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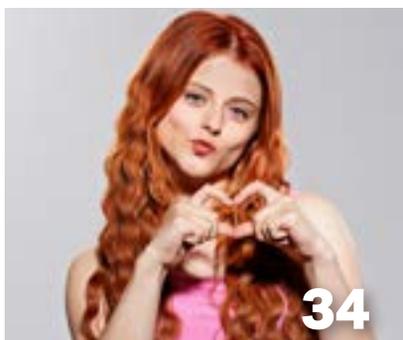
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Georgi R. Chakarov
Editor-in-chief

Playing It Safe

We can all agree that television is experiencing a transition process as technology is changing the way people entertain themselves in general, and the way they consume content in particular. In this constant state of change, there are two types of players – the shakers and movers, and the lay-low, no chance-takers. The first category are the ones who have already accepted that linear TV is dead, or nearly dead. The second category are the ones who believe that television is alive and kicking.

In Central and Eastern Europe, almost all players are in the second category, with one big exception – MTG. The views of the Scandinavian giant on the future of linear TV clearly explain why it has decided to exit the region which remains focused on the strength of traditional television as the main source of entertainment and information for the population. This also explains why both are right – TV is dying and is very alive at the same. That just depends on the type of business goal, target audience and market approach.

In the case of CEE, however, (no matter what most TV people would tell you) television has now crossed into a state of non-moving. The big players are more focused on keeping the status quo (their market share) and playing it safe with the budgets. Risk is the least popular word among TV executives in the region. This is clearly reflected in their programming strategies – betting time and again on proven brands which are getting renewed season after season, after season. This year alone, we have observed the biggest amount of returning shows and most of them adapted formats. The share of locally developed projects remains quite low and mostly in the scripted

field. There have been a few exceptions, like RTL in Croatia (with formats) and NTV in Russia (with original concepts), who made an effort to experiment and in most of the cases they were successful in increasing their audience proving that risk pays off. Their example, however, cannot change the overall feeling of ‘not much happening in our market’.

I can hardly see this situation changing in the next couple of years and the reason for this is the general mindset of the TV managers from the region that as long as people continue to watch their channels everything is just okay. The big distributors are happy as well, as they are selling more formats than ever before in the region. Even Turkey, the big international drama exporter, is relying more and more on series based on ideas coming from Korea and Japan.

The CEE industry is just ducking and waiting for ‘better times’. But what will happen if the better times never come? Will they still be where they are now?

Do MTG have the answer to these questions already?





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■ New kids channels launching around CEE

Tutu is the name of the new channel which launched in the Czech Republic and Slovakia in June, skewing children and teenagers, with a focus on programs produced in the US, along with Japan and other Asian countries. In Russia, O! started airing in the IPTV network of Rostelecom. It is the first and only educational channel in Russian for kids between the ages of 3 and 8.



■ JOJ preps three new channels

GM Marcel Grega has confirmed that JOJ is working on the launch of three new channels. He added that the current situation allows the launch of new nets and the demand for advertising is high. If this continues, the launching of new stations makes great sense, in his opinion.



■ Ukraine's First Lady becomes morning show host

Ukraine's First Lady Marina Poroshenko now hosts a segment titled *In The Rhythm of Sports* as part of Ukraine's morning show. Mrs Poroshenko is the chairman of a charity fund and also the initiator of the project aimed at socialization of children with disabilities and creation of educational sphere for them.



■ Netflix announces its first Turkish original series

Netflix announced its first original Turkish series *Weaving*, a hero-driven action story with Ottoman and Turkish legend and history, the 10-episode series will be written and produced by O3 Medya in Turkey and is expected to launch in 2018. The drama focuses on a young man who discovers that he has special powers.



■ Only 3% of Poles subscribe to Netflix

A report prepared by the Hatalaska Foresight Institute, in collaboration with UPC and media house OMD shows that 92% of Poles are watching television, and 65% of them daily. Only 3% of Poles use Netflix while 45% use CDA.pl. This is due to the widespread distribution of pirate streaming services, as well as language barriers, with most services being offered only in English.



■ Mega gets two new shareholders

Greek Mega seems to be getting out of the financial hole as it added two new shareholders. First, Ivan Savvidis acquired a 19.63% stake from Fotis Bobolas for the price of 5 million euros. After that Vangelis Marinakis through the acquisition of print giant DOL became the owner of 21.1% of the shares of Teletypos, the company which operates Mega. The company is now expected to proceed with capital share increase and return to the TV battle in Greece in full force for the fall season.



■ Latsios officially back at ANT1

Several months of rumors were turned into reality as ANT1 announced in early June that Giannis Latsios has been appointed General Manager of Program, Marketing and Communication. His new responsibilities include the strategic planning, development, production and positioning of the station's television program, Antenna Group said. Latsios will also be overseeing the promotion and marketing of the group's content in Greece. Latsios returns to the channel which he left in July 2015.



STB names new Program Director

STB named Katerina Shevelyuk its new Program Director. Shevelyuk came to STB back in 2005 in acquisitions and after half a year headed this department; in 2008 she started selling STB content outside of Ukraine. She replaced Sergei Nazarov who passed away in April this year.



İlcali prepares to conquer Brazil

The famous Turkish producer Acun Ilıcalı is all set to conquer another market. This time he is exploring opportunities in Brazil, as he shared on Instagram. The producer is holding meetings with the local channels but did not reveal any details regarding his plans for the big Latin American market.



Endemol Shine drama chief joins Kanal D

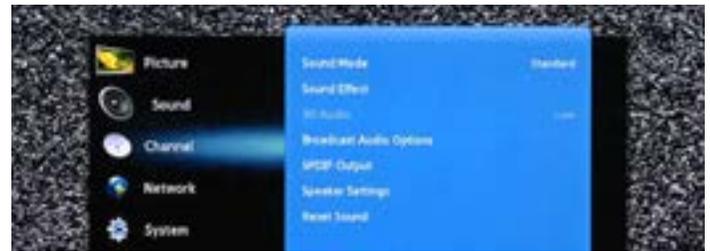
Kanal D has now secured the services of Cengiz Deveci, who recently left the post of drama chief at Endemol Shine Turkey. He will have the same position at the commercial channel.

Meanwhile, Erkin Zindici has returned to Dogan TV Holding as Strategic Planning Group Head.



Vajna becomes IKO co-owner

Tamás Rákosi, owner of IKO Group, and Andy Vajna, owner of TV2 Group, have decided to further strengthen the cooperation between the two companies with Vajna becoming co-owner of IKO which deals with TV production, cable TV distribution, distribution and celebrity management. Rákosi will continue to manage the group. Still, TV2's liabilities continue to grow. According to a recent report in HVG, the broadcaster's negative equity went over 7 billion forints in 2016.



Language quotas in Ukraine and Lithuania

Ukraine has introduced a 5% quota for Ukrainian-language programs and movies for the national TV broadcasters. The percentage will be calculated on an hourly base every week: from 7.00 to 18.00 and from 18.00 to 22.00. In Lithuania, the parliament approved a new law which requires that content in the official languages of the European Union aired on the local channels should make at least 90% of the total airtime. In both countries, the new laws aim to limit the broadcasts of Russian content.



Cable operators shutting down TVP's channels?

Mediakom's board (an organization of mainly small and medium cable networks), is analyzing the possibility of shutting down TVP channels. The reason is the amendment of the RTV subscription regulations which require cable operators to share the personal information of their clients to the state. From Mediakom claim that the clients would rather stop watching the public channels.



VOD services will need Russian viewers

VOD services licensed in Russia will have to make sure that at least half of their audience is Russian. This is one of the conditions set by the State Duma for VOD services which want to keep their national license. Foreign companies (with less than 50% of Russian viewers) will not be allowed on the market.



Arab channels cashing in on Turkish drama

The Arabian TV players are among the biggest buyers of Turkish drama in the world paying the biggest license fees for the major hits coming from Turkey. However, the huge investments do pay off, as a new study from Ipsos has shown. A total of 75 Turkish series have aired on 40 different Arab channels which generated over \$600 million from sold advertising in the Middle East.



Prima focuses on strategic growth after MTG exit

MTG left the Czech TV market officially in April by finalizing the deal to sell its 50% stake in FTV Prima to Denemo Media. The move means the second biggest commercial broadcaster in the Czech Republic has been left without its major strategic partner and must now compete with rival Nova relying on its own resources. CEO **Marek Singer** tells Yako Molhov the transition has been pretty smooth as they are looking to continue to build on what they have achieved so far.

◀ **MAREK SINGER** was born in 1968. He spent the first eight years of his career at Unilever in various managerial positions. Between 2002 and 2006 was Marketing and then Sales Director at Masterfoods and then served as Sales and Marketing Director at KMV. In March 2008 he joined the management of FTV Prima as CEO. After nearly five years Marek was appointed Modern Times Group's EVP of operations in Central and Eastern Europe (from January 2013 to May 2015). Since June 2015 he has been again occupying the position of CEO of Prima.

What has been Prima's performance this season? What are your goals after the exit of such a major partner as MTG?

The average share of FTV Prima in 2016 in the 15-69 target group in primetime was 22.75 % (year-on-year growth of 1.01 p. b.). After the exit of MTG, no important changes are planned in the management or direction of FTV Prima. We are focusing on strategic growth on the Czech market and an increase of investments in our own production. New media and other activities demonstrate the owners' determination for business growth.

You have offered a diversified slate of shows and series this spring. Which titles delivered the best results?

We are very happy with our 8pm drama series slots; premium crime and weekday series slots, all have successfully settled. The new original crime series *Temný kraj* (Dark County) broke all our records and attracted almost 1.7 million A15+ viewers on Sundays during peak times (season average SOV 31.6%). And both our long-running weekday series, the returning comedy drama *Ohnivý kuře* (Fiery Chicken), as well as the new medical drama *Modrý kód* (Code Blue), have been very successful, even in its highly competitive PT slots. Also the traditional Saturday entertainment slot has delivered excellent results; our viewers loved the shows like *I Love My Country* and *Fort Boyard*.

What are your new projects for the upcoming year?

The next original format of our Sunday detective series will be broadcast in

the Fall. It will be an entirely new series called *Kapitán Exner* based on classic Czech detective novels.

How would you describe the situation on the TV and advertising markets in the Czech Republic?

