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Georgi R. Chakarov
Editor-in-chief

Moving On

A year ago, I asked the question “Who can save linear TV?” I think I have the answer now – nobody.

“Sorry, guys! It’s time to move on.” This is what many people from the TV industry get to hear when they lose their jobs. This happens more and more often – at production companies, broadcasters, studios, distributors, everywhere. We all know the reasons – restructuring, not enough viewers, not enough cash, etc. etc. It is sad.

The focus falls on savings, but not saving television. The good, old TV still has some staying power, but it won’t last long. The “old guns” get pulled back to the museum and unfortunately there are only a few young ones to replace them; simply because television does not appeal to the modern youth. Inevitably, the age of both the

viewers and the people who make television grows.

A recent report by Nielsen indicates that in 5 years, almost 40% of the US viewers aged 18-24 have stopped watching traditional TV. In the 50-64 demo the drop was 1.2%, while in the 65+ age group linear TV viewing increased 5.1% over 5 years. Back in 2014, the median age of broadcast TV viewers in the US was 54; in 2007 it was 50... There are no stats for the people working in TV but we all know that the trend is similar.

Yes, TV smells of retirement. The moment comes when we will all have to move on, and... It is sad.

But Hey! We are still here! Let’s enjoy it while it lasts and drink champagne when it is all over because it was well worth it.

Cheers! Here’s our Curvy edition!



Listening to **1979** from Smashing Pumpkins’ *Mellon Collie and the Infinite Sadness*



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Mrs. Brown's Boys voted Best British sitcom

Mrs. Brown's Boys has beaten *The Office* (second) and Peter Kay's *Car Share* (third) to be named best British sitcom of the 21st century. The poll was organized by Radio Times and also included shows like *Count Arthur Strong*, *The IT Crowd*, *The Thick of It*, *Gavin & Stacey* and *Miranda* in the Top 10. Eight of the Top 10 shows were aired on BBC. ITV had only one entry in the Top 20 with the adaptation of *Benidorm Bastards*.



Holland Sleeps in new TV event

The prestigious Amstel Hotel will be the center stage for the new docu soap *Heel Holland Slaapt (All of Holland Sleeps)*. The main theme of the live special which will be aired on NPO1 on November 2 will be sleep. The show will feature footage from the hotel which was shot over a period of one year.



Chiringuito de Pepe turns into a real restaurant

Telecinco's popular series *Chiringuito de Pepe* will become even more popular among its fans. Even the ones who have not watched the show will have the chance to visit a new restaurant built as an exact copy of the one in the series which was ended after its second season.



Berlusconi wants to sell Mediaset?

On the day Silvio Berlusconi turned 80, the Spanish journalist and chief editor of daily ABC, Bieito Rubido, revealed that Mediaset could soon have a new owner. According to him, Rupert Murdoch is one of the possible buyers of the Italian broadcaster. Mediaset has not commented on the rumors.



Kloiber puts ATV Austria for sale

In an interview for *Handelsblatt*, Herbert Kloiber, revealed that he is planning to sell ATV Austria. "ATV was my biggest mistake. With ATV I have only made losses in the reach of double-figure millions", said Kloiber who also owns Tele 5 and shares in RTL2 in Germany. Later, he revealed that there has been interest from 3-4 international groups. ATV launches its VOD service ATV Smart on October 28.



Another youth channel shuts down

After BBC Three was closed in the UK, last month DR in Denmark announced that DR Ultra will discontinue its linear broadcasts in 2020 and focus on conquering the digital universe. DG Maria Rørbye Rønn said that it no longer makes any sense to maintain the channel's flow TV broadcasts due to the fact that children's media consumption is predominantly digital.



Days of Nordic noir are over

DR Drama's head Piv Bernth told Berlingske that the days of Nordic noir are over and they should be looking for a new hit: "We need to find what can replace Nordic noir. If you do not move, you stand still. This is our goal, and this is the goal for the creative people that we prefer to work with. Those who repeat something we have done before, we are less interested in - including Nordic noir," said Bernth. She added that this does not mean they will drop the crime genre completely.



Israeli nets in merger talks?

Haaretz reported recently that Udi Angel, who controls Reshet, is talking with RGE, the controlling shareholder of Channel 10, about either merging the two or buying control of the latter, a deal that would cost him an estimated 250 million shekels (\$66.2 million). The talks come as November 1 nears: this is the deadline for Reshet and Keshet (which currently share the frequency of Channel 2) to apply for separate broadcasting licenses that would require them to air programming seven days a week.



Rai's most-expensive shows

La Repubblica has revealed the costs of some of Rai 1's biggest productions. *Deal or no Deal* costs 7.134.000 euros per season; *Your Face Sounds Familiar* - 6.776.000 euros; *Dancing with the Stars* - 6.602.000 euros and *Ready, Steady, Cook* - 2.210.000 euros. Rai 2's *The Voice* costs the whopping 9.311.800 euros per season. It is followed by *Peking Express* - 4.950.000 euros.



The Grand Tour starts

Amazon announced the highly anticipated launch date of *The Grand Tour* marking the return of Jeremy Clarkson, Richard Hammond and James May, following Clarkson's sacking from BBC's *Top Gear*. New episodes will be released weekly on Amazon Prime Video, every Friday beginning November 18.



Drones race on TV

Drone races are set to take over the television screens after recent deals with giants like Sky, ESPN, Eurosport and ProSiebenSat.1 with the Drone Racing League. Sky also agreed to invest \$1 million in the league. MGM Television will develop a reality series about the pilots. The league said it has raised over \$12 million since its creation in 2015.



E4 to play dating Game of Clones

Channel 4 has commissioned entertainment studio Youngest Media's innovative dating reality series *Game of Clones (wt)* for E4. The show takes singletons who have a perfect 'type' - an ideal look they're attracted to in a partner. They will be given access to the latest avatar building technology to virtually create their perfect partner, choosing everything from hair and eye, to their ideal build and height. Once they've created a perfect partner in terms of looks, the show's dating database will scour the country to find ten real suitors fitting this ideal image.



Cowell secures key deals in US and UK

ITV announced in September a new three-year deal for *Britain's Got Talent* and *The X Factor*, which will continue to air on the channel until at least 2019. The agreement, with Syco Entertainment and Fremantle-Media UK, also extends ITV's successful, long-standing relationship with Simon Cowell for a further three years. Later, in October NBC announced a similar deal with Cowell for *America's Got Talent*.



MTV launches three Snapchat formats

MTV Networks International is launching a trio of Snapchat formats. Gameshow *Show Us Ur Phone* (launched in early October) will be followed by MTV *Sex Squad*, which is based on interviews about sex, and MTV *Threads*, which is a fashion series with musicians like DNCE and Zara Larsson. The three series are planned to have eight to ten episodes, which will each be between three to five minutes.

ARD increases spending on external productions

ARD presented its 2015 producers report. Last year, the joint organization of the regional pubcasters reports an increase of 4 million euros in commissioned productions and co-productions. The total production value for films, documentaries and entertainment shows was 711 million euros. The report also says that in 2015 the pubcasters and ARD Degeto have worked with more than 1.000 production companies. 44 million euros were spent on licensed content with the majority spent with independent companies.



Spanish Onza accuses NBC of stealing idea to create Timeless

Onza Partners has filed a lawsuit against NBC and Sony Pictures Television. The Spanish production company accuses the creators of *Timeless* of copyright infringement and violation of an implied contract for their original format *El Ministerio del Tiempo* which airs on TVE1. Onza claims that the idea for *Timeless* was stolen from their series.



JLo makes dance show for NBC

Global music and dance superstar Jennifer Lopez will serve as one of the judges on NBC's new dance competition series *World of Dance*. The 10-episode series will give dancers the platform to showcase their talents and the opportunity to receive a life-altering grand prize of \$1 million.

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What to Buy at MIPCOM 2016?

Traditionally, TVBIZZ Magazine looks at some of the most-interesting shows and series which will be offered to buyers for the first time at MIPCOM.

NON-SCRIPTED



■ **Sorry for Everything** / Warner Bros.

This fall's most-watched show on Flemish television sees the unsuspecting "victims" being followed by hidden cameras over a period of four weeks. Then, in the studio the main protagonist gets to find out the truth and go over all suspicious events in a type of quiz of life.



■ **Trapped Doors** / Endemol Shine International

Trapped Doors (aka *Locked*) has been delivering average results since its premiere on Reshet in Israel but it still remains one of the most-spectacular quiz shows we have seen in recent years.



■ **Drop The Mic** / CBS Studios International

Coming from the creators of *Carpool Karaoke*, the online hit *Drop The Mic* has already been picked up by US television network TBS where it will premiere next year. We expect more deals for this format at MIPCOM.



■ **Misson Madness** / Red Arrow International

In the show comedian Ingmar Stadelmann tests whether people saying they will do anything for a money prize can keep up with their "I will do anything for money". If they execute their missions successfully, they can win up to 5.000 euros. The show premiered with good results on ProSieben in Germany.



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

We have seen all types of dating shows but not one in which elderly people look for a new relationship. The format will premiere later this fall on VIER in Belgium.



■ **Curvy Supermodel** / Armoza Formats

Yes, 'curvy' is the trending topic of our MIPCOM edition and this show will surely make some buzz during the market. The premiere in Germany helped RTL2 beat much bigger channels like Vox and Sat.1 in the slot.



■ **The Story of My Life** / Talpa

Talpa seems to be focusing more on the emotainment theme in its latest concepts. This one is about celebrities who with the help of make-up artists get to travel 60 years in time and find out how they will look when they are old and grey. The pilot had over a million viewers on RTL4 in the Netherlands.



■ **The Job Interview** / ITV Studios

A summer hit for Channel 4 in the UK and already picked up in Canada, *The Job Interview* is set to become the next big fixed-rig reality format.



■ **If Walls Could Talk** / SVT Sales

In this series curious owners of old houses will get to know their home from inside and out. A historian and an architectural curator will recount the history of the house and renovate it back to its former glory. Season 1 was big hit for SVT in Sweden and was also named Best Format at the Eurovision Creative Forum.



■ **Bad Mothers** / Red Arrow International

Bad Mothers is an unexpected sketch comedy show about four mothers who are unpredictable and not really politically correct. The show premiered on Sat.1 in Germany with above average results on a tough Friday night.



■ **Cue The Music** / FremantleMedia

A fresh, interactive music quiz from Fremantle which recently premiered on SVT1 as one of the most-watched shows on Saturday night.



■ **Stripped Off - for the Good Family Life** / Endemol Shine International

In the project three families from three different cities will take on the challenge to live without all of their belongings in an empty house. The goal is to see what is a good family life with material things. The families can only pick one thing every day. Produced by Metronome for DR1 in Denmark.



■ **La Apuesta** / Televisa Internacional

A new, original talent-search format in which big music stars will make everything in their powers to create the next big names of the music scene. The show premiered in Mexico last week.



■ **The Ex Team** / Armoza Formats

Yet another intriguing title from Armoza. This time the idea is to help a guy who wants to settle done with the kind assistance of his former girlfriends.



■ 5 Golden Rings / ITV Studios, Talpa

This is the first format jointly created by ITV Studios and Talpa. The connected game show will launch on ITV in the UK and SBS6 in the Netherlands in early 2017. Players get five rings to answer questions over five levels. A huge interactive LED floor projects amazing animated pictures that are the base of each question.

SCRIPTED



■ A Garota da Moto / SBT

Joana is a woman with dark past. Following an extramarital relationship with a millionaire, she gives birth to a son. After the death of the father, the millionaire widow, Bernarda, starts chasing Joana not to lose the inheritance. Joana escapes from Rio to São Paulo and starts working as a motorcycle courier but Bernarda is still chasing her. The series has been renewed for a second season.



■ Ex-Happy / Nordic World

We get to follow the lives of five divorced families with children living in a one building with condos which are especially made for divorced families with own and shared areas for the parents and kids. The series is currently a big hit for MTV3 in Finland.



■ Callboys / The New Flemish Primitives

The show tells the stories of three friends who run a joint gigolo business via a website. They are ready to satisfy every wish of their female clients but often things go not the way they expect. The comedy series scored up to 20% share on VIER in Belgium.



■ Vikingane / NRK

Billed a cross between *Monty Python* and *Game of Thrones*, *Vikingane* is the latest comedy proposition from NRK, shot both in Norwegian and English. The action is set in a Viking village in 790 AD. It premieres later this fall on NRK1.



■ Shoot the Messenger / ITV Studios

This is a political crime thriller that centres on the complex relationships between crime reporters and the police. Young reporter Daisy Channing gets drawn into an interconnected web of criminal and illicit sexual activity that reaches into the corridors of corporate and political power. The show premiered on CBC in Canada last week.



