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THE TITAN GAMES

Latin America's
booming VOD market

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remake of This Is Us

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Georgi R. Chakarov
 Editor-in-chief

Who's cool now?!

Remember the days when Netflix was the coolest thing out there? Everyone was talking about it; everyone wanted to have their show on Netflix, or even better – produce a “Netflix Original.” Binging was not a trend, it was the rule. For years, it was the only streaming service in town. The place to be.

Once Netflix was killing the TV but now streaming is killing Netflix.

Netflix was the definition of “cool” but things are changing fast as Amazon is rising, Hulu has just finished a record year and Disney and WarnerMedia are about to launch their own streaming services. So who's cool now?!

Bird Box showed that Netflix has not lost its coolness, but the huge success of the movie backfired with the Bird Box Challenges and hurt the image of the company with negative media coverage. Staying ahead of the trend will get even tougher as competition on the streaming market heats up in 2019. Disney and WarnerMedia will not only launch rival services but also start removing their titles from Netflix, which is no longer the one-stop place for producers to pitch their ideas for great (big-budget) new shows.

Netflix will have to spend much more in 2019 than it did in 2018 - \$12 billion. Problem is – it can't



Sandra Bullock in Bird Box

afford to do that, with its debt jumping 73% in one year to \$8.3 billion. That makes 2019 the perfect year for the premieres of Disney+ and WarnerMedia's streaming service. First, the hype around them will be huge. Second, their libraries will be huge. Third, all of this will be happening up against a dwindling Netflix catalog and an ever more aggressive content spending at Amazon and Apple.

In one year, Netflix could incur serious losses in terms of content, subscribers and cash. CEO Hastings is playing his own Bird Box Challenge now. How long can he keep his cool before taking off the blindfold?



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MTV Studios to reimagine *Celebrity Deathmatch*

MTV Studios announced plans to reimagine *Celebrity Deathmatch*, the cult celebrity fighting animated series which aired until 2002. Ice Cube joins the franchise for the first time and will both star and executive produce alongside his partner Jeff Kwatinetz. Series creator Eric Fogel will return to executive produce as well.



Amazon chooses Madrid for new production hub

Amazon will create a production hub in Madrid. It will serve as the European headquarters for its productions with a focus on Spanish-speaking content. Amazon is reaching 656,000 homes in Spain, according to CNMC.



RuPaul's Drag Race to conquer UK

RuPaul's Drag Race is getting a British remake. The UK version of the Emmy Award winning show will be hosted by the one and only RuPaul and is set to premiere this year on BBC Three. The format has seen 10 seasons in the US and has been successfully adapted in Chile and Thailand.



Korean remake for *Younger*, Japanese adaptation for *24*

Two hit US series are getting adapted in Asia. Korean commercial net JT-BC has picked up the rights to remake *Younger*, while the Japanese Asahi TV has started work on the local remake of *24*. Both are expected to premiere in 2020.



Kevin Reilly will oversee content at WarnerMedia's new streaming app

Veteran TV exec Kevin Reilly will be overseeing the content strategy of WarnerMedia's upcoming streaming service. The streaming app is set to launch later this year and will essentially become the cornerstone of the company's digital strategy after AT&T's \$85-billion acquisition of Time Warner.



Mandarina expands operations in LatAm

The Argentinean production company Mandarina Television has added Hector Colella to its shareholding structure and taken control of Uruguay's Monte Carlo TV. Mandarina is planning the creation of a slate of documentaries and online productions. The company released more than 2,000 hours of content on four different channels in 2018.



Hulu has 25 million users watching over 26 million hours per day in 2018

Hulu reached a new milestone in 2018 as it added 8 million new clients to surpass 25 million subscribers. This means it has more video customers than the biggest cable company in the US, Comcast (21 million at the end of Sept. 2018). Hulu's users streamed more than 26 million hours of content per day in 2018. That comes out to approximately 10.2 billion hours per year.



The Story of Yanxi Palace sold to 90 countries for 300 million yuan

Topping the list of most searched global television drama on Google in 2018, *The Story of Yanxi Palace* is said to have sold its broadcast rights to 90 countries for an estimated amount of over 300 million yuan. Rates for ad placements within the iQiyi drama, which start from 3 million yuan per ad, are estimated to earn the 70-episode drama at least 210 million yuan based on a one-ad-per-episode basis.



Record reveals solid reality lineup for 2019

Brazilian Rede Record will be the television of reality in 2019 with a number of new and returning projects in the genre. The channel has confirmed the renewal of *Power Couple*, *Dancing with the Stars*, *The Farm* and *All Together Now*. The network is also preparing the premieres of *The Four*, *Wife Swap* and *Top Chef*. It is still unclear if *Get the F*ck Out of My House* will be back for a second season.