According to our estimates, the TV market is growing single digits, although of course not all clients are involved in this. On the other hand, new TV clients are emerging, which increases the total amount of money. We have managed to substantially increase price of our ads for this year, and turn around deflationary trend of the past eight years. We believe this trend will continue into the next year.

What about your niche channels strategy? Any new channels planned for this year? Has the pay TV market come to a standstill now?

We are not planning any new channels at this time, and we are focusing on growing the current portfolio, representing third-party channels through our sales house Media Club, and developing HbbTV and our online portfolio. For example, we are launching a new web portal called Prima Nápad.cz (Prima Ideas), which focuses on the hobby segment. The goal is to create comprehensive business packages for individual clients in a given segment. The entire portfolio of media products would be traded - for example, in the case of the hobby segment, it can be sponsored in programs or directly in Teleshopping, branding on portal Prima Nápad.cz, or there can be product placement in hobby shows on TV Prima. Advertising could also be on our online portal iprima.cz, or as a part of the advertising section in the



Temný kraj



Ohnivý kuř

We create a large amount of other video content around our TV shows that is only for the internet and social media

hobby print magazine Prima vychytávky, which we also successfully publish.

MTG says it will be focusing more on digital after leaving CEE. What are Prima's plans in this respect? Are you planning content specifically produced for online distribution?

With regard to the development of online, primarily video content, we have launched a completely new version of the iprima.cz TV portal on June 1, and here we are currently streaming our channels as well as offering AVOD services. The entire website is created as a mobile version at the first place. In the coming months we will also be moving it to our HbbTV, where more and more of our spectators/users are heading. We are registering over one million unique smart TVs connected to the Internet and using our HbbTV services.

We create a large amount of other video content around our TV shows (such as bonus material, backstage interviews, making off, cut scenes, etc.) that is only for the internet and social media.

We currently produce for COOL channel Online specific mid form content, and this we will accelerate within the next period of time.

You recently entered the Slovak market with the new Prima Plus channel. What are your plans for the channel? Have you solved the problem with the illegal broadcasts of Prima?

Prima Plus currently only broadcasts our own Czech production, but we do not exclude the possibility that we will add some Slovak movies or acquisitions of the Czech movie content. We hope to reach about a 1% SOV in one year. As far as we know, all major operators have replaced the illegal broadcast of Prima with Prima Plus. With the exception of Prima Plus, no other FTV Prima channel is broadcast in Slovakia with our consent.

Slovak pubcaster RTVS announced that it will ask Czech cable operators to stop distributing its signal in the country. Will this lead to changes on the market?

All Czech entities have long been discussing with the Slovak operators that they broadcast their signal without their consent. The biggest Czech commercial broadcasters have come to the stage, that they started to offer "Slovak" versions of their Czech channels, enabling operators to keep channels with Czech content in Slovakia legally. So now it is up to them.

Will you continue to make joint projects with JOJ?

Coproduction or joint projects with TV channels or other media that share our ideas and the core audience profile, are the essential part of our long-term development and OP strategy. Yes, naturally we plan to cooperate with JOJ in future. Recently we cooperated on a drama series called *1890* and the entertainment show *Take Me Out*.

CME is slowly pulling its channels out of the FTA market. Do you expect TV Nova to do the same in the Czech Republic? Are you also considering increasing revenues from distribution, or even dropping DVB-T broadcasts?

DVB-T is the biggest segment in the Czech Republic. Close to 60% of households. So it is a much more important topic than in Slovakia or anywhere else in CEE. We are holding talks with the DVB-T operators; however, we still have not received any specific business offers for DVB-T2. The debate about who should finance the transition is and should be led by the state, the EU and the operators. We certainly will not want to pay for this - it is a state-imposed process. These are the main issues we are addressing in the context of the transition to DVB-T2 - what the competition will look like, in what quality will which channels be broadcast, how many channels there will be, who will pay for them, etc. All those need to be clarified within 2 years maximum, because as of Q2 2020 DVB-T2 will need to be synchronized with Germany. ■



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Cold Case Files (CRIME+INVESTIGATION)



Curse of Oak Island (HISTORY)



Forged in Fire (HISTORY)

A+E: building the scale in CEE

A+E Networks has been steadily growing its presence in the CEE region. Last year, the company launched its first channel in Turkey – Lifetime, and added H2 to its portfolio in Russia, while viewership for its nets in Poland and Romania has been increasing. Yako Molhov talks with **Izabella Wiley**, General Manager CEE & Poland at A+E Networks UK, about the company's strategy in the region, plans for local productions and the potential to launch SVOD services in CEE.



Izabella Wiley

Izabella, you have been recently promoted to the position of GM Poland & Central and Eastern Europe at A+E Networks. What are the main tasks ahead of you now, what is A+E Networks' short-term and long-term strategy for the region?

I am honored to now be responsible for the Central European region at A+E Networks. Having worked for A+E in Poland, building the business here for the past 4 years, I appreciate what a great content and channel brands A+E offers. I am confident Central European viewers will appreciate the content and the brands as much as Poles do. I think that to make Hungarian, Romanian, Czech, Serbian, Croatian or Bulgarian audiences appreciate our offer, we need to make it relevant to them and there are many ways to do that. Of course, we realize there is no CEE viewer – it just doesn't exist. CEE is the region, but it's not a nationality, shared history or culture. What we did with good result, is to use international products and make them relevant in Poland. We would like to try this in some of the countries in the region.

A+E Networks operates HISTORY, Lifetime, Crime+Investigation, H2; etc. What are the channels that you offer in the different

territories in CEE and which are your most-popular brands in the region?

HISTORY is the brand with the widest distribution in the region. We invest a lot of money in creating the best factual male-orientated content and the channel delivers in the US and it delivers internationally. We grew over 16% year-on-year in Poland and we are the #1 factual channel in Romania.

Another channel available in the region is Crime+Investigation. It is present in 12 CEE countries e.g. Romania, Bulgaria, Czech Republic and Serbia and we see amazing growth potential for this brand. We have noticed, that it's crucial to have local elements on CI – either on the channel or in social media. We've had great success with CI in Poland with local productions, personalities and experts. Only this spring local programming helped CI to grow by 15% year-on-year. Our crime and investigative narration is about getting to the heart of the issue, about pursuing the truth. When you think about the storylines behind the biggest programming hits on any TV channel imaginable, most of these stories are crime ones or stories with a question mark when you want to get to know the truth. And that's what Crime+Investigation stands for. We will be working to make CI more local in the countries where it currently broadcasts and hopefully we will introduce the channel to more markets in the region.

H2 is the channel that we are very proud of. It has a very unique proposition – there is no alternative product that could offer something that H2 is offering. It's history, science, pop culture in one place. It's all about asking more questions about big stories of civilization and humanity. This channel does very well in Poland and Scandinavia, it's popular in the UK and hopefully we will be rolling it out to other Central European countries.

Which are the most important markets for you in the region? What is your performance in

them?

We love all our children the same, but usually focus on the market where we have the biggest business. That's how we prioritize the markets – we try to build our scale in each market and the more homes we reach, the more important a market becomes. To answer your question maybe a little bit indirectly I'd say our biggest distribution (outside of Poland) is currently in Romania – and in that territory HISTORY has been #1 factual channel in the commercial demo for three years. We are very proud of that and thankful to Romanian viewers. We have a good reach in Hungary as well, which allowed us to launch ad sales earlier this year.

In a recent interview you revealed plans for further expansion in CEE, namely for Crime+Investigation and H2. Can you give more details on your plans?

We believe Crime+Investigation is a powerful brand. Crime topics are in the mainstream right now. CI is the linear channel offering this type of stories, using a narrative that is modern and innovative. We would like to expand CI in depth and width in the CEE region.

H2 – as I mentioned before – is a very unique proposition. In a world full of fake news, propaganda and fast-food entertainment, H2 offers much deeper and much more nutritious knowledge for your mind. It should be an interesting product for our partners.

You have partnership deals in different territories, i.e. in Turkey with MCD Medya; MBG in Russia. Have you planned similar partnership in other countries?

Turkey and Russia are outside of my remit. We are obviously always open to partnerships and working with various local companies in a way that expands our respective businesses and presents good local opportunities. At this point it's too early for me to say about potential partnerships in the region – I've only been responsible for the CEE for a month now.



Hunting Hitler (HISTORY)

We realize there is no CEE viewer – it just doesn't exist. CEE is the region, but it's not a nationality, shared history or culture



Babies Behind Bars (CRIME+INVESTIGATION)

What are your plans for local productions for your channels in CEE? In Poland you have such productions, what about other countries?

I believe in local relevance. Whether local relevance means local production for a linear channel, is to be debated. We will look at the needs of the brands in the markets. We might want to create some stuff for digital platforms as we do in Poland – last year we produced more than 35 short-forms for that market only. But I'm not saying no to local productions for linear channel either – we need to take a closer look, see what makes sense and if that is what the market requires, we will be doing it.

There were recent reports about A+E planning to introduce SVOD services History Vault and Lifetime Movie Club. How far are you with these plans for Poland and will they launch in other CEE territories as well?

These products exist in the US, they do exist in Canada and will be rolled out internationally. We are in conversations with partners in Poland and if the scale of other markets is big enough for introduction of such products, we will do it.

But we won't launch these products just for the sake of launching them, just for the sake of claiming that we launched it in "x number" of markets. It has to make financial sense and that's something I will be evaluating in the coming months.

You applied for a DTT license in Poland but you didn't win one. What is your distribution strategy when it comes to digital terrestrial TV? How do you see the future of DTT in CEE?

I actually see the future in both free- and pay-TV as these are two different product categories and propositions. There might be some cannibalization, but when you look at the newcomers to the FTA market and the original, traditional three or four biggest networks depending on the market, cannibalization happens mostly among FTA players. It's about the audience that craves the type of programs that you can reach in free-to-air space. Pay channels offer premium content – programs in more specific genres. They usually meet interest and tastes of more demanding and more specific audiences. I think that pay channels will continue to

offer high-quality interesting content. Whether you deliver that content to your audience through cable, via satellite or IPTV – it's just the "pipe". Ultimately it's about what you're sending inside that pipe.

If it comes to free TV, this is also exciting. A lot of people go for certain types of shows to FTA TV channels. Not all FTA channels survive – it always comes down to the best and the most engaging offer. I strongly believe in the FTA market and we're looking at various opportunities. At the moment I have nothing concrete to communicate.