■ Drinking Solo / CJ&EM

The series about people drinking alcohol alone for different reasons and the romance between two young people has been a hit for tvN in Korea. Jung-Suk is an arrogant, but popular instructor and Shin-Ib is a rookie instructor. She struggles to survive in the private institute world.



■ La Vengeance aux Yeux Clairs / TF1 International

La Vengeance aux Yeux Clairs (*Bright-Eyed Revenge*) is the story of a woman who lost her mother and brother in a car crash 10 years ago, and decides to solve the mystery around their death. The season finale on TF1 had nearly 6 million viewers a few weeks ago.



■ Amor Maior / SP Televisao

The new original telenovela is making waves in Portugal. Clara (Sara Matos) loses her mother in a car accident and now tries to save her little brothers from the claws of the stepmother.



■ La Sonata del Silencio / RTVE

A new period drama focusing on the war between two families, The Figueroas and The Montejanos in the 1940s.



■ The Dietrichs / Endemol Shine International

Achtung, die Dietrichs kommen! (*Attention, the Dietrichs are Coming!*) is an eight-part series for RTL2 about a family from the Ruhr Valley that surprisingly inherits 13 million euros. The family who seem to be filmed for a documentary while they are meeting with salespeople of yachts, luxury cars and properties. The latter have no idea the Dietrichs are not real millionaires.



■ Aber Bergen / ITV Studios

TV3 Norway's first ever drama series turned into a big hit for the channel this fall. Erik Aber is one of Bergen's - and the country's - finest attorneys. Elea Bergen likewise. She is from Bergen, Erik moved there after graduation to start a law firm with his great love. But now the couple is separated. Still they continue to run their law firm together working with an unorthodox team of lawyers.



■ Can't Cope, Won't Cope / Content Media

This is a six-part series about two Cork girls whose lives revolve around partying in Dublin but who start to drift apart as one of them spirals out of control. It has been posting good numbers for RTE2 in Ireland, especially in the young demos.



■ The Secret Daughter / Banijay International

Finding herself in hot water with the local hood, Billie pretends to be the secret daughter of Jack Norton in order to escape town, which suddenly lands her in the middle of a grieving family. The show got off to a good start on Australia's Seven.



■ Dumb / Dori Media

The show follows a frustrated and stoned 30 year old actress who shuns the stage in order to work as an undercover cop by impersonating a high school student. Her aim is to help her ex-boyfriend, who has been arrested and charged with drug dealing. ■



When you find the
balance between
body and brain
you can be a very
powerful woman

- Lovisa Reuter
@lovisareuter

Top Model Curvy

BOLD CURVY TELEVISION

Crossing moral barriers has become something of a habit for modern TV shows. It seems, however, that after a few years of “shocking reality” viewers are growing immune and unmoved by the numerous experiments – mainly those dealing with people showing off their body parts. This year, the genitals aimlessly popping out from the screen got a new competition – formats that actually pay attention to the beauty of the body, without exposing private

parts in a fifteen-minute of shame and fame style. Plus-size models are slowly taking over the fashion industry and have now become a hot new trend on television.

This fall, both **Top Model Curvy** and **Curvy Supermodel** were launched to great audience interest and critical acclaim from the TV and fashion industry. TVBIZZ Magazine zooms in on the shows to find out what are the key elements of this new **Bold Curvy Television**.

Top Model Curvy

Next Top Model is the format that has been defining the general perception of the modelling world to viewers on a global level ever since its premiere 13 years ago. It has seen more than 40 international adaptations and continues to be one of the most-recognizable TV brands in the industry. This year, the show opened a new page in its history with the launch of **Top Model Curvy** – a special edition of the format focusing on plus-size models airing on Discovery Networks' channels in Denmark, Norway and Sweden. Georgi R. Chakarov talked with the creators and some of the girls taking part in the project to find out what makes the "curvy" season different and maybe better than the "regular" cycles.

Paul Gilbert, SVP of International Formats at CBS Studios International, says they welcomed the idea "with open arms" and quickly explains the success of the "curvy" cycle:

"The super successful and gorgeous Ashley Graham (*Sports Illustrated's* first plus-size cover girl) is now a panelist on *America's Next Top Model* for VH1. Plus-size isn't a trend; it's a reality. Women of all shapes and sizes are beautiful and the fashion industry is taking serious note of this. Kudos to *Scandinavia's Next Top Model* for recognizing this fact.

Next Top Model is such a strong brand because of its continued commitment to sticking its "wish fulfillment" format. This is not a show about modeling; it's a Cinderella story and a real life fairy tale. I'm borrowing a line here from our executive producer Ken Mok but it is so true: "Process is boring; people are interesting." Viewers connect to "the ugly duckling," "the disenfranchised," "the outsider" – and they cheer for the transformation," Gilbert concludes.

When it comes to cheering, Jonas Hallberg, one of the judges of *Top Model Curvy* and an internationally renowned stylist, is among those who really make noise on and off the screen. As he puts it: "I believe the industry is screaming for hot, fab, sexy curvy models. For me curvy girls are the new size zero.

But curves are not about eating burgers and fries. It's girls with a bigger body frame and they must take care of it carefully like any model. But curvy models are rocking the fashion industry right now, which I love!"

He is naturally disappointed that the curvy girls have been ignored for such a



To become a curvy top model you must take care of your curves!

- Jonas Hallberg

long time by the fashion industry:

"Shame on our industry! The problem many times are all the designers making the samples in size zero. But with many curvy superstars like Adele, J-Lo, Eva Longoria, Kim Kardashian, etc.... they need to start thinking different."

Asked why curvy models are a hot product for commercial television, Jonas exclaims:

"Because it's soooooo many curvy girls out there, and the market is huge! It's a lot of money out there!"

Lovisa Reuter, a *Top Model Curvy*

contestant, notes that there is another important side to the show:

"The difference of being a model compared to other jobs to start with is that you work and sell your body and yourself. And second, if you are a curvy model it can be even harder. It's still new for many people to accept and many fashion lines don't use "curvy models". I would love it if we stop calling it "curvy model" and just say "model" in the future and I think it's coming that way if it continues like this."

The show also serves as motivation for people who struggle with their looks or other problems, according to her:

"I have many young girls who write to me and tell me I am an inspiration for them and they think I am beautiful. I am really here for them and I'm so happy if I can inspire them in any way! I also have some young girls with diabetes reaching out to me and tell me it's such an inspiration to them with someone who does what I am doing when I have diabetes. I have never let my diabetes stop me from doing something I wanted but I know that's not always the case for many young boys and girls with diabetes out there."

Fellow contestant Ronja Manfredsson agrees: "I want to be a role model for others and show people that it's okay to not be super skinny. Curves is the new thing and I want to be a part of the revolution. I think people have a perception of "curvy models" because they consider that curvy models can't do a good job unlike the skinny models. And maybe people think you are unhealthy just because you are curvy. And this show proves to people the opposite."

There is no right size because we are all different sizes

-Maria Esbo
@mariaesbo



The other major difference compared to other *Top Model* cycles is in the lack of catfights which Ronja cannot really explain, "I think it is because of the respect to the difference in each other," she says. Maria Esbo, who has always been dreaming of becoming a model, gives her own take:

"I would say that I could probably answer any question related to the previous seasons of *Top Model* - I have been sort of an addict and watched every season from start to finish. The biggest difference from the previous seasons is that "You really are more than that size on the tag of your shirt". This season is really the definition of "Your size does not define you" and we all come in different shapes and colors and therefore, there is also a need for models in those different shapes and forms.

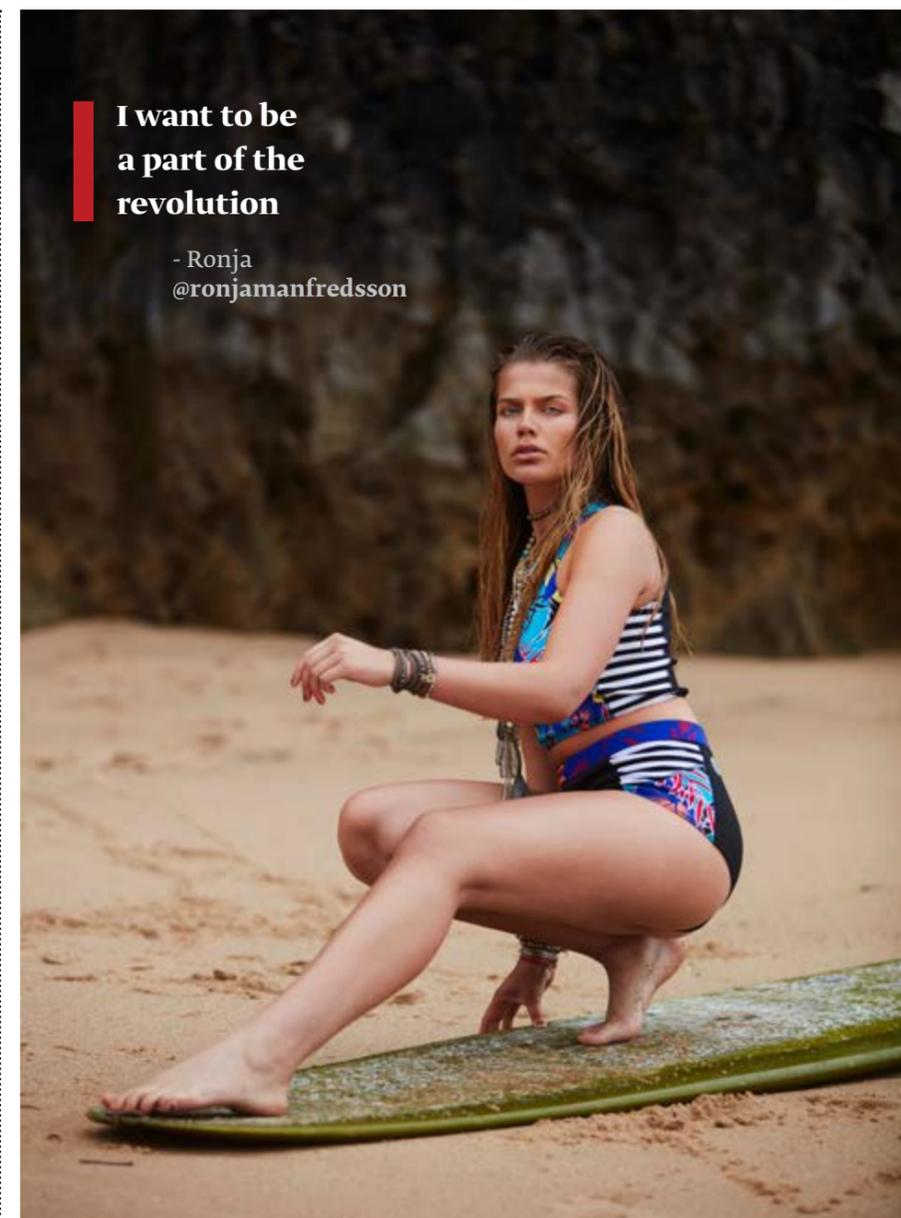
I hope that this season of *Top Model* will change how girls look at themselves and others and most importantly, to realize that living healthy does not mean that you have to drop weight to fit into the "right size" or a specific category. There is no right size because we are all different sizes."

To Lovisa being a woman and loving your body is the main essence to finding the balance:

"What I love about being a woman and what I mean with that is that I feel very comfortable in my own body. I love high heels, dresses, etc. I treat it as my temple and when you find the balance between body and brain you can be a very powerful woman. The balance is about finding what makes you unique, take that and feel it so you can radiate it to empower other people."

I want to be a part of the revolution

- Ronja
@ronjamanfredsson





Curvy Supermodel

Curvy Supermodel

Curvy Supermodel is the world's first model casting show for curvy women. Four renowned industry judges are looking for the country's most beautiful curvy women that all share the same dream: to become a supermodel. They coach and judge the aspiring 10 models during photo shoots, real castings and on the catwalk. The winner will jumpstart her career with an exclusive contract at a prestigious model agency and a campaign at a successful fashion label.

The format premiered on October 5 in the primetime of RTL2 in Germany to strong results: with 8.0% share in the commercial demo, 16.5% in the 14-29 demo and 19.7% in the 14-29 women demo.

Iliyan Stoychev talks with the creators and producers from Tresor TV – Managing Director **Axel Kuehn** and Head of Development **Peter Schweizer**.

Mr. Kuehn, Mr. Schweizer, how was the format Curvy Supermodel created? Was it easy to pitch the idea?

SCHWEIZER: For us, *Curvy Supermodel* is about relevance. Plus-size fashion and plus-size models are not just a trending topic, it is all about our modern society's stand on what determines a woman's beauty. We are convinced that big is beautiful, and this is what *Curvy Supermodel* will prove. People are more and more deterred by extremely skinny models. France even banned them from

fashion shows. So, the idea was already out there, we just had to transform it into a TV format. RTL2 loved it right from the first pitch. Together with the broadcaster, we invested a lot of time into the development which took more than a year before we could start production. We wanted to get the show's tonality right, one that's very different from other competition shows.

