bots, people etc. Now there is the irony. Digital technologies empower us and allow us to be precise, targeted and accountable more than ever and at the same time it is so easy to manipulate them and distort processes and results. So does this mean that digital is not only about tracking, but about faking it?

"There are too many unknowns"

These are the words of Mr. Kieran Hannon, CMO at Belkin International, the producer of the Linksys home-routers, among other gadgets. He explained that his company has reduced its reliance on automated ad buying because it has "huge issues" including the lack of visibility into where on the web their ads actually appear, how ads render on a particular site and the true cost of the ads.

So programmatic is like democracy - it is not the best but it is the best we have so far, to paraphrase Sir Winston Churchill. And while many marketers embrace programmatic and its benefits (as Ms. O'Dowd from Netflix also said "We can be more individualized in the kind of marketing that we're doing - and that's ultimately, I think, every advertiser's dream."), the biggest issue to tackle remains not the technology or the channel but the user, the target.

Do you know when the user is annoyed the most? It is not when he or she sees a stupid ad, or an ad that does not seem to fit the context. It is when the user does not know how to skip that ad or to close it. These milliseconds of fury in the user's head were probably the inspiration for the invention of ad-blocking. And ad-blocking software is once again hot after Apple enabled it in its new operating system iOS 9. The issue is even hotter after the creator of one of the popular ad-blocking apps Peace, Marco Arment, decided to withdraw his app from the Apple App Store because "while they do benefit a ton of people in major ways, they also hurt some, including many who don't deserve the hit". Arment also said that while he believes that ad-blockers are necessary he does not "feel good making one and being the arbiter of what's blocked".



“It is in everyone's interest to keep advertisers happy because less ad dollars means less of everything else.”

But the advertising industry is too old and canny to count on one developer's guilty conscience and moral torment. After all, one swallow does not make a summer. Mr. Randall Rothenberg, President and CEO of the Interactive Advertising Bureau (IAB), said that the ad industry needs to disrupt the disruptors and called ad-blocking "the unnecessary internet apocalypse".

Now before we all doom ourselves as users or advertisers, let's just state the obvious. New technologies cannot be stopped. If advertisers do not want to be blocked, they should work harder to get people's attention and engage them with better creative experiences. If users want to opt out, they should accept that they might be the last to know what new exciting things there are in the world. No one said it is going to be easy. But very often, it is.

A friend of mine recently posted the following status on her Facebook: "Nothing brings back my faith in beauty and good like Ikea's new catalog... and Johnny Depp on billboards all over the town. #LittleJoys" ■

Q3'S MOST READ

These are the hottest news stories on TVBIZZ in Q3 2015.

PROGRAMMING



TV3 unveils new dating reality *Bikini Island*

TV3 Denmark has confirmed the start of its new dating reality project *Bikini Island* for this fall. As TVBIZZ reported earlier, the original concept comes from Mastiff Denmark. The 12 contestants will live on two rival islands in Cambodia. In order to win the show they will have to survive and stay on the most inhabited island.



New Keshet reality mixes elements from *Survivor*, *Big Brother* and *The Amazing Race*

In this upcoming reality format from Keshet, three teams will take part in Amazonas. Unlike *Survivor*, they will not be staying in one place but change their location constantly and face various daily challenges. Each week one of the teams will lose one of its members who will consecutively join one of the two other teams. The goal is to have two teams at the end of the show which will decide who is the winner.



TF1 to launch an interactive gameshow

TF1 plans to launch *La 7ème Porte* (The 7th Gate) - an interactive game show. It will be an entirely local format as the shootings will start during the fall season.

RATINGS



TV4 satisfied with *Run!*'s results

TV4 Sweden's new interactive adventure format *Run!* (Spring!) has been met with great criticism and average ratings. On September 5 the show posted 467,000 viewers on average for 15.6% share in the 20.00 slot among total viewers. The reach was 892,000 viewers. In the 12-59 demo the share was 17.8%. The project's media rep Anders Edholm commented that TV4 is satisfied with the results and that the show is far from a "resounding failure".



Super start for *Boom!*

TF1 'exploded' before the eyes of 3.3 million viewers with its new game format *Boom!* on August 10. The show averaged 24.7% share in the 19.05-19.50 timeslot and got the attention of 27.3% of the housewives under 50. This score is the highest for the channel in this slot since August last year.



Dance Dance Dance generates 700,000 views

RTL4's *Dance Dance Dance* started with 1.3 million viewers on September 5, but fresh data from RTL Netherlands indicates that the audience has grown beyond the 2-million mark with catch-up viewing. The broadcaster announced that the new dancing show from Talpa got 700,000 views on RTL XL

M&A/FINANCIALS



MTG takes next step in strategic transformation

MTG is today taking the next step in its strategic transformation by launching a restructuring program. The objective is to drive the Group's ongoing digital transformation, fuel investments in the Group's existing businesses, and to enable the Group to continue to generate profitable growth. This will result in a proposed reduction of MTG's employee base by a net of approximately 300 positions in Sweden, Norway, Denmark, and UK combined.