Are you planning to invest in online content? What is your multiscreen strategy?

Online content is important to A+E. Digital audience has different expectations and we are constantly learning about it. We don't consider content that premiered online as less worthy than something that premiered on a linear channel. We will explore both areas – we are quite fluent producing for TV; for digital we are experimenting a lot in both Polish and Romanian markets and we will continue to do so. ■

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Pitch & Play LIVE 2.0

CEETV and NATPE have once again partnered up to find out the Best New Format created in the CEE region during the past year. This year a total of 11 formats from 7 countries were eligible to take part in the competition. Their qualities were evaluated by a selection committee which rated them from 1 to 5 in three categories: originality, universality and internationality. As a result the three finalists for this year's edition of **Pitch & Play LIVE** were selected. Here they are:



■ Start Up Slovenia

The show looks for the country's best new product developed by local entrepreneurs. It was created by POP TV in cooperation with a big supermarket chain which realized the sales of products in order to determine their competitiveness on the market. The show was a big hit for the channel and has already won several international awards, including the WARC Innovation Award. It collected a total of 57 points out of 75 possible after the vote of the selection committee. The format will be back with a new season this fall.



■ SuperYou!

This is a talent show with an emotional twist as it gives a chance to kids without parents to showcase their talent to the Russian audience. The format was created by NTV's General Producer Timur Weinstein and was an instant hit for the channel helping it become the most-watched network in Saturday primetime. The show is now getting a dance spin-off. Our 5-member committee awarded it with a total of 53 points.



■ The Land is Singing

This is a folklore show presenting the diversity of Slovakia's musical traditions. The format was created by Nunez NFE for public broadcaster STV1 and it ruled the Saturday night ratings in the country. The great production quality and innovative format were well liked by the selection committee which gave the show a total of 52 points to make it the third finalist of this year's Pitch & Play LIVE.

PITCH▷PLAYLIVE
NATPE

Now, the creators of these three original formats will present their shows live in front of the NATPE Budapest attendees. The pitching event is scheduled for Wednesday, June 21. The presentations will be followed by Q&A session after which our respected jury will decide which show will be named Best New CEE Format. This year the jury consists of **Levi-na Negi**, VP, Global Acquisitions & Development; **Peter Kolosi**, Deputy CEO and Director of Programming, RTL Hungary, and **Bence Trunko**, Chief Creative Officer, Paprika Latino Studios.

May the best format win!

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HIGHLIGHTS



STOLEN LIFE / KARA EKMEK

YEAR : 2015 EPISODES : 100 DURATION : 45 MIN

CAST : Özlem Yılmaz, Engin Hepileri

An Istanbul Ghetto, full of slum houses, and a poor neighborhood... Asiye's only desire is releasing from ghetto... Asiye stabs his boyfriend so she and her sister escape from home. Sisters hitchhike and gets into Cetin's car that has rich and irresponsible life. He argues with his girlfriend, Selen. He accidentally pushes her off from a cliff. Asiye films everything and threatens Cetin. She has a plan now. Mine pretends dead Selen is her sister and Cetin introduces Asiye as his fiancé. Asiye's family takes Selen's unrecognizable corpse as their daughter's and Cetin's family accepts Asiye into house. No matter what, Asiye won't be able to escape from past. She will carry passion and the Ghetto's mud into her glamorous, rich life...

GOLDENCLASSICS



BECOMING A LADY / GÖNÜLÇELEN

YEAR : 2010 EPISODES : 56 DURATION : 90 MIN

CAST : Tuba Büyüküstün, Cansel Elçin, Onur Saylak

Hasret is a musician who tries to look after her family. Murat is a music professor at university and lyricist and composer. When he hears Hasret singing at a street wedding, he bets his friend that he can turn her into a star. What is only a bet for Murat, is a life or death choice for Hasret. She accepts his offer as it is the only way to save her father from imprisonment. She moves to Murat's house but first Murat's mother, Nesrin disapproves of the new guest. In the fact that they both want to give up time to time, neither Murat nor Hasret can quit. During Hasret's transformation, the master-student relationship turns into a love story, overcoming their differences.

MINISERIES



I LOVED HIM SO MUCH / BEN ONU ÇOK SEVDİM

YEAR : 2013 EPISODES : 45 DURATION : 45 MIN

CAST : Mehmet Aslantuğ, Birce Akalay, İdil Fırat

A young woman gets interrogated about her relationship with Adnan Menderes, the Prime Minister of his time. The judge asks her if she knows that Adnan is married and if she is ashamed of being his mistress or not. The woman answers: "I love him so much!" This project is about the love between Adnan Menderes and his mistress Ayhan Aydan. The story begins with the hardest years of Democrat Party. His love for his children, unemotional but constructive support of his wife helps him to stand. However, his meeting with Ayhan starts a love affair in such a period. Although her marriage is about to be over, their relationship creates tension and Adnan's wife Berrin gets affected the most.

GOLDENCLASSICS



PAST TIMES / HATIRLA SEVGİLİ

YEAR : 2006 EPISODES : 68 DURATION : 90 MIN

CAST : Beren Saat, Cansel Elçin, Okan Yalabık

Sevket is a prosecutor; Rıza is an MP for the Democratic Party in Prinkipo Island in the 50s. Rıza's daughter Yasemin has loved Sevket's son Ahmet and when he returns from Lausanne relationship between them blossoms. On 27th of May a coup is carried out in Turkey. The Democratic Party is overthrown and provisional courts are launched to deal with the politicians of the time. Sevket works in those courts and he sends Rıza to jail. Yasemin realizes she can't marry Ahmet and they break up. Later on Yasemin finds out she's pregnant so she accepts Necdet's proposal. When Ahmet finds out about the marriage, his heart is broken. It takes years for him to find out he has a child with Yasemin.

The buyers talk

Our team conducted blitz interviews with key buyers from around the CEE region discussing latest market trends, hit shows and what content they are currently looking for.

Branko Čakarmiš

Program Director, PRO PLUS
Slovenia



What are the latest programming trends in your country?

Slovenia is still a TV market where local content dominates. Local shows are truly kings of the market, generating amazing ratings and brand loyalty across all platforms. The backbone of our primetime success is daily news and the local daily series *Taste of Love*. *MasterChef*, *Dancing with the Stars*, *Farmer Wants a Wife* and *Carpool Karaoke* are just adding to this winning formula. The fragmentation of the TV market is continuous in Slovenia with only 2 million population. But local operators are offering 200+ channels to their subscribers. The growth of the non-linear offering is another trend. Time-shift viewing is above European average, VOD is strong.

What type of content will you be looking for at NATPE Budapest?

We will keep our eyes open for new, exciting formats to complement our primetime strategy.

What have been the most-successful acquired and local shows for your broadcaster this year?

This year POP TV is scoring high with two shows: *Dancing with the Stars* and *Farmer Wants a Wife*. Slovenians love to dance. Every Sunday on average half of Slovenian viewers aged 18 to 54 watch the show. The average share of *Farmer Wants a Wife* reached 40%, which positively surprised us. The beautiful Slovenian countryside, authentic Slovene farmers and true romances took over the Friday evenings. We also had great

success with the 3rd season of *MasterChef Slovenia*. The amazing launch of *Carpool Karaoke* is showing audience's hunger for light entertainment. In terms of foreign series, the hits of this spring are the WB series *Lethal Weapon* and the German series *Bergdoktor*.

What other CEE markets have you been following closely this year?

We have ongoing exchange of experiences and results in our CME group of channels. But we are also following other CEE markets. But, as there are few similarities, there are much more differences among CEE markets. The key is in-depth knowledge of the local audience.

Clara Bomboe

Programming and Planning Director,
Kanal D, Romania



What are the latest programming trends in your country?

There are three major trends emerging now, in Romania.

First, we are talking about the digitalization of the whole industry, that is influencing a lot the way the decisions are taken. The content has to be appealing for both TV and digital platforms, since the younger population is more keen to watch content on smart devices. Because of the high number of connected devices, and cheap internet connection, viewers want to be able to access freely their favorite content online, from wherever they are. A very good example of a TV program that is being watched on the so called "second screen" is the Kanal D Romania version of the entertainment show *My Style Rocks*, that has a young

target very active in online and in social media.

The daytime programming became very important in Romania over the last 2-3 years, investing in it- more important.

Ten years ago, when Kanal D started broadcasting, we were the only ones having local productions and big investments in the daytime slots. Nowadays, in Romania, it is a must to be competitive in day time, since it has a big influence upon the prime time results. More local productions and less movies form a trend that became more and more visible during the last years. There are 60 measured channels in Romania, the TV content offer is huge, so the main stream channels are trying to make the difference mainly through local productions. Being local, drives directly the increase of social media visibility and virality.

What type of content will you be looking for at NATPE Budapest?

Kanal D has always been different from its competitors, by filling in the market gaps and making a difference through its content and productions. This is how and why we are now proud of our increase of 315% in the first 10 years of broadcast. So, I will be looking for original and entertaining content that will create addictiveness and loyalty.

What have been the most-successful acquired and local shows for your broadcaster this year?

We are very proud of the success of the CBS format *Wheel of Fortune*. The show is facing the high competition of Sunday evenings, fighting against blockbusters and comedy talent shows. It has been keeping the first positions for the entire Spring 2017 on a national level. The Global agency format *My Style Rocks* surprised everyone in Romania because it is original, stylish and very well produced by our local team. The Turkish series are already our own emblem since we have the most successful ones. Romanian viewers are laterally crazy to catch each and every episode and this can be viewed in the high results registered by Kanal D.

What other CEE markets have you been following closely this year?

Every market can be interesting if you are looking for something that makes a difference for your channel, if you try to break the patterns. I am following all TV landscape because a show can be easily adapted to our market if some of the emotional attributes reach the Romanian soul. At the end we are selling emotions.

Roman Mrázek

Program Director FTV Prima
Czech Republic



What are the latest programming trends in your country?

The Czech market is currently driven by the local series production, either long-running weekday or premium crime/historical dramas. All commercial groups also focus even more on the secondary channels that seem to be more and more important these days. This focus includes the production of local shows. The high profile weekend entertainment shows are an essential part of the schedule for all major channels. Also, the off prime schedule requires even more effort and investments.