Tresor has worked on Germany's Next Top Model. How is Curvy Supermodel different from that? What does it bring

that viewers have not seen yet?

KUEHN: First of all, we were overwhelmed by the feedback we have received before we even started producing the show. We had more women applying than in any of the seven seasons of *Top Model* we have produced. There is a huge buzz on social media, where many women are telling us how long they have been waiting for a show like this one. The format is not just another reality competition, it's much more. It is about self-confidence, overcoming shyness, loving yourself as you

are. We were shocked to hear that nearly all our candidates had suffered from bullying in the past. Many of them had never worn a bikini in public, they just didn't like their body. It's amazing to see how the candidates left the show as much more self-confident and stronger personalities. Not only did we encourage them, we want to encourage our audience at home as well.

Why is the "curvy", plus-size topic hot for television?

SCHWEIZER: It's a hot topic everywhere! The plus-size fashion market is growing rapidly, plus-size models are finally getting the recognition they deserve: In the US, Ashley Graham was the first plus size woman that was put on the cover of *Sports Illustrated*. People start to realize that curvy can absolutely be sexy, and *Curvy Supermodel* is the perfect TV format for them. Besides that, the growing market opens a lot of possibilities for commercial partnerships: 65% of women in the US are buying plus-size fashion, a market worth more than 20 billion dollars a year – *Curvy Supermodel* offers endless sponsoring opportunities.

Can you share any interesting stories from the production of the show?

SCHWEIZER: From the beginning everybody involved in the production felt that this was something new, something special. There were so many positive, emotional stories that we just can't tell them all. True Cinderella stories, where women who always thought they were just not beautiful, finally learned to love themselves. The core message of *Curvy Supermodel* is: Every woman is beautiful!

What is the target group of the format?

KUEHN: It is of course highly attractive for a young female audience, but it goes far beyond that. This is the perfect show for all women. As a man I must say, all these women are really beautiful and I am sure that also men will love to watch *Curvy Supermodel*.

What do you expect from this show?

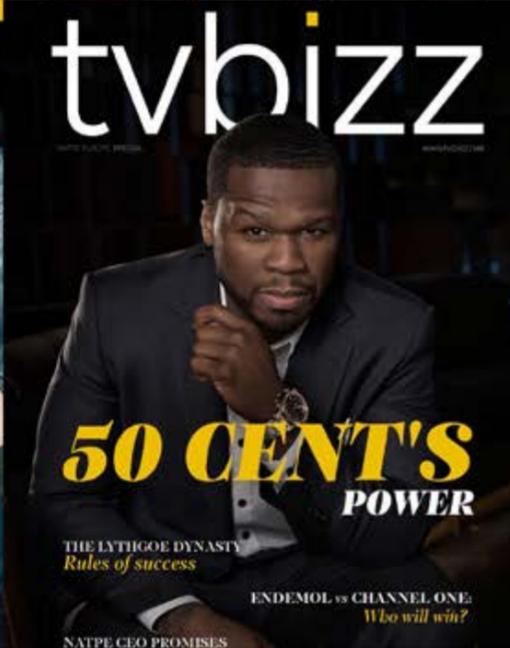
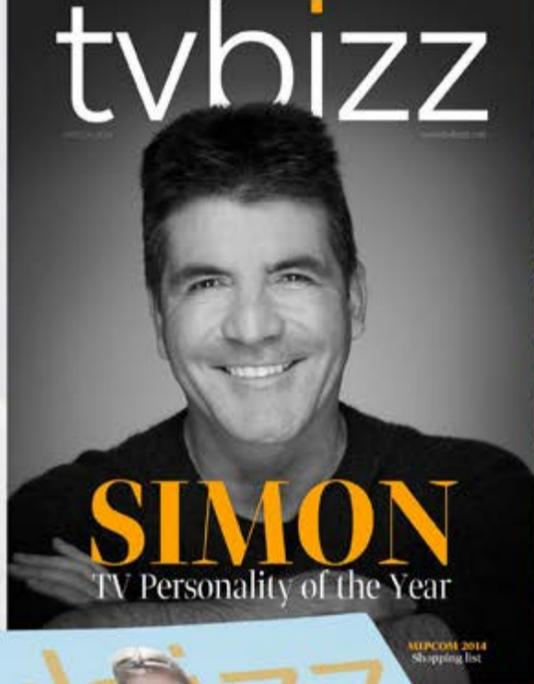
KUEHN: Of course, since the show got great ratings, we hope for numerous format sales. But if we would be able to change the way especially teenagers look at their body and sizes even a little bit, this would be an achievement we all would be extremely proud of. ■



The core message of Curvy Supermodel is: Every woman is beautiful!

- Peter Schweizer
Head of Development
Tresor TV

Polina is one of the contestants on *Curvy Supermodel*



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Revamping Lethal Weapon

by Stanislav Kimchev & Yako Molhov



Fox launched the much talked-about TV reboot of hit movie franchise **Lethal Weapon** in September to strong ratings. The show follows the work of unlikely cop duo Riggs and Murtaugh in modern-day Los Angeles. Martin Riggs has just lost his young wife and unborn child, while his veteran partner Roger Murtaugh is coming back to the job after a near-fatal heart attack.

The series' creator and producer **Matt Miller** and Mr. Lethal Weapon himself **Clayne Crawford** (playing the role of Martin Riggs) shared with TVBIZZ Magazine what it's like to work on the reboot of one of the most popular cop movie franchises in cinema history.



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▲ In addition to *Lethal Weapon*, MATT MILLER is co-creator of the new Warner Bros. television comedy series *Trial & Error*. Prior to these, he served as the creator and showrunner of WBTV's *Forever*, and as showrunner on *666 Park Avenue*. Other executive producer credits include *The 100*, *Human Target* and *Chuck*. Earlier in his career, Miller created *The Grown Ups* and wrote and directed the romantic comedy film *The Perfect You*.

Matt, you've worked on series like *Forever*, *Chuck*, *Las Vegas*, *Human Target*, etc. and now on *Lethal Weapon*. What made you choose this show in particular? Did you pitch the idea to Warner Bros. or did they come to you?

I've worked with Warner Bros. for a number of years and most recently I was making *Forever* but it got cancelled, so we were talking about what I was going to do next. We started talking about movies Warner Bros. has in their library that could be turned into a TV show.

Pretty much everything they pitched me didn't really seem to spark my interest and then I sort of said, "Look, the only thing you guys have in your library that I would be interested in doing is *Lethal Weapon*." Then, a couple of days later, I got a call that said, "Hey, we just got you *Lethal Weapon* from the feature department.

That was well before I had any idea on what to do with it. It was just a shot in the dark, but it was such an iconic title and such an iconic movie - I was a child when the first movie came out - that it felt like an amazing opportunity to do something on this level. To work on one of the things that influenced you and led to you being in this business in the first place. Then you get to go and revisit that material and think about why you love it so much and what was interesting about it and what was interesting about those relationships.

Did you approach the creator of the original movie, Shane Black, to help you on the series?

I went to lunch with Shane when I was working on the idea of how I was going to do it and pitch it. We talked about him possibly getting involved in working on it or us working on it together and then we kind of kicked that idea around. We had a good lunch and he said he wanted to get involved, but I think there were ultimately some other factors that came into play for him and he had to sort of step out. So he is a silent participant in this. I did actually want Shane to be involved because I respect him as a writer.

I also went and sat down with Richard Donner who directed all four of the *Lethal Weapon* movies and pitched him what I wanted to do. That was less about a collaboration and more just about respect - to pay my respect to him - and I wanted to talk about the project. He was incredibly sweet and gracious and very, very supportive of this. It was great.

Is the story following the original movie? Which successful elements from the original movies did you want to capture in the TV show?

For me, while I enjoyed all of the films, the first one is the most resonant, because the first one was a real character story that became progressively more comedic as they went along, which is fine but that wasn't really the direction I wanted to go. I really liked the first one because it was about a guy, you know, who is suicidal and wasn't sure whether he wanted to live or die after suffering this horrible loss, then gets partnered with a guy who is just turning 50.

So that idea is what I started with, and to answer your question - it's not a sequel to any of the movies - it's an alternate existence, an alternate story. It still features two characters named Riggs and Murtaugh, who are cops in Los Angeles, but their backstories are slightly different than they were in the films. Riggs is a cop from Texas. We start the show in Texas and we see him as he suffers a tremendous loss in his life, which is what sort of ignites that character and sets him on his journey. We also set Murtaugh's backstory, he's got two teenage kids and a wife who is a defense attorney who does very well financially. They live in a big house, and 6 months before the pilot starts, his wife gives birth to an unexpected third child. In the delivery room Murtaugh has a heart attack. When we begin our pilot, he's been off work for 6 months for medical leave and he is afraid to die. And the idea was to pair up a guy who is afraid to die with a guy who actively was looking to die and that was our launching point.

Who is the Lethal Weapon of the show?

Well the "Lethal Weapon" is the character named Martin Riggs, who is played by Clayne Crawford. We looked for months and months and months to find this guy. We had auditions in Los Angeles, New York, Canada, England, Australia. We interviewed a lot of guys and couldn't find anyone, because on some level, every actor - whether they were consciously or unconsciously doing it - was kind of doing a Mel Gibson imitation.

Then we found Clayne, who was doing a cable series at the time. Clayne was living in Alabama on a farm with horses and pigs and chickens and his family. He didn't really like Los Angeles and didn't want anything to do with it. I was certain he was the perfect guy to play Riggs, because Riggs is from Texas in our version of the show and doesn't like LA at all. His southern accent lended itself perfectly to a guy who is able to tap into some of the things we think Riggs will tap into.

Clayne, was it a hard decision to leave Alabama and go back to L.A.? Were you scared when you got this part?

On stage you rarely get an opportunity to play a role that hasn't been played by many other actors, right? So you embrace that challenge. I think with film, it lives forever, so we can go back and we can compare. So that was my fear coming into this. I thought everyone involved with the *Lethal Weapon* franchise had just done such a wonderful job, including, obviously, Mel Gibson, who really kind of dominated this role and didn't leave a lot of the meat on the bone. So I didn't even want to read the script, and I certainly didn't want to leave Alabama. I had been in L.A. for 15 years, and I like living in solitude with my children.

I read this material and I couldn't say no to a man that was, as we've said before, so broken, but yet was kind of like a hero and trying to do the right thing. And it just kind of grabbed me immediately.

You seem to have gone a little bit less crazy compared to Mel Gibson in the first movie. How did you approach the role?

I was playing more of just the sadness, and if I lost my children, I don't know how I would get up and pay the bills. I don't know how I would continue with life. So I approached it from that way, but yet having that urge, that desire to kind of catch bad guys. I try to just ground Riggs in an honest place, because I felt like, from an audience standpoint, what Mel Gibson did was so incredible in '87 with that role, but I think that we, as an audience, want things a little more grounded today in a little bit more truth. For me, I had to find the heart of the piece. I had to come from that place and not go so big with it.

MATT: The idea of it being this kind of grounded comedy/action/drama family show is really about two guys that are broken for different reasons. And they kind of need each other to become whole again. It felt like that was a better launching point for the series.

When we talk about broken... Clayne, can you contrast the depression of Riggs and your *Rectify* character Teddy?

Oh, yeah. I mean, Teddy was just an insecure, sad, little fellow, wasn't he? Riggs is very confident in who he is and he's a very strong individual. He just has nothing. So it's a very different place to come from. I played Teddy as someone who was kind of clinging to the edge of a cliff and was constantly losing his grip. Riggs is free-falling. So it's quite different. We get to cut up and I jump off cars and beat people up every night.

Matt, would it be easier to do a new part of the movie instead of a series?

Yeah, much easier. Our pilot was really long and we had to cut it down for the amount of time that they allow us to air something on television. We were about 20 minutes long, so if we added another 20-25 minutes, we would've had a full movie. We almost had the material for a full movie, which sometimes feels easier because you make the one movie and then you're done. Making a TV show is such a grind because week in and week out you have to deliver a new product. ■

▼ Clayne Crawford was born on April 20, 1978 in Clay, Alabama. He is an actor and director, known for *A Walk to Remember* (2002), *Wristcutters: A Love Story* (2006) and *The Perfect Host* (2010). He had recurring roles in the eighth season of *24* and in the first and second season of the A&E series *The Glades* and also on *Rectify* on SundanceTV. He now plays the role of Martin Riggs in the *Lethal Weapon* reboot on Fox.