Endemol Shine Netherlands buys Simpel Media

TVBIZZ reported in April that Endemol Shine Netherlands is set to acquire Simpel Media. The deal is now a fact. The production giant announced on June 29 that Simpel Media will become a part of the group's operation in the Netherlands from July 1. The financial details were not revealed.



Nordisk Film TV and Mastiff will not be merged

Following July 28's announcement that Zodiak Media and Banijay Group will be merged, the MD of Nordisk Film TV Denmark Jacob Houllind commented that there are no plans to merge two of the leading production companies in the country - Nordisk Film TV and Mastiff Denmark.

APPOINTMENTS



Endemol Shine Australia launches with new management

Endemol Shine Group has announced senior appointments to coincide with the formal launch of its Australian arm. Endemol Shine Australia, now the largest television production house in the country, will bring together Shine Australia and Endemol Australia. It will be led by chief executives, Mark and Carl Fennessy. Peter Newman will be leading the unscripted content team as Managing Director, Unscripted Content.



TVE fires its acquisition director

Juan Ignacio Jiménez Gargantilla, acquisitions director in TVE was freed by the president of the broadcaster. Gargantilla has been at this the post since 2009 but a discord about the acquisition politics between him and the president José Antonio Sánchez became the main reason for this decision.



ITV Studios Finland finds Creative Director from Yellow Film

Yellow Film & TV's producer Anna Hallenberg is joining ITV Studios Finland as its new Creative Director. She will be responsible for the development and sales of formats, while also acting as executive producer. Hallenberg replaces Heli Koskela who has been appointed Head of Entertainment at the local arm of ITV Studios Nordic.

DISTRIBUTION



Armoza Formats announce Formagination winners

The Secret Adviser and *Jungle Cook Off* became the winners of the 5th annual Formagination. The winners will split the development prize of up to \$30,000 to produce the format with Armoza Formats. In *The Secret Adviser* a participant is being coached through life dilemmas, not knowing that his coach is in fact a close family member. The format is created by Tal Rosental and Zipi Rosenblum, creator of *Couch Diaries*. In *Jungle Cook Off* modern chefs are taken to remote jungles and try to fix gourmet dishes from local ingredients.



YOU read it first! *The Island* adapted in Germany

Endemol Shine International officially announced on July 7 that ProSieben in Germany will be adapting reality format *The Island*. The first reports about the local version of the show appeared on TVBIZZ back in April. The channel presented the project officially at the 2015/2016 season presentation.



Red Arrow International distributes new German dramas

Red Arrow International is to distribute a slate of major new German dramas, to launch at this year's MIPCOM. The line-up includes primetime Sat.1 crime series *Einstein* starring Tom Beck and TV movie *Berlin One* from the producers of *The Lives of Others*.

ADVERTISING



Netflix pushes programmatic

Netflix believes that programmatic advertising can provide numerous benefits for its brand - not least the ability to deliver personalized marketing messages at scale. Kathy O'Dowd, Netflix's Global Director/Programmatic Marketplace and Channel Development, commented: "We are moving to programmatic, in part, because it is so efficient". "We can be more individualized in the kind of marketing that we're doing - and that's ultimately, I think, every advertiser's dream."

Digital advertising spend edges closer to TV

IAB Europe and IHS Technology AdEx Benchmark 2014 Full Report reveals 11.8% increase outperforming GDP growth. The report reveals that in 2014 online advertising recorded double-digit growth for a fifth consecutive year at 11.8% to a market value of €30.7 billion, consolidating its position as the second largest media category edging closer to TV. Slovenia leads the top 10 rankings with growth of 43.1%, followed by Ireland (33.3%) and Belarus (32.8%).



Spanish TV to grow 8.4% this year

I2P has announced that investments in TV advertising in Spain in the first half of the year reached 1.034 billion euros, which is 9.7% more when compared to the same period last year. At the same time, the experts forecast an annual growth of 8.4% to 1.968 billion euros.

DIGITAL



Sexflix launches in Benelux, Germany and France

German adult entertainment company Beate Uhse announced on July 3 that it is launching a new SVOD service called Sexflix. The monthly subscription will be 10 euros for an access to the extensive catalog of the platform which will be launched simultaneously in Belgium, the Netherlands, Luxembourg, France and Germany. According to Juniper Research, only this year more than 136 billion porn videos have been streamed online. This number will increase to 193 billion in 2020. A service named sexflix.dk is currently operating in Denmark as well.

Idea for 'French Netflix' dropped

Earlier this year the major broadcasters in France - Orange, TF1, M6 and France Televisions agreed over the creation of a common SVoD platform, which was supposed to unite the online proposals of the channels in order to fight back against Netflix's expansion in Europe. Now the talks between the media have failed and the so called 'French Netflix' will not be realized. The only joint venture realized was the SVoD service for children from Orange and TF1.



SBS shows series for free online

SBS Netherlands will use the summer season to promote its original fiction productions on online video service KIJK. All seasons of its most recent 12 series productions will be available for free.

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