What type of content will you be looking for at NATPE Budapest?

We are very consistent regarding our acquisition strategy. As I have already explained, the Czech TV market is currently dependent on the local production. It makes over 90% of the primetime schedule on all major channels. Therefore, we will be looking for the same content as always - both entertainment formats and the series production. Generally, we would like more content that would fit our main Prima channel viewer profile, for example, soft crime series.

What have been the most-successful acquired and local shows for your broadcaster this year?

The new original crime series *Temný kraj* (Dark County) broke all the records and

attracted almost 1,7 million A15+ viewers during peak times (season average SOV 31.6%). Also, both long-running weekday series, the returning comedy drama *Ohnivý kuře* (Fiery Chicken), as well as the new medical drama *Modrý kód* (Code Blue), have been very successful. Last, but not least - the Saturday entertainment slot delivered excellent results; our viewers loved the adaptation of the shows *I Love My Country* and *Fort Boyard*.

What other CEE markets have you been following closely this year?

We are very close to both neighboring markets in terms of "television taste". Slovak and German TV markets, inspire us quite a lot, both in the local production cooperation and pure acquired content.

Gergely Ökrös

Programming Director, TV2, Hungary



What are the latest programming trends in your country?

In the past year TV2 Group increased its portfolio from 4 to 11 channels, implemented the past 15 years' biggest program investment. Local productions have key role to reach the abovementioned goals and build the number one television portfolio in Hungary. In the coming autumn season TV2 Group will introduce popular international formats to the Hungarian market. Seeing the success of adventurous reality gameshows on the international markets TV2 will broadcast *Peking Express* (4MAT4), the reality game-show following Hungarian celebrity cou-

ples through Vietnam, Laos, Cambodia, Thailand. The big sport entertainment event show *Ninja Warrior* (Dentsu Aegis) can be a good alternative to music competition shows in the weekends.

Cooking shows still have a great audience so TV2 bought *Game of Chefs* (ITV), the cooking competition format. *Your Face Sounds Familiar* from Endemol Shine will return with its 5th season and *Your Face Sounds Familiar Kids and Co* with its second season to Super TV2. Fictional series have a trend now on Hungarian television, TV2 Group will also join this competition with buying and adapting *Step Dave* (All3Media), the popular comedy-drama series.

What type of content will you be looking for at NATPE Budapest?

We have a wide range of genres in our channel portfolio so we are looking for movies, series, formats for kids, gastronomy, original daily entertainment, reality show, gameshows, and weekly high concept entertainment shows.

What have been the most-successful acquired and local shows for your broadcaster this year?

Acquired programmes are getting more and more excluded from the primetime slots of big channels and local productions are taking over their places. Highlights of this season: *Big Star's Little Star* (ITV) debuted on TV2 in the spring season and unprecedentedly in a daily slot. The premier episode's market share was 18.5% (18-59) and an absolute slot winner. Our chart-topping event show *Nagy Duett* (5th season) on Sundays also has outstanding results. In 2016 *Nagy Duett* was the most watched event show on the Hungarian market, in 2017 so far the most watched program of TV2.

In access primetime telenovelas are the most popular, TV2 is a market leader for years in this slot, Turkish series are getting more attractive than the once popular South American ones.

We've acquired some popular Turkish series, in Hungary the most popular acquired series is *Fatmagül*, it's aired on TV2.

What other CEE markets have you been following closely this year?

The cultures of CEE countries are quite different, colorful and diverse. Of course the big hits and the international successes are also working well in these countries. We are monitoring our neighbors and keep contact with them. We recorded *Guess my Age* in Slovakia and our Austrian friends from PULS4 are coming to Budapest to shoot *Ninja Warrior*.

Jolanta Jasiene

Acquisition Manager, Deputy Programming Director, LNK TV Group, Lithuania



What are the latest programming trends in your country?

The trends from around the globe might not find any popularity in Lithuania, as it is very risky media landscape. We prefer to search for the strong, with the creative plot twist and examined by time ideas. Let's say big entertaining, studio based singers contestants show are always popular. We will have the 4th season of *The Voice* this year on our main channel LNK, *Your Face Sounds Familiar* was the huge hit for many years on our other LNK TV group TV channel BTV. We will continue going this path of the success and stick to the evergreen ideas.

What type of content will you be looking for at NATPE Budapest?

There are only two conventions on LNK's "must-attend TV markets" list : MIPTV and MIPCOM. We are not attending other markets.

What have been the most-successful acquired and local shows for your broadcaster this year?

It is rather complicated to indicate that, as the system of the evaluation has strongly changed this year. We have moved from the target audience 4+ to much younger targets. Each channel of

the LNK TV group has the different goals, direction and other profile of the viewers from now on. That's why we had to re-consider all our strategy and our programming choices. The biggest challenge for me as an acquisition manager is to turn from Turkish dramas (they usually generate very good results in 4+) to Indian telenovelas, as they are preferred by the young audience. I could say that Indian series are overtaking Turkish in Lithuania.

What other CEE markets have you been following closely this year?

I always study the situation in Estonia, Slovakia, Czech Republic – the countries, that are similar to us in mentality. As it comes to telenovelas and other long running series, it is also important for me to find out its performance in Bulgaria, Romania, Georgia.

Margarita Alexandrova

Head of Programming, bTV Media Group, Bulgaria



What are the latest programming trends in your country?

The audience is no longer looking for quantity but for quality. All our efforts to produce and broadcast the biggest and best performing international brands clearly pay off - good storytelling and high production value seems to be

more and more important for the Bulgarian viewers. In line with it in spring 2017 we continued with next seasons of *The Voice* and *MasterChef*.

Well told personal stories and social responsibility incorporated within the content also drive high interest. Good examples in this area are *Home Makeover* and *Wife Swap*. The global trend of fake online news seems to reinforce the leading role of TV as trustworthy source of information. We observe growing interest towards our news and current affairs shows; they deliver highest ratings on the market and are pointed out as being the most trusted source of information.

Last but not least, the global digital transformation affects the way the users in Bulgaria consume video content. As non-linear consumption grows we strategically develop our VOD business and currently we successfully operate both SVOD and AVOD platforms.

What type of content will you be looking for at NATPE Budapest?

Both scripted and non-scripted formats.

What have been the most-successful acquired and local shows for your broadcaster this year?

bTV Media Group continues being the leader on Bulgarian market reaching during the spring season the impressive result of 44.2% audience share in the main sales target group 18-49. The result is 11% higher compared to the same period of 2016 and 20 share pts more than our main competitor's result. The key driver for this success is the flagship channel bTV with a mixture of both locally produced international brands and foreign acquired content.

Our strongest prime time shows are: *The Voice of Bulgaria*, season 4 with YTD average result of 43.4% share (TG 18-49); *Home Makeover*, season 2 - 38.7%; *MasterChef*, season 3 - 36.6%; *Wife Swap*, season 1 - 36.6%; local series *Capital Hillbillies*, season 11 - 33.4%.

The best performing foreign acquired series is *Broken Pieces* (Turkish) delivering 38.7% audience share in primetime. It is much higher than the result of the two local fiction titles running head to head in the schedule of our competitor. Once again it proves that the good storytelling and high production value are mostly appreciated by Bulgarian viewers.

What other CEE markets have you been following closely this year?

All territories where CME operates - Czech Republic, Slovakia, Romania, Croatia, Slovenia. ■

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Deadliest Catch

Discovery's formula: giving the fans what they love

Discovery's brands and channels continue to enjoy great popularity in the CEE region, offering a diverse slate of content on traditional TV, digital platforms and most recently through captivating VR experiences. **Victoria Davies**, SVP, Country Manager CEE, Discovery Networks CEEMEA, tells Iliyan Stoychev what are the company's plans and strategy for the region of Central and Eastern Europe.



▲ VICTORIA DAVIES is responsible for the overall management of the operations of Discovery Networks in 13 CEE markets, including Croatia, Hungary, Czech Republic, Serbia, Romania, Bulgaria and Slovenia. She also oversees the company's regional distribution and ad sales business, as well as the output of a wide portfolio of 13 TV channels, including Discovery Channel, Eurosport, TLC, and ID Xtra.



Legend of Croc Gold



Mosquito

Discovery has been the Number 1 non-fiction channel group in the CEE region. How do you manage to keep this leadership in the wake of so many new channels and especially new VOD platforms?

Well, we live in the world of accelerated change which definitely requires a consumer-centric approach. Our strategy is to invest in content that people love and I can say it works perfectly. As a content-driven company, we are keen on our fans, providing them with a diverse range of genres including factual, lifestyle and sports. Now we want to bring it to more audiences, across more screens. This means we make our channels and content even more accessible in all countries we operate. However, while jumping into the new screens, we continue to cater to traditional audiences with a linear distribution model as the substance of our business is quite stable.

What are the key territories in CEE for Discovery and what countries you would like to focus more on in the future?

I'm pleased to manage this complex and culturally diverse region which encompasses 13 markets. The biggest territories in our pay TV business are Romania and Hungary, however in addition to these two, we see several other markets as catalysts for our growth in the region. These include Czech Republic, Slovakia, Bulgaria and Serbia. Bearing in mind the upcoming Olympic Games, this year we plan to focus even more on our business in other markets across the entire region.

What are your newest and what are your most-popular channels in the region? Have you planned the launch of new channels in some of the territories in CEE this year?

We're continually developing our channels across the region, based on the feedback we received from our fans. However, our focus is on the quality of our offering and driving the consumer experience, rather than purely volume of channels. Also, based on our global expertise and experience, we're

looking into building online apps for the Discovery portfolio, together with our business partners and also into taking to the next level the user experience around Eurosport Player, our subscription service offering full and unlimited access to the Eurosport channels and exclusive content LIVE and on demand.

Regarding the most popular channels in the region, which are leaders in their segments, I would say that these are Discovery Channel, Eurosport, TLC and IDx, which is on a growing trend in terms of popularity.

Your company is investing heavily into content, namely non-fiction and sports, for example you hold the rights to the Olympics. What other types of content interests you and will we see Discovery expand its reach also to fiction content?