Netflix to remake *Rebelde Way*

Netflix has acquired the rights to produce a remake of the cult Argentinean series *Rebelde Way*. The news was confirmed by creator Cris Morena. The format has been already adapted in Chile, Brazil, Mexico, Portugal and India.



Lowest free TV viewership in Argentina in 14 years

2018 was a bad year for Argentinean free TV. The six national channels accumulated 20.9 rating points in 2018, which was the lowest result since 2004. Compared with 2017, the drop is 2.2 points. December was the worst month with only 18.3 points for the free TV nets.



Disney CEO Bob Iger's pay increases by 80% to \$65.6 million

The Walt Disney Company has disclosed compensation for its top executives in an SEC filing which shows that CEO Bob Iger's annual pay jumped by 80% in the company's latest fiscal year to \$65.6 million. Iger took over from former Disney CEO Michael Eisner in 2005. During his term, Disney acquired Pixar for \$7.4 billion, Marvel Entertainment for \$4 billion and Lucasfilm for \$4.06 billion. He is also in charge of the ongoing merger with Fox.



ProSiebenSat.1 denies takeover rumors

ProSiebenSat.1 has reacted to a report in FAZ claiming that the company is about to be taken over by investors. According to the respected German daily, the media holding would be split in two - digital (the already existing Nucom) and TV companies, with the latter set to join Axel Springer's portfolio. From P7S1 said this information is false.

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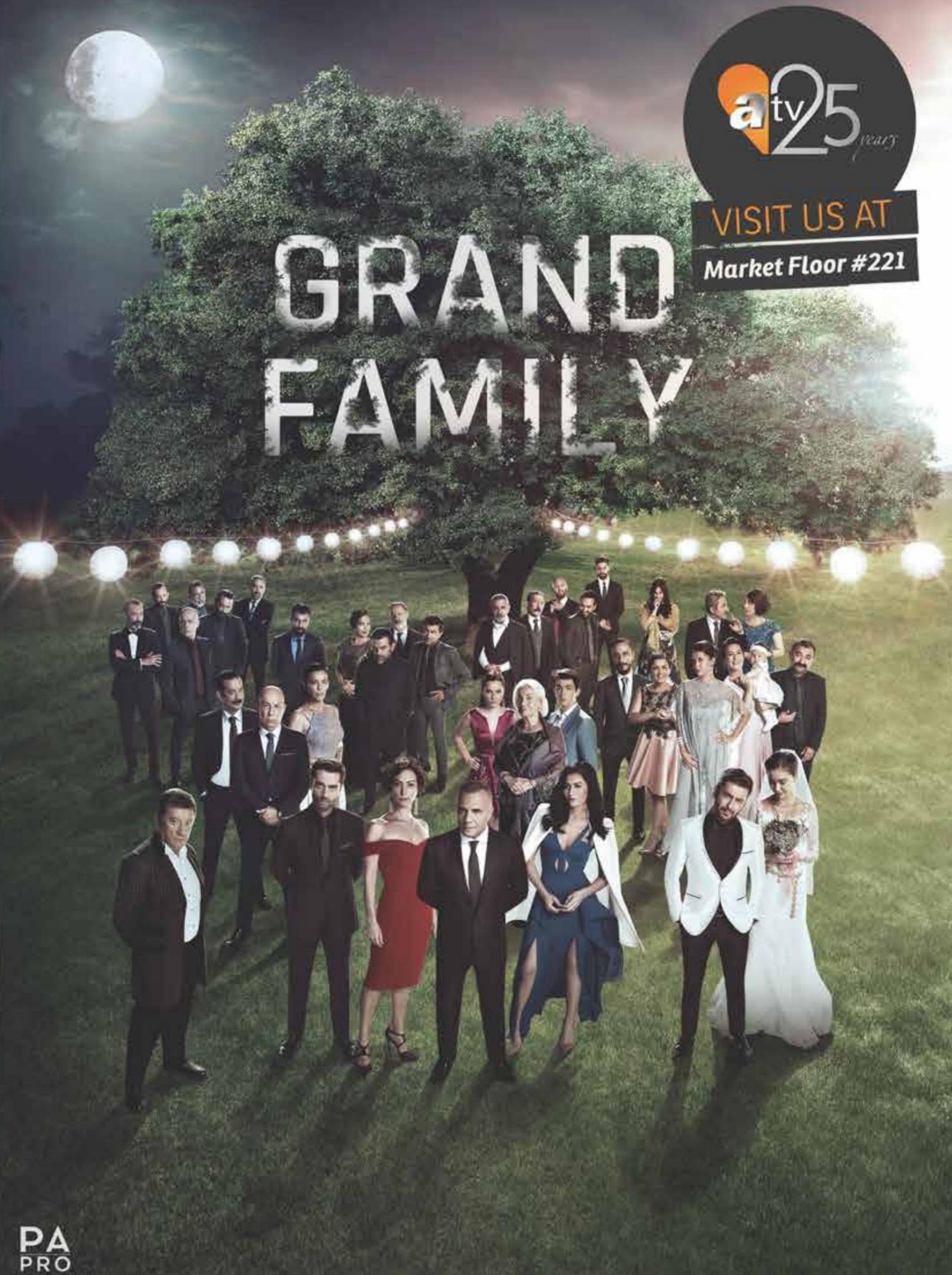
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THE TITAN GAMES