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Speed Rating

A Sitcom about the Horrors of Speed Dating

Every person should try speed dating at least once in his life – not necessarily to find “the right partner” but just to get to hear all kinds of stories from the sorts of people he or she would never ever meet otherwise. Of course, often times such events turn out to be a disaster especially for the ones who take the speed dating process seriously.

This is the topic of **Speed Rating** – a format which was first created as a web series on YouTube and only recently made its debut on the regional channels in France. Global Agency spotted the speed dating short comedy and will be offering to international buyers at MIPCOM 2016. We also liked the idea of the show and asked several TV executives to have a look at the show and tell us what they think about it for PITCH & PLAY.



Aranud Raymackers
co-creator
Speed Rating

■ *Aranud Raymackers, who is one of the co-creators of Speed Rating, makes his pitch.*

■ The idea

During a night out with friends, we were discussing the many times we had been shut down by the other person while dating, and the many ways that were available now to meet a partner for life. We focused on speed dating as we thought it would be easier to make a short com of. We wrote about 100 episodes during that first night!

■ The format

Speed Rating or *Speed Dating Gone Wrong* in English is a “shortcom”, that is a short and funny program of two and a half to three and a half minutes, including credits. Each of the episodes is made of several 30-second skits. The length of each skit can be shorter or longer depending on the topic discussed. The stories are about failed dates. A failure during an attempt to seduce someone, one night when one is doubting or lacking self confidence. The program doesn’t talk only about rejection during speed dating, but rejection while in the process of seducing someone, whatever the place, or the reason why this happened. *Speed Rating* is about one (potential or actual) couple, a conversation, and a rejection treated with humor.

■ The production

We started writing the skits in 2011 and shot two pilots in 2013. The pilots were extremely well received and received several awards at Cannes Festival and Marseille Webfest, so we decided to start producing an entire first season in 2015. We organized several workshops with screen writers to have a large amount of skits but also make sure they would all be different. The writing part was the longest part in the production of the first season. We then went on with the casting and building the set. We shot the 107 skits of the first season over a period of 3 days, including building and removing the set. For the second season, we hope to shoot outside, which will take much more time but we are attempting to come up with a strict workplan to keep costs down.

■ The budget

The budget for a season of 25 three-minute episodes is about 75.000 euros. For the upcoming season, costs will be higher as we will be shooting outdoors (120.000 euros without editing).

■ The Screening

We asked several industry experts to watch footage from the show and share their opinion about its qualities and potential for international success.



Axel Eriksson
Local Programming Director,
Discovery Networks Sweden

What do you like about the show?

The show spoofs a very contemporary phenomenon – which is always a great fundament for recognition comedy. The idea is simple and easy to connect with for a large audience. A challenge might be that it’s a bit repetitive since it is about speed dating specifically. The jokes tend to be a bit predictable after a while.

Do you think this format would work on your market? Have there been similar shows in your territory?

In Sweden we’ve seen a lot of comedy sketch shows that spoof various topics over the last years, covering everything from mums to neighboring countries to celebrities. But none of them has been as niche as this one. As a part of a larger context, such as a sketch show, it could absolutely work. Or as short form for Instagram, YouTube etc.

What would be the potential of such an idea for international roll-out?

As a short-form format it could absolutely have some potential.



Antonii Mangov
Acquisitions and Scheduling
Director, Nova Broad-
casting Group

What do you like about the show?

It is easy and cheap to produce and adaptation should be quite easy.

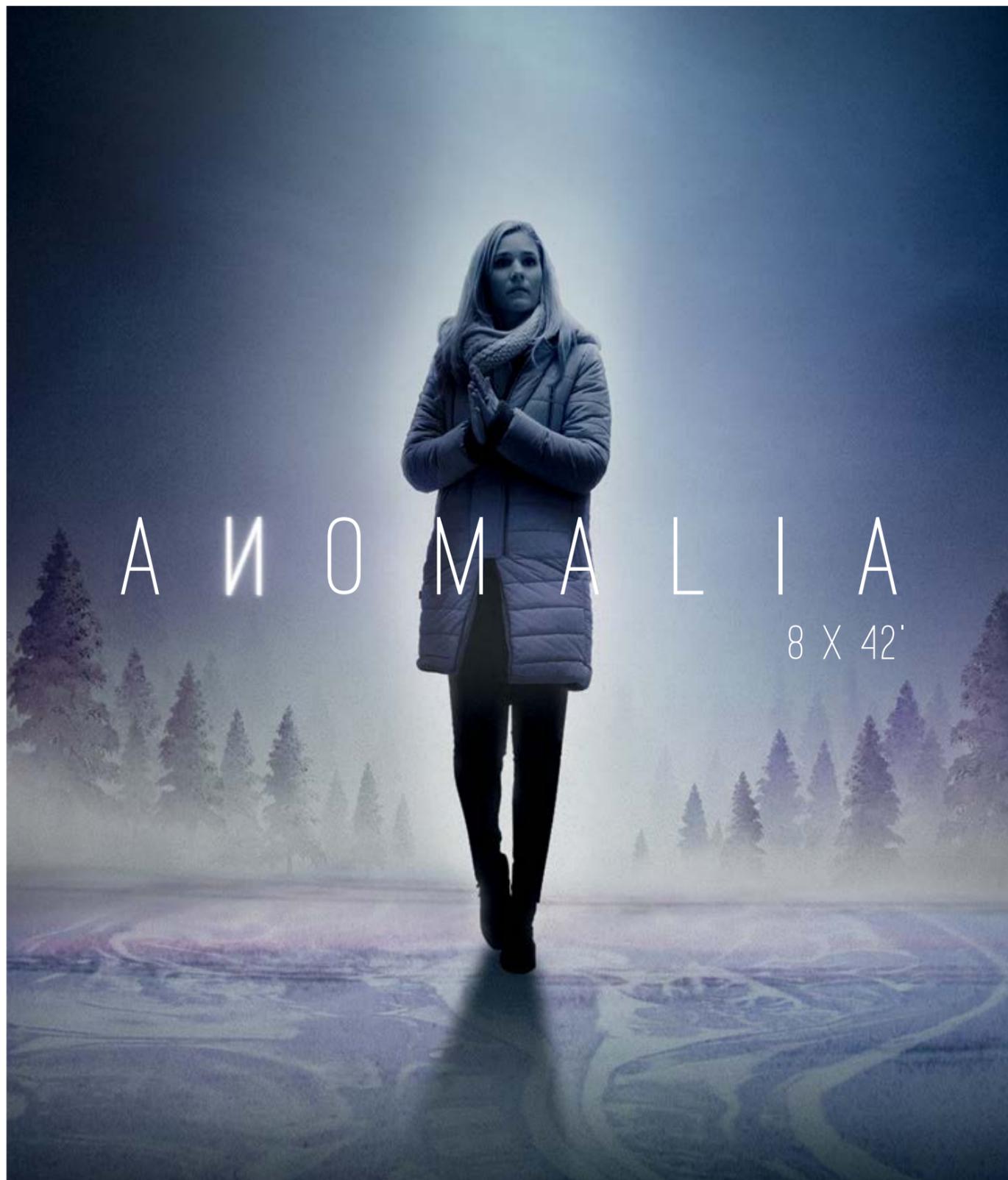
Do you think this format would work on your market? Have there been similar shows in your territory?

Short form sketch shows are relatively rare for the Bulgarian TV market. However, the genre may be better exploited as web content. The

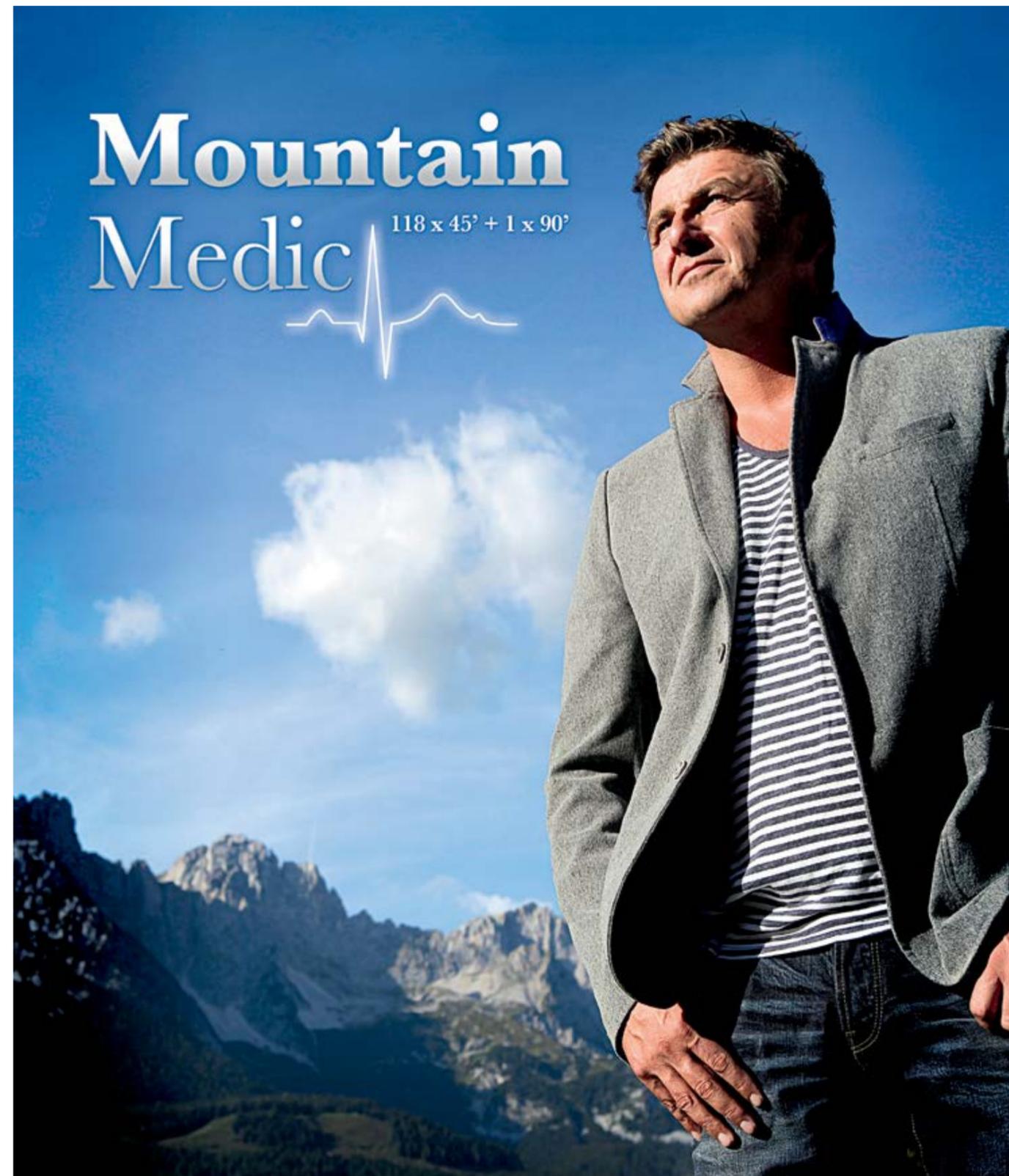
major obstacle is that the speed dating culture is not very popular in Bulgaria. This makes it a tougher sell, especially for younger audiences, which is the main target group for web content.

What would be the potential of such an idea for international roll-out?

In bigger markets it is possible the idea to be developed even as a TV content but I think it mostly has potential as a web series. ■



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



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



JP Bommel, Managing Director and COO at NATPE (right), presents the award to Nele Paves in Budapest on June 29, 2016.

Estonia's Best Offer

First winner of **PITCH & PLAY LIVE**

This year for the first time NATPE Budapest and CEETV organized the event PITCH & PLAY LIVE with the goal to showcase and promote fresh original formats from Central and Eastern Europe. A total of 10 formats were shortlisted for the competition with 3 producers winning the chance to present their shows to the international TV community and prove that great ideas and professionalism are brimming in the CEE region as well.

The live pitching event was won by Estonia's **Best Offer**, produced by Osakond. The show impressed the jury with its simple format and interactivity with the viewers. Three months later, we spoke with the winners and judge Amos Neumann (COO, Armoza Formats) about the show's success, marking the first ever international award for an Estonian format.



Best Offer is a show where celebrities place personal items on a real-time online auction with the proceeds going to charity. During the show viewers get to hear the story behind each item and bid live on an online platform. The winning bid also gets a money prize. The show, produced by Osakond, aired on Kanal 2 in Estonia in the spring of 2016.

PITCH & PLAY LIVE

For NATPE Budapest 2016, CEETV and NATPE organized the first edition of format competition PITCH & PLAY LIVE. The goal was to showcase and distinguish original format ideas from the CEE region with international potential. Submitted formats were evaluated based on three criteria: originality, universality and internationality. Following the vote, three finalists were picked and presented live during a special session on June 29 in Budapest. The jury, consisting of Can Okan, CEO & President, ITV Inter Medya; Amos Neumann, COO, Armoza Formats and Girts Licis, Head of CEE, Formats & Content Development, Modern Times Group, selected Estonian format **Best Offer** as the winner of the competition.