People are changing their habits, and as one of the world's leading programmers, we need to stay current and continually adapt our content strategy. Indeed, only in 2017 we have invested more than \$2.5 billion in our loved content globally. In New York, we have just announced our exciting 2017 plans for our flagships. So this year Discovery Channels' fans will enjoy not only returning global franchises - we will air also our latest noisy specials *Mosquito*, one-off documentary about the single greatest agent of death in modern human history, as well as a highly-anticipated scripted series - *Manhunt: Unabomber* which tells the dramatic and gripping true story of the FBI's hunt for the deadliest serial bomber in history. Meanwhile, TLC is set to create even more OMG moments with a fabulous line-up of new original programming and returning favourites that viewers love. Last but not least, we keep investing strongly in top sports rights that are relevant for global and local audiences, so more also to come in the sports area soon.

Do you plan additional acquisitions in other countries in CEE? Are you also looking into digital platforms?



Say Yes to the Dress

Obviously, we are closely watching all possibilities and acquisitions are one of the ways for a dynamic growth in today's fast-moving media world. Whilst I cannot disclose our growth strategies, I can say we are focused on looking for strategic partnerships that will help us both - reach out to consumers with our brands and content as well as implement technological innovations. For example, globally we cooperate with Amazon and Snapchat, providing these platforms with our shows and short-form content. Lately, we have announced a cooperation with CA Technologies which became our official software partner for Eurosport's coverage of cycling's Grand Tours. All in all, our business model and solutions adopted must be in-line with not only our global business strategy but also specific local markets' needs.

Last year you announced a new virtual reality (VR) project in Romania, together with the Hunedoara municipality. Do you have other similar projects in the pipeline with local producers in other territories?

I am very proud that we are amongst the pioneers of the industry in this process of satisfying curiosity in a new medium, which is VR. Discovery VR debuted in August 2015 and it brings together compelling content from across our portfolio - from our linear networks to Discovery Digital Networks, and we are adding new content weekly. Eurosport VR is also important for us, and it was re-launched at Roland Garros last year. A few examples of original VR content and series that we launched were around *Racing Extinction*, *Gold Rush*, *Mythbusters*, *Birds of Prey with Bode Miller*. We are also looking into developing custom content with advertisers (for example, we had partnerships with Toyota and Gillette) and in fact I think that here VR can prove its real value. Of course, we are interested in local stories which could travel globally, such as the *Haunted Castle* project we identified in Romania.

What is your strategy when it comes to all new trends like digital platforms, binge viewing, multiscreen? Is CEE lagging behind compared to other territories in this respect?

I believe CEE citizens are innovative and adopt novelties from the world instantaneously. CEE consumers keep up and do not have to catch up with the ones from the western

countries.

In terms of our strategy, thankfully our stories are ones we can tell in any and every medium - free channels, Pay TV, digital, on mobile phone, and in all formats - long & short form as well as epic movie style content. This means thinking of ourselves as an ecosystem, rather than a TV channel with extensions and having strong brands means we're well positioned to develop our portfolio more broadly.

Disruption is in Discovery's DNA from the very beginning, so we are very well-positioned for the change. As I mentioned, as a company, we are keen on striking innovative partnerships that help us meet consumers' expectations and let our business evolve. For example, we have created a new exclusive Olympic Games partnership opportunity for mobile operators to be associated with the Olympic Games and bring highlights of the action to their customers for the first time ever, through the launch of the first "Official Mobile Broadcaster" product.

In the beginning of this year you resolved your long-lasting disagreement with Romania's leading cable operator - RCS&RDS. How did you manage to reach this agreement after 4 years of negotiations?

Indeed, we were really happy to go back to a negotiation table with RCS&RDS which resulted in a deal that satisfies both sides, I believe. The expanded partnership is first and foremost great news for our fans in Romania and Hungary who can enjoy Discovery's shows. We do appreciate working with partners who share our vision of providing consumers with the best quality content.

One of the biggest problems in our region when it comes to distribution of channels is the under-reporting of the number of subscribers by operators which is done in several countries. Does this hurt your business a lot and how are you managing this situation?

We always aim at building long-term relationships based on trust and transparency with our business partners. I think there are common efforts done in this direction and I'm confident that together we can set up the right framework, mutually beneficial. ■



My Garden on a Plate

The original cooking competition takes 'local cuisine' to a new limit. Six enthusiasts compete between colourful berry shrubs, cosy gardens and sunny balconies to prove their culinary skills. Ideal for weekly access prime time, this format is only one highlight of the innovative format and remake catalogue for every target group and slot distributed by WDR mediagroup.

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CEE Breakout Hits

TVBIZZ Magazine presents some of the biggest new success stories in the CEE region this TV season





Our Little Village

RTL Klub's decision to adapt Slovak hit *Upper Lower* resulted in their most successful project of the spring season. The comedy series *Our Little Village* (*A mi kis falunk*) easily ruled its Thursday night slot in Hungary, achieving over 30% share in the target demo and adding around 50,000 time-shift viewers per episode. Season 2 is in the works.



The Land is Singing

Slovakia's public broadcaster scored one of its highest results this spring thanks to the original folklore talent show *The Land is Singing*. STV1 led its Saturday night slot with the show, posting solid results in the commercial demo as well.



SuperYou!

SuperYou! (Ty super!) is NTV's most successful project in years, engaging audiences and Russian society on and off the screen. The talent show for kids for children aged from 7 to 18 who come from orphanages and boarding schools ranked first in Saturday prime-time this spring. The number of online views exceeded 50 million.





Dark Country

Dark Country (Temný kraj) was the absolute breakout hit in the Czech Republic this season. The crime series gave Prima the leadership in its Sunday night slot with over 30% share. The story focuses on a lone-wolf detective who goes on a vacation in a remote area but finds connection between his Prague cases and the serial killings of women in the region.



Nice Guy

The adaptation of Korean drama *Nice Guy* was the most-watched premiering series on Ukrainian TV this spring. It led its primetime slot on 1+1 with a season average of 14.4% share in the 18-54 demo.



Belle Epoque

Belle Epoque was the most-watched premiering series on TVN this spring. The show also topped the scripted charts in Poland in the commercial demo 16-49. The period crime drama set in Krakow has been awarded at the World Media Festival with the Silver Globe Award. Writing of the episodes for the second season has started.





Insider

Among the many huge drama hits coming from Turkey, *Insider* really sticks out. Since its premiere in fall 2016, the series has nearly quadrupled Show TV's share in the Monday night slot in the commercial demo. Its first episode has seen more than 11 million views on YouTube.

Survivor Greece

We all thought the days when a single show could change a market completely but *Survivor Greece* proved us wrong. The Acun Medya production reached up to 70% share in primetime, turning Skai into the most-watched channel in Greece with a huge advantage over its competitors.







Olga

The debut of *Olga* marked the return of TNT to its “classic sitcom” style. The story of the woman who is bringing up two kids from different marriages and also takes care of her alcoholic father and tries to fix her personal life at the same time captivated the Russian viewers. It became the most-watched series on TNT last fall with 23.9% share in the 14-44 demo.



Gamerz – the first eSports reality format

eSports is not just big, it's huge. A recent report from IHS Markit shows that total hours viewed in the genre grew 19% to 6 billion globally in 2016. By 2019 this number will jump over the 9 billion mark. Advertisers are also noticing this trend and starting to invest heavily in this ad segment which got \$280 million in 2016 and will go over \$1 billion by 2021.

eSports also opens new opportunities for format creators to develop a new genre, combining the best elements from the TV and gaming world to offer the best viewing experience to the fans. This May, Gaming Zone Entertainment – the eSports arm of IFG, launched *Gamerz* – the first eSports reality show in the world. Creative Director **Robert Jönsson** tells Iliyan Stoychev what makes *Gamerz* and eSports in general so special.

R **Robert, what is the story behind the creation of *Gamerz*. How successful was this entirely digital project?**

Very successful for us. A lot of attention and acceptance. Also, we tested the format and it works very well. The drama has been intense and there has been a lot of humor and nice characters to love.

We created a really talented brand new pro team from scratch, thousands of talents applied during the series and the feedback from some of the greatest names as well as big brands in the business has been overwhelming. We are happy with the first edition, and are now focusing on our next editions – Europe and US.

Let's talk about the target audience. If one is not a CS:GO player, can one find *Gamerz* engaging? Or does the format appeal strictly to gaming audience?

The main target group are gamers, people who like to game or watch other people play. But we want to give them something new, more, the important layers of storytelling. To care about the people, building favorites, to engage in the series, and how it will go for the talents. Who will make it? It's classic drama and storytelling. So everyone who is a bit interested in gaming and CS:GO is the main target. The good news was that people who knew nothing about CS:GO or gaming actually found it interesting and thrilling. That's a very nice thing for us as well as the gamers

and eSports fans seem to like it a lot. **What technical challenges did you have with *Gamerz*?**

A lot. We had a 24/7 live production on air during 3 weeks in a row. On top of that we produced a 90-minute live show every night, including a one map CS:GO match between the two teams, and airing it all synchronized on various platforms (Twitch, YouTube, Viafree) at the same time.

The biggest challenge was to integrate the different technical parts – the worlds of gaming and TV.

But it went well... We now have a unique knowledge of how to combine live reality and gaming in a reliable and professional setup model.

Fredrik Ivansson, CEO of Gamingzone Entertainment, said there are plans for a European version of the format in the fall. What is next for *Gamerz*?

Exactly, we are already now in pre-production for our European edition this fall. Talents can already now apply on our gamerz.global portal for a chance in the series.

Would *Gamerz* work on traditional TV?

Yes and No. It depends a bit where in the world and the digital revolution in each area.

It's not a traditional "passive" TV content, scheduled once a week. It's live, every day and a lot of interactivity and features customized for digital platforms. And the most important – the target group is used to watching content



◀ *Gamerz* (gamerz.global) is the world's first eSports reality series and a unique opportunity for gaming talent in CS:GO to become eSport professionals. 12 great talents live in the Gamerz House where they will, with professional help, be drilled to maximize their abilities. These talents are tested and challenged daily in live broadcasts of matches and challenges. Anything can happen and no one is secure on their way towards the final objective where five lucky winners will be awarded a six-month professional contract. *Gamerz* was produced by Gaming Zone Entertainment with BBH delivering the technical solution for the production.