Kalle Käesel
Producer and Director,
Osakond

Kalle, congratulations once again on winning the PITCH & PLAY LIVE competition with **Best Offer**. Why did you decide to participate with this format? Did you expect to win?

Thank you very much! We didn't know what to expect from this contest, who are the other participants, what are the expectations. We just felt that the show we were doing had some nice mix up of old and new technology and it should be easily adaptable to any country. We sent the materials and had no high hopes. Osakond has never taken part in any contest like that before – so it was pretty exciting, we didn't need some big decision to take. Winning it was a big surprise!

What was the response after the format won the competition?

Of course Kanal 2 here covered the event in its main news program, I gave an interview for a newspaper, and all major online press had it their main stories. The aftermath was pretty big. Osakond received interest from Italy and Germany.

What projects are you currently working on?

Osakond has produced *Estonia's Next Top Model* for several seasons. This year it is not on air, but right now we are preparing an international cooperation with one main Nordic production company to shoot 's *Next Top Model* here in Estonia (I'm sorry, our partner asked us to be confidential).

Personally, my documentary project I shot in Ghana about rural life near the Burkina Faso border will premiere in the fall. This is a cooperation project with Estonian Public Broadcasting (ERR).



Nele Paves
Manager,
Kanal 11 Estonia

Nele, you presented **Best Offer** live at NATPE Budapest. How would you describe this experience?

It was a great honor to present our format **Best Offer** at NATPE. I think it is a great platform for smaller markets like Estonia to get recognition and exposure on this scale. The contacts and discussions with fellow TV specialists after the presentation were absolutely priceless. It was an exciting experience to talk about our accomplishments and to achieve this win was just the cherry on top.

In your opinion, what are the three most important features of a successful format?

I think a successful format has a clear and good idea, is easily adaptable and easy to relate in different countries and has great moments of suspense whether it be scripted or reality.

What kind of formats is Eesti Meedia looking for?

Eesti Meedia is mostly looking for fresh and exciting entertainment formats. We are a very small market and we are not afraid to take some risks. If we like the idea of the format and it has some kind of exposure and track record, we do not hesitate to take a chance. For example, our very popular format *The Kitchen* is a Russian format and we were the first to buy it from CBS. Another example is *Comedy Combat* from Finland. Those are not big well-known formats at all, but big hits for us.

Estonia is one of the smallest TV markets in Europe and that puts certain limitations to our programming. We do not have endless amounts of celebrities and/or talent so we have to be very selective with celebrity and talent based formats. This is probably why the universal hit *The Voice* is still not airing in Estonia. A few years ago, we acquired mainly reality and show formats but at the moment we are acquiring more scripted formats.



Amos Neumann
COO,
Armoza Formats

Amos, what impressed you personally with the winning format **Best Offer**?

What impressed me most was the well-integrated combination of traditional content with online activities.

With regard to the PITCH & PLAY LIVE competition, do you have a piece of advice to the format creators in the CEE region?

Don't be afraid to dare, and be sure to find the good story – one that is relatable, valid, and has true emotions at its heart. In the execution, make the idea clear and simple and work to a production that is cost-effective. Specifically to the CEE region, I would say look to create content that fits your local market first, and only then will you be able to take it globally.

How competitive are the CEE formats on international level?

It doesn't matter where the idea comes from if the execution is good. We see more and more successful formats coming out of the CEE region in the last few years because of the increased production value that enables the formats to go international.

What are your expectations for the global format business in the next two years?

The formats business is searching for new and interesting voices and new ways of telling stories, so as to intrigue viewers and make sure they're not getting "more of the same". At the same time, there is a fear of losing creativity and becoming overly risk-averse because of the increased consolidation in the industry, and the industry is finding the way to balance this fear with the need for proven and successful hits. ■

Viewers have The Verdict

Can it be justified to shoot down a civilian plane, converted by terrorists into a deadly suicide missile? Can "human arithmetic" be a legal calculus? With the audience in the judge's seat, the TV event *The Verdict* is a legal thriller testing the fundamental values of democracy.

by Iliyan Stoychev

THE CASE

Terrorists hijack a civil airplane and force the pilot to set course for a sold-out football stadium. At the last minute and against the explicit orders of his wing commander, a German air force pilot shoots down the airplane before it crashes into the stadium. Saving the lives of tens of thousands but killing all passengers on board he faces charges for his action in court. German bestseller author and attorney Ferdinand von Schirach's courtroom thriller is terrifyingly topical.

THE CONCEPT

The viewers witness the trial. After the hearing of the air force pilot, the audience has to judge for themselves by voting live online, via telephone or text message: guilty or innocent. Depending on the outcome of the viewer's vote either the conviction or the acquittal of the pilot will be broadcast in the end of the TV event. *The Verdict* turns a linear fictional program into an interactive and captivating TV event.

THE CREATORS TALK



Oliver Berben

Founder, CEO and Producer at
MOOVIE

We have a topic that could be discussed for more than just this one night on TV

How did you get involved in the TV project *The Verdict*? Did you find it or did it find you?

The writer of the theatrical play (*The Verdict*) Ferdinand von Schirach is a very well-known writer here. He used to be a lawyer and he switched his profession entirely to writing stories. During the development of the last TV series I did with him (*Shades of Guilt*), he started telling me the story of *The Verdict*. He wanted to do it as a theatre play and when he told me about the involvement of the audience in the story, I told him immediately that I want to try to do a huge media event out of this that could be available in every media that exists so far. It went into stage play, one of the most successful stage plays in Germany in present time. The next step will be obviously the movie that goes on air October 17.

After *Shades of Guilt*, this is the second time you are working on a script based on Ferdinand von Schirach's work. Why did you decide to do that and what is different with *The Verdict*?

First of all, it is set in a court room, it is a court room drama. It takes place in a court room in real time. That is the first thing that makes it special and different. The major point is that the audience is not just the viewer, but also part of the



The Verdict

story. At the end of the story they decide whether the accused will be sent to prison or not. It is very necessary to follow each and every step of the story in order to find the right verdict in the end.

What are your expectations? How would the audience react to it?

It is kind of an experiment. One of the expectations that has been fulfilled already is that we will have a huge discussion platform in every media. Not only on TV, but also in print and online. And it has started already, so that worked. On the audience side, it is a huge experiment. First of all because it is a topic that is tough, it takes you by your inner fears that we are experiencing living right now in this world. On the other hand, you are not just a consumer, you are not just a person that gets story told to, you are also part of it, a part of how this story will end. My biggest wish for the audience would be for them to be interested in the story and to start negotiating between each other, in their families, with their friends, on the street, everywhere. We have a topic that could be discussed for more than just this one night on TV,

but also in the days after. It could be a topic of the streets and that would be my inner goal.

The viewers are deciding, but if you had to decide, which end would you choose? What would be your personal verdict? Is the pilot guilty or not?

I am very sorry to give you an answer that you will not like, but we at the creative decide not to give our own verdict. Not because we don't have one, but because we want as less influence from the outside as possible on the audience. It would be very helpful if the audience would be as plain as possible in their heads, as open as possible in their minds to make their own verdict and experience during that show.

Should we expect more interactive projects like this one?

This experience is kind of a mindstep for the future. If this is something that the audience accepts, likes and participates, we have already developed a couple of ideas and formats that could be produced directly after that show that will follow these footsteps.



Sascha Schwingel

Head of Film and Television at ARD Degeto

This show lets us play to the strengths of linear TV

Was it an easy decision to commission *The Verdict*? Did you have any doubts?

Ferdinand von Schirach handles this material fantastically, and that very quickly persuaded us to make the decision, despite some reservations. In addition to the clever, exciting script we

felt that it was a stroke of genius to make the audience the jury and get them to return the verdict. When you take on that kind of responsibility you engage with the topic and all its various aspects in a more differentiated way. That's an exciting process and one that we want to initiate with this project.

This type of programming ignites social debate and is not something that private broadcasters offer. Do you think that such projects represent the essence of public service broadcasting? Is there, in your opinion, an increased demand for such programs?

The Verdict is a project that allows us to fulfill our public service mandate in a very exciting and unusual way. This show lets us play to the strengths of linear TV and test its limits in a positive manner. I can imagine that shows offering an interactive option will also be in demand in the future and will build strong links with viewers.

What exactly will viewers experience?

Viewers will be confronted with an extremely complex legal and moral question. Essentially, it's all about what kind of world we want to live in. The evening's purpose and goal is to engage with that question. At the end the viewers will be asked to decide whether the pilot, Lars Koch, is guilty or innocent.

Do you have any expectations for the aftermath? After all, the verdict will be returned by a representative part of the German population.

I hope that as many people as possible will watch the show and engage in a dialog with one another. Democracy is always about dialog and if *The Verdict* can get people talking, then we will have produced good TV.

Can we expect more programs with viewers' involvement in the future?

TV will become more interactive where the content makes that possible or offers corresponding incentives. Clearly, the options in the fictional segment are limited, however *The Verdict* shows what is possible. In future, technical innovations will generate new possibilities and I look forward to working with editorial staff to develop content for the TV of the future and pushing boundaries.



Moritz von Kruedener

Managing Director at Beta Film

The audience will have the opportunity to actively shape the program

How did Beta Film get involved in *The Verdict*?

The Verdict is only the latest project in the long lasting relationship between Oliver Berben and us, which includes *Hotel Adlon – A Family Saga*, *Shades of Guilt* and the new Robert Dornhelm mini-series *Hotel Sacher*, which we also present at MIPCOM, among others. *The Verdict* piqued our interest since we saw a chance in bringing something to the international attention which has never been seen like that before. Oliver Berben and Beta's next joint project, by the way, is the series *Perfume*, based on the international bestseller of Patrick Suskind.

How would you describe *The Verdict* in television terms?

With *The Verdict*, the best of linear television will celebrate its comeback combined with the high innovative potential of interactive formats. The audience is not reduced to being a passive recipient, but will have the opportunity to actively shape the program. Depending on the outcome, either a conviction or acquittal will be shown. In each territory, the judgement will be presented by well-known national anchormen, followed by high-ranking political talk shows discussing the results.

The Verdict is premiering on the first day of MIPCOM. What are your plans

for it afterwards? How will the property be marketed internationally?

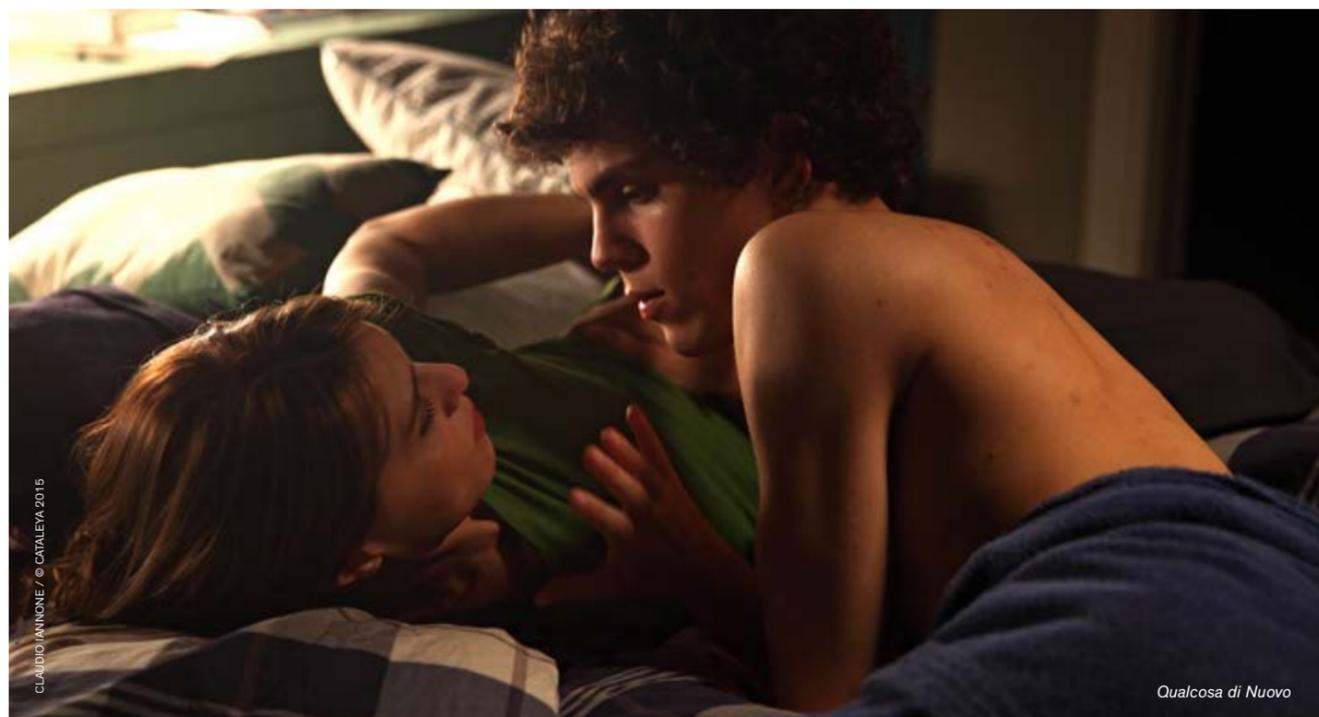
The Verdict will not only be simultaneously shown in Germany, Austria, and Switzerland – Beta Film will bring this TV event to many other European countries. There are simultaneous broadcasts in Czech Republic and Slovakia. Denmark will follow later this year, there are substantial talks with further major European and Asian territories. We believe in the program's potential and international relevance which is why we offer the show either as a ready-made with a fixed ending, as an interactive event or as a format. We are confident that either possibility offers the potential of triggering national debates.

With titles such as *The Verdict*, *NSU German History X* and the upcoming *Hitler*, Beta is building a portfolio of themed productions that pull the strings of serious society issues and have the potential to trigger debates. Is there an increased interest from buyers and respectively audiences for such content?

Issues with a high social impact are naturally intriguing and have the potential of generating public debates – which is why we are interested in formats dealing with those issues. Beta Film has proven with *Generation War* that these formats are able to generate attention far beyond national borders. Naturally, we are excited about their potential in shaping international debates and will continue to offer programs dealing with socially and historically relevant matters.

What are the other new highlights of Beta? What are your expectations from MIPCOM?

Next to the premiere of *The Verdict* at 8.15 pm we present Academy Award-nominated Oliver Hirschbiegel's multi layered family drama *The Same Sky* as a World Premiere at the Grand Auditorium on Monday at 6.30 pm. The International Screening of the medieval drama *Maximilian and Marie de Bourgogne* by International Emmy Award winner Andreas Prochaska will have its premiere at the International Screening section in the afternoon. Also a big highlight will be the TIFF and Karlovy Vary entry *Wasteland* by HBO Europe, an intense psychological drama and riveting mystery, set in the Rust Belt of the Czech/Polish border. ■



Gomorra was just the beginning

Cattleya's CEO has big plans

Italian production company Cattleya gained great international recognition with its mafia-themed series **Gomorra**. The show became Italy's best selling TV production in recent years and was also named Best International TV Drama Series at the 2015 Monte-Carlo TV Festival. Subsequently, Cattleya attracted the interest of giants like Sky, Vivendi and Netflix and is currently shooting their future hits. Maria Chiara Duranti met with CEO **Giovanni Stabilini** in Rome to find out more about the company's new projects and plans for the future.



Giovanni Stabilini
CEO, Cattleya

Giovanni, your crime hit *Gomorra* has been sold to more than 80 countries, putting Italy back on the international TV map for high quality drama. How do you explain this huge success?

The success of *Gomorra* is simply due to the high quality of the series. We depicted the Camorra as it really is, without unnecessary sentimentality and embellishments. Stefano Sollima has done an incredible job, shooting the whole series on location, in the neighborhoods controlled by the mob. Saviano has been a valuable advisor, to keep the story of the characters as close as possible to reality. Gina Gardini has been obsessive in monitoring and supervising day by day the writing and the filming.

In your opinion what it is the general trend in the international markets?

Series, Series, Series. It is not a bubble: there might be adjustments, some players might go out of business or change their approach, but demand for high-end series is going to be strong for many years.

What is the core business of your company: film or television?

We started 18 years ago as a film production company, today TV production is roughly 70% of our business.

What projects do you have in the pipeline?

With Sky we are developing *Gomorra 3*, *Diabolik* (in English, based on a very popular Italian comic character), *Django* (in English, coproduced with Atlantique). For Rai we are shooting *Tutto Può Succedere 2* (Italian adaptation of *Parenthood*) and developing two more series.

Next month we will start shooting *Suburra - The Series* for Netflix, their first Italian original production. With Canal+ we are working on *ZeroZeroZero* (in English, based on the book by Roberto Saviano). Principal photography will start in June 2017.

Do you put the emphasis on adapting scripted formats like NBC's *Parenthood* or Spanish drama *Gran Hotel* which were very successful on Rai, or do you prefer to develop original ideas from Italy?

We are more concentrated on original concepts, it is one of our strengths, but always looking for a good opportunity from other countries.

How do you come up with ideas for new shows? Do you organize pitching events?

My partners Riccardo Tozzi and Marco Chimenz are constantly in search for new ideas, in Italy and abroad. Moreover, we have 16 talented young people working in scouting and development.

Sky Italia announced a distribution deal with the 5 top production companies including Cattleya for cinema in



Suburra

Developing original concepts is one of our strengths

Italy. Do you think that will shake the market in a positive way?

Yes, we are involved as other Italian produces and the movement is supposed to promote Italian cinema through an innovative and collaborative model creating new business opportunities.

Recently Cattleya appointed Cristina Giubetti to drive the growth of international investments in Italy. Has there been interest from international players?

Very much! We are already producing our first film, a fantasy with a famous rockstar (we are not allowed to disclose the title) and various series are in preproduction. The 25% tax credit on local spending is attracting more and more producers. Word of mouth is positive, and the trend is promising.

You also produced the first Italian remake of a French movie title...

Before *Benvenuti al Sud* (remake of *Bienvenue chez les Ch'tis*) no remake had ever been a hit. The success of the movie was quite a surprise for us and even more for Medusa. They had doubts about investing in a remake and, moreover, did not believe in the couple of actors Bisio- Siani. It was tough to get their greenlight on the project. The enormous success sparked a race to find comedies with remake potential. But none has been as successful as *Benvenuti al Sud*. Since then Cattleya and Alessandro Siani have developed a very strong relationship: we have produced all of his movies (all big hits in Italy).

CATLEYA is an Italian leading independent film and television production company with more than 60 feature films released including Gabriele Salvatore's *Siberian Education* and Bellocchio's *Dormant Beauty* and TV series success both with pubcaster Rai and digital Sky. The company is also well-known for the Italian remake of French megahit *Bienvenue chez les ch'tis* and NBC's *Parenthood*. Cattleya also produced the widely exported mob TV series *Gomorra*, and is now coproducing *Suburra* for Netflix.



CLAUDIO IANNONE / © CATALEYA 2015

Qualcosa di Nuovo

Is the international vocation of the company due to its shareholding structure? Currently it's 20% is owned by Universal, and 7.96% by De Agostini Communications...

No, I would say that our international vocation is due to our ambition to grow out of the constraints of the Italian market. If you want to grow, both in terms of quality and size, you have to look for new partners. Having strong partners has helped a lot, but it was our commitment to quality that enabled Cattleya to outgrow most of our competitors.

How would you comment the rumours about a possible acquisition by Vivendi? They are also your partner for the TV series ZeroZeroZero.

We had reached an agreement with Vivendi, but when they announced the acquisition of Mediaset Premium, our deal was cancelled by mutual agreement. With Vivendi becoming an Italian broadcaster, Cattleya would have lost the status of independent producer and all the related benefits: tax credits, government subsidies and, moreover, our productions would not have been eligible for the broadcasters as Italian investment quotas in TV and theatrical production.

How do you see the future of Cattleya?

We'll concentrate our efforts on further expansion in areas where we have proven to be successful: international TV series, high-end advertising and branded content and domestic comedies for theatrical distribution in Italy. ■

WILL THEY FIND A WAY [TO WORK IT] OUT?



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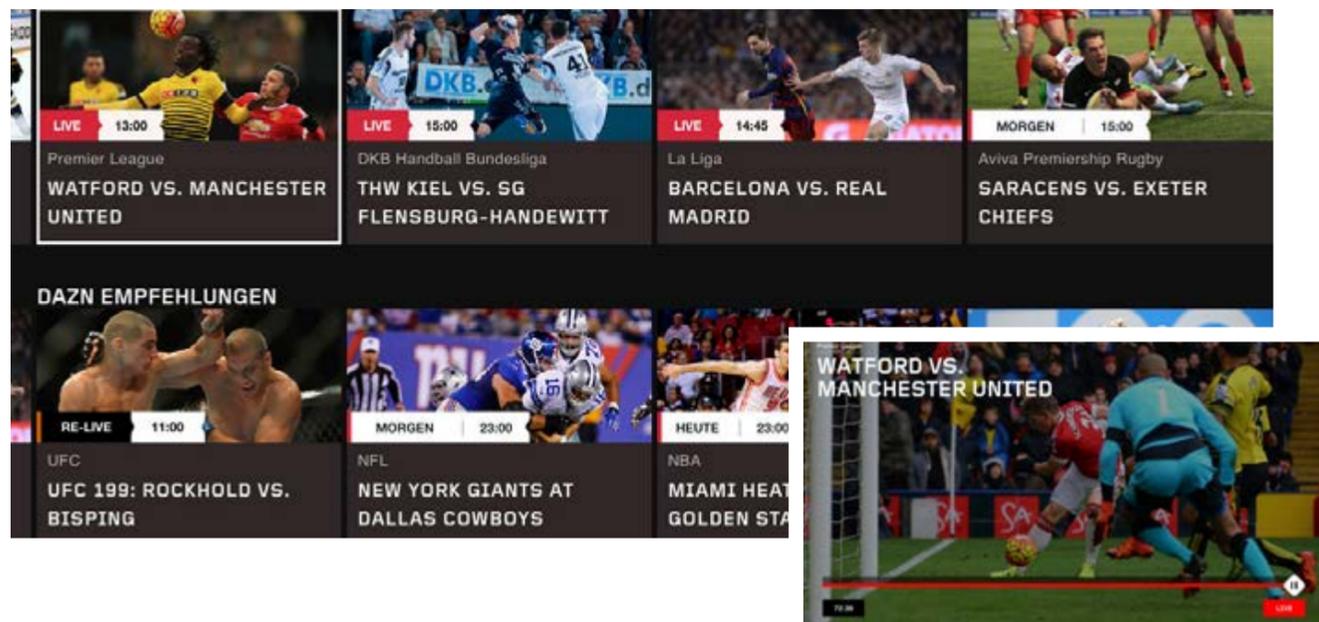
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OTT is the future of live sports

DAZN is already here

This summer Perform Group launched DAZN - the first streaming service dedicated to sports. **dazn.com** offers over 6.000 live sports events, including the biggest European football leagues, the NBA, NFL, tennis, handball, ice hockey, Formula 1, etc. to its clients in Germany, Austria, Switzerland and Japan.

DAZN CEO **James Rushton** tells Iliyan Stoychev why OTT is the future of live sports broadcasting and why **dazn.com** will play a major role in this process.



◀ **JAMES RUSHTON** joined Premium TV in 2003, prior to its merger with Inform Group in 2007 to become Perform. James is the CEO of DAZN and has been involved in the creation of DAZN from the very beginning. Previously, he has held multiple senior roles within Perform including Managing Director of APAC, Managing Director of Australia & New Zealand and Managing Director of ePlayer. Before joining Perform, James held the position of Commercial Director at Birmingham City Football Club. He holds an MBA in Business Administration and Management from the University of Birmingham.

James, what does the brand DAZN stand for?

DAZN is all about putting fans first and putting decisions back into their hands. The name itself is pronounced "Da Zone" and is focused on bringing fans 'into the zone' so they can enjoy a variety of content at an affordable monthly price.

How was the idea for DAZN born? Was this a result of a thorough market research or part of a long-term strategy for Perform Group?

On the back of a range of highly successful B2B products and services, Perform's content distribution business grew the

breadth of content as well as the number of markets in which it operates, acquires, collates, manipulates and ultimately distributes live and on demand content.

To achieve this growth we have had to push the boundaries of IP delivery infrastructure and associated end user delivery. On the back of investing in our digital publishing brands such as Goal.com, Perform has built a global, highly engaged, sports fan audience on a mass scale. This has enabled us to really get under the skin of sports fans and obviously provides us with a huge competitive advantage in terms of 'go to market' insight and an effective marketing platform.

So for DAZN, we have taken all the learnings from our content business in terms of rights acquisition ingest and delivery, we have used our media business to provide user insight and an access to an engaged fan base, and then have added best of breed talent in the OTT space to create what we think is a very powerful consumer proposition and what we trust will be a hugely successful business for Perform Group.

Putting sport back into the hands of fans and giving them the choice to decide what to watch, when they want to watch it, is at the heart of what we are trying to do at DAZN.