▲ Robert is the co-founder, partner and Creative Director and Head of Development for Gamingzone Entertainment which is International Format Group's eSports company. Robert has been in the TV industry for over 20 years as Creative Director at companies like Zodiak and Endemol, as well as producer for shows like *Idols*, *Big Brother*, *Dancing with the Stars*, *The Money Drop*, *Paradise Hotel*, *Survivor*, etc. He has been developing and writing new formats for 15 years.

on the digital platforms. We are where the viewers are.

Are eSports moving from niche to mainstream? Can eSports become the new "comics" in popular culture for the younger demos?

I don't really know. But for sure, It has become a better understanding for its greatness and the thrill in actually watching other people playing (especially good ones) instead of just playing by yourself. It's still a very large male skewed group but the females are increasing all the time.

Do you think that VR, AR and success stories like this of gamer-turned-musician Alan Walker can potentially promote gaming and eSports to larger audiences?

Yes, VR, AR and gaming and eSports are growing together. We already now see gaming and AR have success. And it will grow.

You have years of experience in television producing premium formats and developing new ideas for Zodiak and Endemol. In your opinion, are linear and digital two completely different worlds?

No they are not totally different. The thing is that both rely on the quality of the content.

Quality is always quality, and crap is always crap, wherever it's served. But how you present and package the content can be a lot different. Digital is not only short shaky and weird underground You-

Tube clips, or some streamer facing the webcam, it's just some content that has found its niche in the digital windows. More expensive "quality" content, series and events also fit it. Very well actually. The problem as well as the opportunities is that the distribution has been very democratic. You need to come out, to go through the "massive wall of content". You need to be popular and liked to be popular and liked - chicken or hen. But if you make it, it's a worldwide audience if you promote non language barrier content (English for example).

The linear distribution will not die out. But it's old-fashioned and works better in my opinion with big live events that create a lot of attention, like the *Superbowl* or the *Eurovision Song Contest*.

Series, reality or scripted will fit much better on a digital platform, especially if it's global content.

The biggest challenge for traditional broadcasters is not the fact that their business model still relies on their linear programming (even if it's old-fashioned, and is a problem), the main problem in many countries is the language. That they create and distribute local language content and series. It's not wrong, it's actually good from a "recognition perspective", but it's expensive and narrows the audience. Every minute a day, they are challenged from all around the world by the most popular and expensive (and cheap) content. Viewers are not patriotic, not loyal, they watch what they find interesting and entertaining. No matter if it's in Swedish or in English, produced in Stockholm or in Chicago. ■



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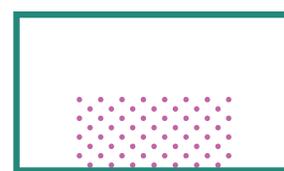
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Stories for everyone

Globo's international ambitions

Iliyan Stoychev asks **Raphael Corrêa Netto**, Executive Director of International Business at Globo, what are the latest highlights in the catalog of the Brazilian giant and how the company adapts to the fast-changing international market and the CEE region, in particular.

What is Globo's latest slate for NATPE Budapest? What are your newest titles that you will offer during the market? Do you have anything special planned for NATPE Budapest?

We will take our 2017 catalog to Budapest featuring six telenovelas, three series, one miniseries and five motion pictures. The telenovelas are the catalog's highlights, whose demand is always very high. The format has very strong insertion in Eastern Europe - we have a loyal audience in the region that has been following our productions for decades. The same applies for Brazil, Latin America, and the rest of the world. We believe so much in this format that Globo's CEO, Carlos Henrique Schroder, recently announced the construction of three brand new studios that will be used exclusively for the production of telenovelas. Located in Rio de Janeiro, the studios will be equipped with state-of-the-art technology from the audiovisual industry.

Total Dreamer is a good example of a vigorous production that has been appealing to different cultures - a modern, fast-paced fairy tale discussing current themes and with a strong relation to the digital environment. The telenovela was a blockbuster in Brazil, where it featured multi-screen actions before, during and after its screening on open TV. It was also a major hit in Portugal, ranked among the top 5 most watched pay TV shows in the country. In addition, the plot has already been licensed to Georgia, Middle East, North Africa, the United States and Puerto Rico, French Africa, Uruguay, El Salvador, Israel, and India.

Another example is the telenovela *Time After Time*, a classic love story with a twist in its plot: the leading couple falls in love in the nineteenth century, but their romance is tragically ended. More than a century later, they meet again and are given the chance to finally live their great love. In the CEE region, the production has already been selected by the pay TV channel Pirveli from Georgia.

In terms of sales, which are Globo's most successful titles in the CEE markets? Which are your biggest markets in the region and where do you see potential for growth?

One of our greatest hits, *Hidden Truths*, which is about the underworld behind the luxury, allure, and glamour of fashion, won the International Emmy for Best Telenovela last year and has been licensed to more than 40 countries. Recently, it was sold to Kanal 5 in Macedonia, and for the pay TV channel Pirveli, from Georgia, a country that is very partial to drama and receptive to Globo's productions. So much so that Iberia TV, another Georgian cable network, has recently added *The Enchanted Tale* to its grid. The telenovela, which also won the International Emmy for Best Telenovela (2013), breaks the mold by mixing the world of castles, kings, and villains with some elements of the Brazilian culture.

The entertainment market in the region is booming. The pay TV segment is still not fully matured, with the number of subscribers steadily increasing. The emergence of new broadcasting platforms and new programming possibilities is still new, but has already changed the market dynamics. The search for new and thought-provoking stories has grown. And we have a vast portfolio of high-quality work, covering various genres and themes that are flexible enough for both public and cable networks, as well as digital environments. The region is also fairly fragmented, with numerous countries, different cultures and many TV networks, which translates into good licensing opportunities for our content and allows for new partnerships.

With the rise of SVOD, can you identify any changes in the demand for content from traditional broadcasters regarding your catalog?

As mentioned, the growth of VOD services heated up the market. And this is very positive, as there has been an increase in demand for content in general, of varied formats, genres, themes, and lengths. Our catalog offers a wide content selection precisely thought to attend to the different realities and needs of our partners with regard to multi-screen programming strategies.

In 2017, how is the telenovela genre competing with Turkish drama and local series in CEE markets?

A portrait of Raphael, a man with dark, wavy hair and a beard, smiling. He is wearing a dark blue blazer over a light-colored shirt. He has his arms crossed and is wearing a watch and a ring. The background is a bright, slightly blurred indoor setting with a window.

Since 2006, RAPHAEL is the Executive Director of International Business at Globo. In this position, he oversees drama and sports rights licensing efforts and international channels development and distribution. Raphael also leads all international production ventures. Prior to this, he served as a Sales Manager for several territories including Americas' Southern Cone, and Eastern and Western Europe.



Time After Time



Hidden Truths



Total Dreamer

The popularization of Turkish dramas accelerated the competitive market, which is normal and healthy. It stimulates the creative environment and brings out new possibilities and paths which benefit viewers above all. Globo believes in constant evolution and the development of its content and artistic process. We continuously invest in talent and creation, production, and post-production infrastructure, so we can tell new stories and captivate audiences both in Brazil and around the world. All this because we understand society's transformations, which are quickly reflected in the market.

Can the telenovela genre work well on digital platforms?

Telenovelas coexist with the digital environment in a variety of ways, offering unprecedented and extremely positive experiences for the audience, as well as further developing content production. In Brazil, for example, the chapters of our telenovelas are entirely available online for subscribers of Globo Play, Globo's VOD platform. Snippets can also be seen by all Internet users. In addition, we have been increasingly creating exclusive content for the digital environment, taking the stories beyond the TV and complementing the public experience. This year's catalog features three productions involving innovative multi-screen actions. *Total Dreamer* had a unique chapter-zero and a spin-off, both online exclusives. For *Lady Revolution*, we made a spin-off about the early life of an extremely charismatic character with whom the audience fell in love. In *Burning Hearts*, the spin-off was made as the tele-

novela aired, adding to the content aired on TV, with information on the disappearance of the matriarch of the Abdalla clan, one of the families in the plot's core.

From your perspective, what is the biggest challenge in the content distribution industry today?

Undoubtedly, with the fragmentation of broadcasting platforms and the increased content offer, we feel even more motivated to develop our resources and maintain an innovative, quality portfolio that is relevant to the public. And, of course, also, to collaborate with our partners on programming strategies, since we work with varied content – that goes from telenovelas to superseries, series, miniseries, and films — content that fits different grids and that can be delivered to the audiences the way it is most convenient for them, including new digital platforms. On track with the new market reality, Globo has invested in new ways to create, produce, and distribute content. In addition to setting up three new telenovela studios, we recently launched the Casa dos Roteiristas (House of Screenwriters), in the city of Rio de Janeiro, which brings together Globo writers and promotes a brand new way of creating scripts for TV series and other short formats, covering varied themes and narrative forms. With important writers at the helm, this space will create content for different platforms and the international market as well. Each production will have a multi-language book: Brazilian Portuguese, English, and Spanish. ■

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Recipe for Life

TVN brings its latest hits to Budapest

Polish commercial net TVN has been enjoying solid international sales during the past few years and is now looking to further grow its presence in the CEE region with its latest hits premiering at NATPE Budapest. **Aneta Zaręba**, Sales Manager, TVN, tells Yako Molhov about their newest titles and the bestsellers in their catalog.

What are the latest titles that you are bringing to NATPE Budapest?

We are coming to NATPE Budapest with some of the best TVN productions, including our newly created detective drama *Belle Epoque* – a fresh take on crime set in the beautiful era, featuring top Polish actors and sublime costumes. We will also showcase our prime scripted and factual entertainment shows, like the 3rd season of *Second Chance*, TVN's best-known drama series, *Letters to Santa 2*, a feature film sequel to a recent box-office hit, and the 8th season of our unique travel series *Woman at the End of the World* – just to name a few. But there is much more in our catalog – from travel, through moto

to culinary programming – and it's not just long-running series, which have become the white on rice on our schedules, but also special one-offs exploring a wide range of popular topics.

Which are your bestsellers in the CEE region?

The international audience of our programs is growing every year; to date, over 40 TVN titles have reached millions of viewers in over 100 countries and territories all around the world. Hence, it is difficult to point out a single bestselling leader. Recently, our most popular TV series was *Recipe for Life* which has already been broadcast in Slovakia, Hungary, Latvia, Lithuania, and Georgia. It also reached countries outside of the CEE

region, including Russia, Middle East and China.