What was the reasoning to launch DAZN first in Germany, Austria and Switzerland?

Before launching in our chosen markets - Germany, Austria, Switzerland and Japan - we looked at the connectivity, market landscape and Pay TV penetration in each region. All countries are highly connected but there are slight nuances in the overall market landscape between the two regions (DACH and Japan); however, we felt all were valid reasons as to why DAZN could thrive in each market.

In the German-speaking territories we saw the need to give fans more options and ways to watch their sport without tying them into long-term contracts. We know that sport is seasonal, so if there is a break between season's fans can simply pause their subscription, meaning they won't be charged for anything they are not watching. In Japan, there are more broadcast options for fans, but approximately 70% of con-

sumers don't have Pay TV in their home. This meant there was an opportunity to provide those who couldn't view paid for sports rights with the chance to view connected TV's and devices.

The time of launch in Germany, Austria and Switzerland was dependent on the rights we acquired in that region. One of the key propositions in this region is football, and by having the rights to Premier League (one of the most popular leagues in the world) meant we coincided the launch of DAZN with the start of the season.

What is the target group for DAZN? What kind of users is the service aiming at?

The beauty of DAZN is that it is designed for all sports fans. Whether you're a die-hard fan that wants to watch their team whenever they can, even when they're on the move, or the fan that likes to watch the biggest games but wait until they're at home in front of the TV on their comfy sofa with a beer.

How was DAZN received and what were the first results in terms of subscribers?

We won't release official numbers or figures but we're extremely pleased with the way DAZN has been received in both markets. There are a lot of people who are willing us to succeed and who support our business model, which we are really grateful for.

What content is most popular with the current subscribers?

As I mentioned we don't want to discuss exact figures, but we're not surprised by what we're currently seeing. In Germany we have a big European football proposition, which is proving extremely popular, while in Japan Bundesliga, F1 and baseball are among the most popular events.

Sports rights are becoming ever more expensive and this turns into the most competitive licensing market. How do you plan to challenge the more established rivals?

We see DAZN as both complimenting and an alternative to existing broadcasters. Our business model is built so it's affordable for fans to watch sport on DAZN, but also to watch other sports on other broadcast channels if they'd like

to as well. One of the main benefits of our operating model is that we are unencumbered by the traditional legacies that make broadcasting so expensive. For example, we don't need cable and infrastructure to transmit it. We have a range of devices in home already and we have fast broadband connectivity - that's all you need!

How concerned are you about the impact of piracy on the digital business and sports distribution rights?

Piracy isn't something new; it has been around for a long time. It is something we are very aware of and have a number of security measures in place to tackle it.

Do you think that live streaming on all devices is the future of sports?

Yes. The nature of the sporting calendar doesn't fit with the structure of linear TV channels, meaning they cannot show all games and all matches from all sports around the world. Quite simply linear TV cannot deliver on fan's passion points. OTT can. And it can do so in a more compelling, interactive and personal way.

What comes next for DAZN?

We're always looking to explore new opportunities. But at the moment our main focus is on the markets we have currently launched in and working to develop the product further in these markets. ■



DAZN is a live sports streaming service that allows fans to watch their sport, their way, live or on-demand. With access to the world's best sports, fans can watch their favourite teams, leagues and players anytime, anywhere and for one simple price, with no long-term fixed contract. The service has over 8.000 live events a year and features the widest array of live sports ever offered on one TV service. DAZN has the ability to play, pause and rewind with no commercial interruptions and no long-term commitments. It is currently available in Germany, Austria, Switzerland and Japan, on most connected devices including Smart TVs, smartphones, tablets and games consoles. DAZN is owned by UK's Perform Group.

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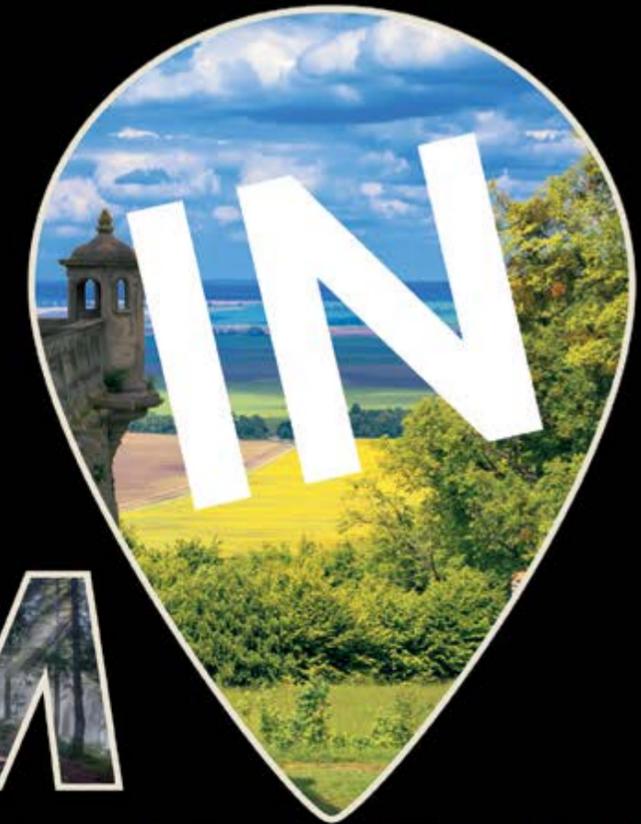
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Luke Cage

Black superhero Luke Cage had his first appearance in *Jessica Jones*, but now the man with the indestructible skin is front and center with his own show. Given superstrength and durability by a sabotaged experiment, the wrongly accused man escapes prison to become a superhero for hire. And you can binge-watch his adventures.



Jessica Jones

When a tragedy puts an end to her short-lived career as a superhero, Jessica settles in New York City and opens her own detective agency. A true TV film noir, combining the characters of the femme fatale and the cynical private eye with some elements of an anti-hero.



Supergirl

The adventures of Superman's cousin in her own superhero career, transferring from CBS to The CW. We also get Superman in season 2. A show pretty different from the rest of the pack here, with this superhero always smiling and trying to see the good in the world around her.



The Flash

After being struck by lightning that was infused with radiation from a malfunctioning particle accelerator, crime scene investigator Barry Allen finds he's become the fastest man alive. Another superhero show with a purposefully light atmosphere, skewing a younger audience.



Gotham

The pre-Batman series that focuses on James Gordon (future Commissioner Gordon), with a very Dark Knight feeling to it. The series is about a strange and desperate city, which could represent a lot of cities in America today. And The Caped Crusader is just a kid.



Daredevil

In New York City's Hell's Kitchen neighborhood, Matt Murdock fights for justice as a blind lawyer in the daylight and as Daredevil at night. The show is far darker and different than anything that Marvel has produced thus far.



Agents of Shield

The series that chronicles the adventures of the Strategic Homeland Intervention, Enforcement and Logistics Division has a 95% approval on RottenTomatoes. That's not a surprise since those are the guys with the big, flying aircraft carrier who helped out Iron Man and his superfriends in *The Avengers* movie.



Sasuke



The Pyramid Derby



Haven't You Heard? I'm Sakamoto.

Japanese TV: Fundamentally different

Japanese TV has become synonymous with its gameshows. They are often crazy and some of them even a bit brutal, but almost always quite funny and entertaining.

We all know *America's Funniest Home Videos* but few people are actually aware that ABC's longest-running primetime entertainment program is based on the format *Fun TV with Kato-chan and Ken-chan*. Other shows like *Ninja Warrior (Sasuke)*, *Takeshi's Castle*, and *Happy Family Plan* have seen numerous adaptations around the world. All of them were born at Tokyo Broadcasting System Television (TBS).

TVBIZZ Magazine's Yako Molhov talks with TBS's VP of Global Business **Makito Sugiyama** about their new shows, current trends and the fundamental differences between Japanese TV and the rest of the world.



Makito Sugiyama
VP of Global Business
TBS

M Mr. Sugiyama, Japan is the Country of Honor during this year's MIPCOM. What are the biggest opportunities for the modern Japanese TV market and their partners today?

We are happy that Japan has been named "Country of Honor" at this MIPCOM. The Japanese companies started to participate at both MIPTV and MIPCOM from the early years. We launched the first major collaborative efforts with "Treasure Box Japan," to introduce the latest formats from Japan, five years ago. The "Country of Honor" marks probably the biggest collaborative effort between the private sectors and the Japanese government. This certainly would be a perfect and biggest opportunity to present and showcase the attractiveness of Japan, Japanese entertainment and culture as a whole.

As for the environment surrounding the entertainment industry, the situation is more or less the same as in the rest of the world as literally everything has been drastically changing due to technological advancements including digitization, increase in media outlets, diversification in entertainment, etc. We take them as new opportunities and challenges.

What are the current programming trends on Japanese TV? Are broadcasters, and TBS in particular, relying only on locally produced content and is the Japanese market opening for more international formats?

The majority of entertainment programs, in particular the primetime shows, in Japan today consist of multiple numbers of themes, which are often times segmented as 'corners' in one show. A lot of shows are depending on personalities, characteristics of MCs and their skills and interaction with the audience. These corners often are subject to modifications and alterations if the per minute rating of the corner

is not performing well. This way, the show itself can go on and be 'improved' without needing to immediately cancel it. And, yes, foreign contents is widely accepted among the satellite broadcasters and cable broadcasters. But, not just TBS, almost all of the terrestrial broadcasters, are relying on locally produced content, therefore I cannot say that the Japanese market is opening for more international formats.

To what do you attribute the success of the Japanese creative TV industry? How do you explain the worldwide success of *Ninja Warrior*?

In short, I would say creativity, originality and uniqueness. Multiple numbers of reality formats in the West are based on competition in various forms and most of them are based on a win or lose type of 'elimination' at the same time. *Ninja Warrior* is an obstacle based sports-like physical entertainment. *Ninja Warrior* is about the human achieve-

The success of the Japanese TV industry is attributed to creativity, originality and uniqueness

ment and if there were a competition-participants are trying to 'conquer' the monstrous obstacle course. As a matter of fact, there are far more times when there is no winner at the end as there are only 4 contestants who have conquered the course out of more than 3,000 who tried; even limited to the Japanese original *Sasuke*.

In the beginning, most of the foreign TV executives strongly objected to the idea of not having a winner at the end saying a competition format like that would not work in the West. Ironically, however, not always having a winner at the end raised viewers' anticipation whether there will be a winner and also the expectation to have a winner the next time.

So, as much as *Sasuke/Ninja Warrior* looks like a conventional reality competition format, it is significantly differ-

ent and unique as it is about human achievement rather than competition against the others, conquering the obstacle rather than beating and eliminating others and not necessarily having a winner at the end rather than always having a winner at the end. These differences resulted in bringing enthusiasm, encouragement, motivation and inspiration, in addition to entertainment values, almost all of them positive feelings, to the viewers.

While Western TV is still dominated by cooking and talent formats, Japan always seems to come up with innovative, original ideas. How is this creativity packaged into a format, what is the process of creating a hit show like *Ninja Warrior*, for example?

I see some major differences in market (viewer) needs and fundamental differences between the foreign formats and Japanese formats. First, foreign formats have structures under one topic (singing, cooking, quiz, etc.) that are repeatable for a multiple numbers of episodes by professional MCs plus the amateur participants. Japan did have this trend but it was over 20 years ago. This doesn't necessarily mean we are 20 years ahead of the rest but nevertheless the patterns that died down in Japan a long time ago appear popular now elsewhere. As Japanese viewers are so picky and easily get tired of the same pattern, regardless how successful the foreign format is elsewhere, I see most of those under a single theme/topic not working in Japan. Also, multiple numbers of global hit titles do not seem anything new to the Japanese TV audiences as there were programs very similar to the titles considered a global hit now over several decades in Japan.

TBS is one of the leading broadcasters in Japan and also one of the leading distributors of Japanese content worldwide. You sell formats, fiction, animation, documentaries. What is the best-selling genre for you?

While TBS formats are well known around the globe, our animation titles sell around the globe as well. In addition to these two genres, TBS drama is a hot seller among the Asian countries.

What are TBS' hit titles that you will present during this year's MIPCOM? Among the new shows, *99.9 Criminal*



American Ninja Warrior

Lawyer and *Sleepeer hit!* are particularly strong in the drama lineup. There are multiple numbers of new animation titles such as *Haven't You Heard? I'm Sakamoto* and *handa-kun* with a strong merchandising potential. We are also bringing the long running documentary *The World Heritage* in a 4K premium version this time.

The Pyramid Derby is from a new hit primetime show which also will be presented at Treasure Box Japan as a part of the Country of Honor events. Also, we are bringing a new *Sasuke/Ninja Warrior* spin off titled *Team Ninja Warrior* which has been doing well in the US.