Speaking about factual programming, our best-selling title is the travel series *Woman at the End of the World*, where the host Martyna Wojciechowska roams the globe in search of remarkable women with an exceptional story to tell. The format has reached viewers in countries like Belgium, Spain, France, Czech Republic, Slovakia, Latvia, USA, Hong Kong, and South Korea.

How big is TVN's catalog? Do you rely only on your own formats or do you also represent third-party titles?

The majority of our content is original programming commissioned for our main network – TVN – and our thematic



Belle Epoque



Letters to Santa 2

I believe that viewers' preferences across the CEE region are quite similar

channels, like TVN Style –female skewed channel focused on lifestyle, health and beauty, or TVN Turbo –Poland's first male-targeted thematic channel.

However, we also represent interesting titles coming from other production houses which have international potential. For example, we offer cooking shows and kids programming produced for the Polish Canal+ group. We also showcase high-quality local feature films from independent producers which, in our opinion, deserve international attention.

Are there differences between the client preferences around the region?

Everyone is always looking for something fresh and unique on the market, but I believe that viewers' preferences across the CEE region are quite similar. It's safe to say that, if a program brings good ratings in one territory, other networks will want to try it out in their own country. Recently, we've also noticed that a lot of our partners are looking for formats that could be a good alternative to Turkish drama.

Which are the most important territories for TVN?

I wouldn't say that there is a part of the CEE region that is more significant than the rest. Actually, all of the countries and territories in the region are of key importance to TVN. We have a great working relationship with partners from our neighboring countries –Slovakia, Czech Republic, Latvia or Lithuania. We've been cooperating with them for many years now. Right now we would

love to increase our presence in the Balkans – countries like Romania for example – or the Middle East.

You are selling TVN series both as ready-made shows and also as scripted formats. Which are your best-selling titles?

All of our TV series are available both as ready-made programs and formats designed for local adaptation. Having said that, it's also true that most of our activities are focused on ready-made sales. *Recipe for Life* is our best-selling ready-made show so far. Interestingly enough, it also generates the biggest interest as a format for localization.

Are international players interested in adapting Polish formats?

Interest in our scripted formats is growing, however, we still need to work on developing this part of our business. At the moment we are working with a number of agents who are promoting our scripted formats in the US and Latin America. At the same time, our team is focusing on promoting our TV series across Europe and Asia.

Is demand for digital rights growing for you as well? What grabs the attention of the VOD players?

Till now we've mostly sold VOD rights together with TV rights. However, lately, we have noticed an increased demand for digital rights in terms of feature films and TV series. Therefore, we are currently exploring how and on what bases can we cooperate with digital platforms, including both local and global VOD players. ■



Aneta Zaręba,
Sales Manager, TVN



What is the future of DTT in CEE

by Yako Molhov

It has always been a hard task to predict which of the many technological novelties will rule our fast-changing world. Not long ago 3D TV was deemed “the next big thing” but just after a few years it turned out to be... dead. Earlier this year, the only two major TV makers still making 3D TVs, LG and Sony, announced they will drop support in 2017.

Now, the hype has moved to virtual reality (VR) as the newest technology that is supposed to define the way we watch television in the future. Yet even the biggest VR optimists admit that only around 20 million headsets have been sold, including fewer than 2 million of the “tethered” devices, which require a connection to a powerful computer. Nevertheless, Greenlight Insights predicts that by 2021 headset owners will spend \$9bn a year on VR content, and TV producers and broadcasters are keen to start experimenting with the technology, offering new viewing experiences like the UEFA Champions League final in VR.

DVB-T is a technology that has been around for decades but its wide adoption in the CEE region took place in the past few years, because of the specifics of the different markets. The

majority of CEE countries have already moved to digital terrestrial and switched off the analog broadcasts, with some exceptions like Ukraine, Bosnia and Herzegovina, Moldova, Albania, etc. In the case of Ukraine, the analog switch off will most likely take place in the next couple of years. Last month, the Head of the National Council on TV and Radio Broadcasting of Ukraine Yury Artemenko told Ukrinform that analog TV will not be switched off in 2017 or in 2018. He stated the reasons for the delay are incomplete infrastructure, non-transparent owner of Zeonbud, deficiency of set top boxes, insufficient coverage as well as resistance of some broadcasters to transfer to digital.

This “resistance” may turn out to be the biggest “enemy” of digital terrestrial broadcasting in countries that have already adopted the DVB-T/2 standard. It is definitely not the main choice of viewers in countries like Bulgaria, Romania and even Slovakia. The first two are known for having one of the highest percentages of pay TV penetration not only in Europe but also in the world. It is even difficult to provide official accurate data for the percentage of subscribers because of the notorious underreporting of

actual numbers. According to a Kagan survey, Romania had the lowest DTT penetration rate in the region at just 9.9% of TV households in 2016, yet very high pay TV adoption at 92.4%.

One of the countries where the digitization process turned into a fiasco is Bulgaria. Since the end of 2016 Bulgarian National Television (BNT) has been airing the signal of its channels on the commercial multiplex of NURTS Digital, instead of using the specifically created for that purpose First Digital public multiplex. First Digital was created to retransmit the programs of BNT and, as in the case of NURTS, was connected to notorious banker Tsvetan Vassilev. It didn't have any assets and provided the service using the assets of NURTS. The latter has stopped providing services to First Digital and this is the reason for the change.

Information about just how much BNT has been paying to NURTS and before that to First Digital has never been made public, but according to estimates the sum is around 15 million BGN per year (BNT's entire budget for 2017 is 65 million BGN), two times more than what it paid when it aired analog signal - 8 million BGN tax to BTC. The retransmission tax should be now reduced since BNT is airing via a multiplex which is also used by other broadcasters, i.e. the fee will be reduced by 30-35%.

More alarming for the future of the DTT networks is the fact that commercial broadcasters have started leaving the multiplexes as it makes more business sense to drop their FTA status and charge operators for retransmitting their channels, instead of paying fees to remain in the free digital air. This is the case in Slovakia, for example, where CME stopped the distribution of its channels on DTT even at the expense of getting lower audience shares (later returning to DTT but in the pay TV package of Towercom). According to a recent survey by GfK, around 21% of Slovak households are watching channels offered by the DVB-T network. In Romania and Bulgaria, where CME has also left the Free TV air and started charging cable operators, this percentage is even lower. At the start of this year, CME also exited the DTT network in Slovenia. Back in June 2016, the company's co-CEO Christoph Maiunsch speaking at the New Europe Market in Dubrovnik said that free DTT is obsolete and uneconomic.

In Slovenia, Antenna Group's Planet TV will follow in the steps of CME's Pro Plus and leave the FTA market in July. The reason - Planet TV invests a lot in original production and wants to use the most-modern means of distribution which also offer catch-up TV; and of course, charge cable operators for the signal. It got a good business model from their competitors as in Q1 of this year, Pro Plus increased its revenues from subscriptions by half a million euros despite shutting down its terrestrial signal and the temporary loss of 235.000 viewers, according to Zurnal24 estimations. From Pro Plus did not respond, however, to the question of whether this was entirely due to the fact that operators were now paying a fee to re-broadcast their channels. In the upcoming quarters the results are expected improve significantly since the majority of operators reportedly started paying only in March.



There are other markets, however, like the Czech Republic and Poland, where the free digital terrestrial market is quite big, with lots of smaller and bigger players competing against each other. In the Czech Republic DVB-T is very popular, partly due to the low level of pay TV penetration. According to the DTT operator in the country Ceske Radiokomunikace, nearly 60% of the households use DVB-T. The latest development in the country, from last month, are the discussions about the new DVB-T2 standard which must be adopted by 2020, based on a decision by the EU, so some frequencies might be freed for mobile internet. There is an ongoing fight between satellite operators and Ceske Radiokomunikace. The former claim the adoption of the new standard will give preferential positions to terrestrial operators while the latter responds that not adopting the new standard may mean viewers migrating to pay TV services in order to have a wider channel choice. The changes in legislation are currently (as of late May) discussed in parliament.

In the small Baltic countries like Latvia and Estonia the need for DTT has also been questioned by the commercial TV players, while nearly half of the viewers in Lithuania are using the DTT services. In Russia, the DTT usage has also remained low, while the pay TV market continues to grow.

It seems the region is split as regards the perception of the need for digital terrestrial television. Government policies and spending service, which is also part of the national information space, play a key role in stimulating the population to take advantage of free digital broadcasts with excellent examples in this respect coming from the Czech Republic and Croatia. On the other hand, there are countries where the commercial players opt not only not to pay big money for DTT distribution but also to make some cash from pay TV distribution as their viewership remains unaffected. The question is what will happen if these broadcasters fail to negotiate acceptable terms with the pay TV operators? And what would happen if people no longer want to pay for these channels and start "cutting the cord"? There are certainly major risks hiding behind the FTA exit of the national commercial channels as viewer habits start to change while TV watching becomes a more expensive, yet less frequent habit. So, keeping free DTT alive might still be a good idea for the profit-driven TV companies in the long run. ■

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MYCONTENT focuses on CEE region

This year's edition of MYCONTENT, which will be held in Dubai on October 29-30, will be especially focused on the markets in the CEE region offering local players new opportunities to showcase their content and services. Project Manager **Vlad Borovina** shared more details about the upcoming event and conference with Stanislav Kimchev.

Mr. Borovina, MYCONTENT will see its 8th edition in October this year. Tell us more about the event – how did your company decide to organize it and how it evolved throughout the years?

INDEX Conferences & Exhibitions is a leading United Arab Emirates based company specialized in events management. Over the years, INDEX Conferences & Exhibitions has organized a range of events in various fields that included Medical, Economic, Industrial, Academic, Trade, Investment, Business and many others.

MYCONTENT was launched in 2010 at the initiative of our Vice Chairman & Group CEO, Eng. Anas Al Madani, who knew Dubai is rapidly expanding and can be a strategic destination, in terms of logistics, accessibility and safety for more than 20% of the world's population and its TV consumers.

Throughout the 7 editions, MYCONTENT experienced both ups and downs, like the entire industry, but overall it has seen an increase not only in the number, but also in the quality of visitors, as well as the actual outcome of the business done during the two days of the event.