Our Top 3 selling formats include the 'Funny Video' corner of *Fun TV with Kato-chan and Ken-chan* which has turned into *America's Funniest Home Videos* in the US and *You've Been Framed* in the UK, both of which are still going strong after 20 some years, and elsewhere around the globe. *Takeshi's Castle* (known as *MXC* in the US) still goes on strong around the globe, and *Sasuke* which turned into *Ninja Warrior* is currently storming the world and growing.

Your company has been selling formats internationally longer than other Japanese broadcasters. How has your distribution business changed in the last few years?

TBS started program distribution back in the 1960's and format distribution back in the 1980's. The situation unique to Japan is that due to the intricate copyright clearance rules we are currently unable to make quite a few visual products available for global internet distribution. As almost all animation

The patterns that died down in Japan a long time ago appear popular now elsewhere

titles are now available for global internet distribution within a few days after the initial broadcast in Japan and doing extremely well, we are working hard to somehow make our other visual content available for global internet distribution as well.

You have a number of international partnerships with companies like Bellon Entertainment and the line producer Eccholine on Ninja Warrior in Europe. Are you looking to forge similar partnerships in the future?

We have been working with Bellon Entertainment for decades. TBS's successes in making some of our titles globally successful in formats heavily owe to having the long lasting and trusted partnership with them. At the same time, we partnered with Dentsu, a major global commercial agent, for *Ninja Warrior's* format distribution in Europe. We also have been working with both Eccholine for most of the European *Ninja Warrior* productions and ATS for the US production and others. As *Ninja Warrior's* local productions are on the rise and the popularity of the title may expand to other areas, such as merchandising, we may expand our partnership on case by case basis.

On the Asian fronts, even limited to the recent years, we have partnered and have done co-productions with VTV (Vietnam), RCTI (Indonesia), MediaCorp (Singapore), Media Prime (Malaysia), MRTV (Myanmar), Formosa (Taiwan), etc. So, TBS has been very aggressive on international partnership and co-productions not just limited to Asia, but also around the globe. ■

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Global Agency 10 Years of Success



Global Agency is celebrating its tenth anniversary at MIPCOM 2016. Founder and CEO **Izzet Pinto** looks back at some of the highlights of the first ten years and also shares his plans for the second decade of the company.

Izzet, Global Agency is celebrating its 10th anniversary this year. You started out as a two people operation with only one project, quickly becoming a global distributor and creator of content with a huge portfolio of hit projects. What has changed for you personally and at the company as a whole, since then?

Many people know that my background is not easy, so when I started this business, in the beginning I had no expectations, but I was just hoping that my project can be successful, and it turned out to be an incredible success that I could not have ever dreamed of, so I really appreciate where we are now, but again as I said - I didn't have any expectations when we started.

Has anything changed for you since then?

My life hasn't changed much, my passion for my company grew each year and I always want to achieve more and keep the Global Agency brand as strong as today and maybe even stronger. I can say that up until now I've achieved all my goals and I want to keep growing like this.

What was the biggest obstacle and the biggest opportunity for your company in the past ten years?

I think we did not have an obstacle because I always invested in my company and we didn't have really much obsta-

cles. For me, the biggest opportunity was building amazing relationships with all our clients - not only with broadcasting or production companies, but also with the press and exhibition markets, exhibitors, organizers - you know, it's like a package, you have to have a good relationship with the producers, with the buyers, but also the press and the market organizers.

From a personal point of view, what was the main highlight for you during this period and what has been the single, most-important reason for your huge success?

The biggest highlight was last year, when MIPCOM selected me as a face of the campaign - "Great Success Stories Start at MIPCOM", it was their first big campaign - I think that was a big highlight for me and it was something that I appreciate a lot, because to be the face of such a big campaign is very prestigious. I think trust is the reason for this huge success. All the producers trust me, all the buyers, and as I said - market organizers. I think the most important reason for my success is the trust I created not only myself, but with my entire company as a team.

What is the next big step for Global Agency?

Now, a bigger step for Global Agency would be if our in-house formats like *The Legend*, *Keep Your Light Shining*, and other formats, which belong 100% to Global Agency - become international hits, I

Up until now I've achieved all my goals and I want to keep growing like this

think our growth will be even bigger. I will say that my biggest hope is to see *The Legend* as the next big thing on TV and if that happens, I think our company will be in the top 10 companies in the world (in the TV business).

You reported growth between 100% and 300% in six consecutive years. Was 2016 as successful as previous years?

In the past 9 years we kept growing every year and first, yes - it was between 100% and 300% but of course then after that you cannot keep doubling every year because you reach certain amount of costs. So, compared to last year, this year we grew by 60%, which is amazing.

There were fears about an economic crisis in Turkey, then there was the failed coup attempt. How did you manage to weather those problems?

Our business is not affected from the coup attempt. Turkey is a strong country which showed its strength during this period, and we have not faced an economic crisis. Turkish content has entered into more than 110 countries and I believe Turkish content will continue its journey around the world.

Has the interest in Turkish content decreased lately?

I think it's stable now - for example, we have been exporting for the last 8 years and in the first 6 years we had a boom and then we had some decrease, last year it increased again and this year I find it quite similar to last year, in terms of trends, so it's quite stable, and it shows that Turkish drama is not a trend but a stable supplier.

This summer you organized Global Screenings and Hangover. Are you satisfied with this new project and have you planned any similar events in the future?

I am really satisfied and extremely happy because everybody is still talking about it today and missing it. From 40 countries we received participation of 100 companies and for first edition it's really a great number. Business-wise it has been helpful, but since it's such a huge investment, I will probably do it once every two years. ■



Izzet Pinto,
CEO of Global Agency

Q3'S TRENDING STORIES ON TVBIZZ

These are the most read news stories on TVBIZZ (www.tvbizz.net) from July to September 2016.

PROGRAMMING



Canale 5's fall highlights

Canale 5 presented its fall highlights. The lineup includes *Big Brother VIP* and regular *Big Brother, Tu Si Que Vales* (Your Big Day), *Zelig*, *Still Standing*, *Amici*, *You Got Mail*, *Le Iene* (Caiga Quien Caiga), *Survivor* and *Uomini e Donne*, i.e. only returning shows in the schedule. The fiction highlights include season 8 of *Squarda Antimafia* and Sabrina Ferilli's new drama *Rimbocchia-moci le mani*.



Reshet preps spectacular quiz show *Locked*

Reshet has launched a promo for a new spectacular quiz show titled *Locked*. The contestants will have to answer questions correctly in order to escape from the labyrinth they are locked in. There are 45 doors and only 5 keys to open the right doors. The grand prize is half a million shekels.



M6 launches new docu-reality series

La Famille a Remonter le Temps is the title of the new show from M6 and Studio 89. The docu-reality will put a family with its kids into conditions from a different time - the 70's, 80's and 90's. The new show launches on July 21 at 20.55.

RATINGS



Record score for *Guess My Age*

Only a day after the D8 show *Guess My Age* scored its season low result, it managed to improve its numbers. The July 27 episode averaged 4.4% share with 420.000 viewers, which is the highest score for the show so far.



Best Singers concludes season strong

The season finale of *The Best Singers* was the second most-watched program on Saturday, July 30 in the Netherlands. The show aired on NPO1 in the 20.30 slot scoring 1.059.000 viewers and the strong 24.3% share.



Temptation Island wins the night for Canale 5

The launch of the second season of *Temptation Island* proved successful for Canale 5 on July 5. The show kicked off with 2.648.000 viewers and 13.55% share. This was just enough to beat Rai 1's *Prigionieri in Paradiso* (Prisoners in Paradise) which had more viewers - 2.836.000, but a slightly lower share 13.43%, which is explained with the longer duration of the reality show. Over on Rai 2, *Stand by Me's* docu-reality *Coppie in Attesa* (Expecting Couples) had 862.000 viewers and 3.94% share and was beaten by Rai 3, Italia 1 and Rete 4.

M&A/FINANCIALS



Talpa and TMG announce details around their partnership

Telegraaf Media Group (TMG) and Talpa will unite their radio stations and One Media Sales under one company. Talpa will have 77.15% share. TMG has the option to acquire a 15% stake in Talpa Broadcasting, i.e. become a shareholder in SBS Netherlands. TMG will not invest 27 million euros in the new JV, as it was initially announced.

Norway to adopt German licensing model

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



ProSiebenSat.1 has half a billion euros for acquisitions

ProSiebenSat.1 Media CEO Thomas Ebeling said that the company is open to new acquisitions and has a budget of half a billion euros for that. Ebeling: "The problem is that there are not so many bigger companies in Germany which will be a strategic fit and which can increase the value for our shareholders. But we have our eyes open."

APPOINTMENTS



Armoza Formats expands marketing, renewed focus on strategy

Armoza Formats announced new organizational changes aimed at building stronger marketing and strategy structures. Yael Phillips, who has been leading the Marketing department for the last three years, has now additionally been appointed as Head of Strategy. Meanwhile, Paula Schleider is joining the company to reinforce the Marketing and Public Relations division.



IDTV loses MD

All3Media-owned IDTV announced that MD Karin de Groot is leaving the company. De Groot said she will be pursuing a new challenge. She will continue to work with the company until January 2017, though. De Groot has also been programming head of Net5 and before that worked for 13 years at Endemol Netherlands.



Passion appoints Jimmy Humphrey as Head of Acquisitions

Humphrey will help devise and implement Passion's content strategy, overseeing the development, acquisitions and the distribution roll out of Passion Distribution programming, reporting to CEO Emmanuelle Namiech. Humphrey most recently worked at Banijay International as VP Sales & Acquisitions.

DISTRIBUTION



Netherlands first to acquire *An Extra Slice* format

BBC Worldwide announced its first format deal for *An Extra Slice* with broadcaster NPO in the Netherlands signing up to four seasons. The format is set to be renamed *Smaakt Naar Meer* and the first season premieres on September 7.



Armoza takes *Local Heroes* to Germany

ARD has commissioned Armoza Formats' docu-reality *Local Heroes* for local adaptation on regional net WDR. The season is set to enter production in August with SEO Entertainment and will air during prime time. In addition, Austria's ProSiebenSat.1 Puls 4 also licensed the show recently, taking the Belgian ready-mades.



Top Chef to launch in South Africa

The local version of *Top Chef* will be broadcast by SABC3 and produced by Urban Brew Studios who have bought the *Top Chef* format rights in South Africa. The 13 episodes start airing from July 12. The Emmy award-winning series first aired on Bravo in the US in 2006 and now spans 21 territories including France, Spain, Poland, Mexico, the Middle East and Vietnam.

ADVERTISING



RTL and Rai strike strategic ad sales partnership

RTL Group's IP Network announced a new strategic ad sales partnership with Rai Pubblicità, the ad sales arm of the Italian media group Rai. This collaboration is in line with IP Network's strategy to strengthen its position in the competitive Total Video (TV and Digital) advertising sales segment. IP Network will now take on Rai channels' and websites' European advertising representation.

Programmatic spend nearly doubles

The programmatic ad spend has nearly doubled in the first seven months of the year, according to the Norwegian media bureaus. The total spend has now reached 353.6 million compared to 198.7 million for the period Jan-Jul 2015. The internet as a whole got 1.629 billion NOK, up 8.7%. TV also grew by 2.1% to 1.885 billion NOK. The total market, however, dropped with 1.6% to 5.016.890.000 NOK.



RedSeven produces Big Mac TV for McDonald's

ProSiebenSat.1 Corporate Media/RedSeven will produce a special live PR event for McDonald's in Germany. Big Mac TV will be a 12-hour live stream from McDonald's restaurant in Mall of Berlin on October 15. The idea is to show what happens behind the counter at McDonald's. Between 9.00 and 21.00, visitors will also be able to see for themselves when they visit the restaurant.

DIGITAL



RTL launches *Survivor* spin-off on YouTube

As part of the new season of *Survivor (Expedition Robinson)*, RTL5 will launch a spin-off show on YouTube called *Road to Robinson*. In the 16-episode project, 4 YouTubers will compete with 2 unknown Dutch people in 5 challenges.



Endemol Shine Beyond focuses on content production and branded entertainment

Michael Kollatschny, CEO at Endemol Shine beyond Germany said: "The classic network business does not fit in our new position and focus on creation and production of content." The company will focus on digital content for O&O channels (owned & operated), including gaming channel *Legends of Gaming*, lifestyle channel *Flip* and *Awesome-nessTV*, branded entertainment for CokeTV and Mediamarkt.



Who is Norway's highest earning blogger?

"Mamma til Michelle" is the internet pseudonym of Anna Rasmussen, aged 20, who blogs about her life as a young mom. She is currently the most-read blogger in Norway and she earned 2.3 million NOK in 2015. She was part of United Influencers until recently but decided to go back to blogging without a contract, which means she signs individual deals with advertisers.

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