What are your expectations for this year's 8th edition? How many attendees from how many countries are

◀ VLAD BOROVINA is the Project Manager of MYCONTENT, overseeing the smooth running of daily tasks involving the show. After spending over 6 years working on emerging markets, such as Istanbul, Johannesburg, Abidjan or Budapest, Vlad knows what truly drives conversations around a successful tradeshow.

expected to visit the Dubai International Convention & Exhibition Center in October?

We are always trying to exceed previous years in terms of numbers, whether it's buyers, visitors, sellers or square meters, but also to deliver, as per our slogan at INDEX, to provide "A Memorable Experience". In this 8th edition we are expecting to welcome over 1300 participants from 50+ countries, grouped into 4 different categories: buyers, sellers, producers, visitors.

What type of participants does MYCONTENT attract?

Like any other similar show, we welcome all content related executives coming from TV channels, pay-TV operators, distributors, dubbing companies, mobile operators, airlines, OTT, inflight, mass media, etc.

As a trademark for this year, we will focus specially on Central & Eastern European companies and have extended our Hosted Buyer Program to the 20 countries from the region.

This program allows selected companies to be entitled to free accommodation for the duration of MYCONTENT, access to our pre-organized meeting platform and free lunch vouchers for both days of the event.

MYCONTENT also has an extensive presentation and discussion part. What will be the hot topics for this year's edition?

Indeed, running parallel to the actual trade show, we will have a conference program with trending topics and top-notch speakers. The selected discussions will be: "How Social Media is re-inventing the Television Industry", "Content Creation in a Digital World", "Subtitles

or Dubbing For Young Viewers?", "Virtual Reality and the challenges for classic audiences", "IN-FLIGHT Entertainment – what do airlines want?", "Modern vs. Traditional Animation", "Pay-TV vs. OTT", "Comedy In The UAE". With speakers representing strong brands such as Etihad Airways, Youtube, Yahlive or Cartoon Network, the conference program will be moderated by industry journalists with advanced knowledge of the discussions.

It will all end with a special surprise-guest.

The regional market has experienced significant growth in the past few years and demand for content in the region is very high. Do you expect for this growth to continue?

TV consumers in the region have high expectations when it comes to high quality content. For local and regional broadcasters, such as Dubai TV, Abu Dhabi TV, MBC, Al Hayat, CBC and others, it all reaches a peak during the holy month of Ramadan when they unveil new shows or old time classics. There is a strong competition to capture the eye of the viewer which can only bring diversity for everyone.

But there is a lot of attention on business development and content creation in the UAE. Twofour54 Abu Dhabi, one of MYCONTENT's Official Supporters not only brings the right infrastructure and production facilities, but they also come with a tax free (or close to that) system for the producers. There is more to TV content than just having an interesting idea which you want to put on camera, so Twofour54 created tailored made training sessions and programs to help existing or up-coming producers make a sustainable business. ■

Q2 2017 TRENDING STORIES ON TVBIZZ

These are the most read news stories on TVBIZZ in Q2 2017. Join us at www.tvbizz.net and follow all the news from the global TV industry on your desktop and mobile.

PROGRAMMING



MTV adapts Swedish renovation format

MTV Oy has announced a new renovation show titled *Remonttipiiskuri* (*Renovation Whip*). It is based on a successful Swedish format and will be produced by Solar Films. The show will be hosted by the first winner of *Big Brother Finland* Perttu Sirviö who will be helping people finish the renovation of their homes or fix what has gone wrong.



M6 preps a new survival show

The producers from GTNCO and Studio 89 are preparing a new adventure show, which will premiere on M6. The new production will be shot in South America and South Africa. Two people, one professional and one rookie, will test some of the most severe environments trying to survive.



Sat.1 preps new gameshow

A presenter, two teams, six celebrities and many funny, surprising and astonishing inventions. In the new Sat.1 gameshow *That Cannot Be Real*. Kaya Yanar and Caroline Frier lead two team teams as team captains, and the show is hosted by Jochen Schropp. Endemol Shine Germany is producing.

RATINGS



The Five premieres slow in France

France 3 premiered the British series *The Five*. The fiction got 1.8 million viewers and averaged 7.9% market share. It was the fourth most followed proposal for the day. France 2 scored well with the final game from the Women's Champions League. The match was followed by 2.6 million fans giving the channel 13% share and the second spot in the charts.



Naked Attraction closes season with a record

Naked Attraction closed its first season on RTL2 on a high note. The show posted its highest audience with its fourth episode - 1.41 million total viewers and 10.7% share in the 14-49 demo. The average for the season was above 10%.



Solid return for The Island

The Island made a solid comeback on Channel 4. C4 reports that the show drew the biggest share of 16-34 year old viewers from 9-10pm with 20.3%, more than doubling the slot average.

M&A/FINANCIALS



Keshet to raise \$20 million for international productions

Keshet International, the international content and distribution arm of Keshet, is setting up an investment fund for international TV productions. The investors will have the role of limited partner, while the management and main activities will be carried out by a special subsidiary of KI serving as the general partner. It is estimated that each project would be funded with \$2.5 million. KI is guaranteeing ROI +7% interest; profit from distribution will be split 30/70 in favor of the investors.

Media expert: De Mol to use SBS as "format dump" to get ITV bonus

Media expert Mark Koster wrote on Quote that John de Mol is buying SBS Netherlands so he can easily program Talpa's formats on the channels and secure his bonus from ITV which bought Talpa for 500 million in 2015. However, depending on the company's performance in the 8 years after the deal his revenue might jump to 1.1 billion euros. Putting Talpa's formats on SBS, the bonus is almost guaranteed, Koster believes.

Five employees suing TV 2

Five employees are suing TV 2 Norway for damages after they received redundancy notes as part of the broadcaster's downsizing. According to one of them, TV 2 will have to withdraw the redundancies or make an offer that they can not turn down, because they will win the lawsuit. TVBIZZ reminds that TV 2 is planning to cut 177 jobs and save 350 million NOK by 2020.

APPOINTMENTS

Constantin TELEVISION

New structure at Constantin Television

Constantin Television is now directly linked to Constantin Film AG, under a new logo. The aim of the restructuring is to strengthen TV production and develop new business segments. It falls into the newly created executive board area TV, Entertainment and Digital Media and is led by Oliver Berben. The company's current projects include the series *The Clerk* (Die Protokollantin) for ZDF, as well as the ZDFneo series *The Story of a Perfume* (Die Geschichte eines Parfums). A third season of *Shadowhunters* has also been ordered.



VICE opens Danish production house

VICE Media has announced the opening of its own production house in Denmark. Vice Production will be led by Mikkel Kastberg who until recently served as Head of Production for VICE Media Denmark.

Lundgren leaves Discovery

Discovery Networks Sweden's revenue chief Charlotte Lundgren is leaving the company after 13 years. She will be replaced by sales director Johnny Strömberg who will now lead the sales department. He will report to Christian Kemp, CEO Discovery Networks Denmark & Finland and CCO of Discovery Networks Nordics. He will also work closely with Kasper Kryger, VP Commercial Denmark.

DISTRIBUTION



Armoza Formats closes pan-regional LatAm deal for *Sex Tape*

Armoza Formats has announced a new deal with four Latin American countries for their new social experiment *Sex Tape*. Media company 360 POWWOW have taken the local rights for the show in Argentina, Chile, Peru and Colombia in a deal which incorporates celebrity sexologist Alessandra Rampolla as host for the future adaptation.



Fremantle takes *Get The F*ck Out Of My House* to Brazil

The Dutch daily reality format *Get The F*ck Out Of My House* has landed its first international deal, in Brazil. Record announced this weekend the start of castings for the Brazilian version of the show titled *A Casa* (The House). FremantleMedia Brazil is producing. The format created by Blue Circle debuted on RTL5 in the Netherlands last fall. The show sees 100 people living in one house and trying to remain last in the house.

The Story Lab launches a distribution agency in Spain

The Story Lab revealed the creation of a distributor agency, which will be operating from Spain. The new Spanish entity won't be producing content but will be responsible for distributing and developing series and movie content. The new company will be operating on the Iberian Peninsula and Sub Saharan Africa.

ADVERTISING



ITV to launch addressable TV within next 12 months

ITV will allow advertisers to target TV ads on a household-by-household basis within 12 months in the hope of wooing smaller businesses that would otherwise spend their budgets with Facebook and Google. Discussions on how this will be delivered are still ongoing and as such the broadcaster is coy on the detail. However, the deputy managing director for its commercial division Simon Dalglish claimed that, regardless how these meetings pan out, ITV would "offer accountable data, which would be third party verified and delivered across all our assets".

Traditional media to remain dominant while mobile strives ahead, says Zenith Media

Traditional media will still reign, accounting for 69% of global media consumption in 2017, according to Zenith Media Consumption forecasts. Mobile Internet use will rise to 26% of global media consumption in 2019, up from 19% in 2016, but still falling short in dethroning traditional media such as newspapers, magazines, broadcast TV, radio, Cinema and outdoor advertising.

TF1 starts selling advertising in Belgium

TF1 Group announced that starting September the viewers of TF1 in Belgium will be watching local advertising. The broadcaster has signed an agreement with ad agency Transfer which will be selling ad spots in Belgium. According to the group, their share on the French-speaking market in the country is 19%.

DIGITAL



MTG buys startup project *Fantasy Paradise Hotel*

MTG has bought the game *Fantasy Paradise Hotel* which was launched as a student project mirroring similar fantasy games popular among sports fans. According to MTG, the game for the fans of *Paradise Hotel* which airs on TV3 Norway counts 14,500 users. The founders will continue to develop the online game, while MTG will take care of the content and marketing.

Netflix reaches over 500,000 households in Spain

According to a survey conducted by communications regulator CNMC, the US VoD platform Netflix reached a total of 540,000 households in Spain. The service covers 3.4% of the Spanish internet homes at the end of the previous period. However Telefonica's Yomvi is still leader on the IPTV market in the country with 7.6% penetration. Wuaki.tv ranks third.

Sky reveals on-demand preferences of its clients

Sky Germany has revealed the results of their online study on the use of on-demand services Sky Go and Sky On Demand. An average of 2.1 people watch the content via the mobile service Sky Go, 2.4 via Sky On Demand. Peak figures are achieved with movies - these are seen by an average of 2.2 people via Sky Go and 2.7 via Sky On Demand. More than 60% of Sky Go's users said they follow the live football games regularly. 3/4 said quality is more important than the price and about 90% said they remain loyal to quality titles. ■

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