It's The Rock's dream come true. Just a few days ago, NBC launched its brand-new athletic competition format *The Titan Games*, co-created and hosted by Dwayne Johnson. The premiere scored 6.5 million total viewers and gave the network its first non-sports Thursday win ever when facing a new episode of *The Big Bang Theory*. It also increased the slot average by 157%.

The show is already winning fans all over the world and catching the attention of broadcasters outside America. We talked to the format's creators about the work that was put behind this truly titanic project for modern entertainment television which takes physical competition formats to the next level.





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THE FORMAT

The Titan Games is produced by A. Smith & Co. in association with Universal Television Alternative Studio and Seven Bucks Productions. *The Titan Games* set sprawls across a 6 acre compound that took four weeks to construct. Titan Arena stands nearly 70 feet tall and features challenges up to 32 feet tall. It is the biggest outdoor structure ever built for an athletic competition series on TV.

In each episode, contenders step inside the epic arena to compete in grueling head-to-head challenges including Herculean Pull, Hammering Ram, Uprising, Power Vault, Cyclone, Heavy Metal, etc. The final duel for the Titan title takes place on Mount Olympus.

Dwayne Johnson commented briefly: “We wanted to create a new kind of athletic competition unlike anything ever attempted before. The Titan Games will challenge competitors to succeed in ways no one thought possible while entertaining the whole world at the same time.”

Arthur Smith, CEO of A. Smith & Co. and Executive Producer of *The Titan Games* and also NBC’s *Ninja Warrior* expressed his satisfaction with the scale and execution of the production: “We have been extremely blessed to partner with Dwayne as there is truly no one in the world better suited to be the face and spirit of *The Titan Games*. Dwayne’s philosophy and personality are ingrained in the very fabric of the competition – he not only serves as an Executive Producer and as the host of the Games but many of the insane, grueling challenges are inspired by his own legendary workouts. And his unparalleled ability to motivate people to push their limits to become their best selves shines through with the everyday



Arthur Smith
CEO of A. Smith & Co.
and Executive Producer
of *The Titan Games*

athletes who become superheroes in this competition.

The Titan Games is a one-of-a-kind athletic competition which features everyday people who are outstanding athletes getting a chance to be superheroes as they compete head-to-head in never-seen-before, epic in scale challenges. Each episode, viewers will witness a series of compelling, one-on-one, hard-fought battles to see who has what it takes to be crowned a Titan. The matches are breath-taking, the victories are savored, and the camaraderie is heartfelt and uplifting. Just as Dwayne inspires his countless fans and followers the world over, our athletes are people who inspire the folks in their lives with their tireless work ethic and drive to achieve. These are people who work 12-hour shifts as trauma nurses and truck drivers and then go and train in the gym for three hours every day. Over 30 years I’ve been fortunate to be a part of major sports and entertainment events including three Olympic Games, and *The Titan*

Games ranks up there as one of the most ambitious productions I’ve ever been a part of,” Smith said. The goal was clearly to create the most epic show ever seen on TV, as Smith noted.

“Dwayne and all of us had the shared vision of creating an athletic competition so epic in scale that it would be unlike anything ever seen before. The size, scope, and complexity of our massive, crazy challenges made it difficult to find a place to put it all in. So, we built the Titan Arena and the 7-story Mt. Olympus on a six-acre compound just outside of Los Angeles.

To succeed in the competition, a Titan needs to be an elite all-around athlete possessing strength, speed, agility, and a great dose of heart. In every episode, we crown one male titan and one female titan. At the end of the season, the titans battle it out to determine a male and female Titan Champion.”



Meredith Ahr
President, Alternative
& Reality Group
NBC Entertainment

Meredith Ahr, President, Alternative & Reality Group at NBC Entertainment, also shared her experience on working with Johnson while developing the concept and then producing the show.

“We wanted to create an athletic competition that had never been attempted before that would not only include competitors from all walks of life, but extraordinary athletes who needed a platform to shine. We knew there was no one better person to partner with than Dwayne Johnson.

We worked side-by-side with Dwayne as well as our other producing partners Dany Garcia and Arthur Smith, every step of the way to ensure that Dwayne’s DNA was present in every aspect of the show. He approved every challenge, watched every casting reel and had an active role in each act of the show.

The concept was a long time in the making, but once all the pieces came together

- Dwayne, the challenges, and the tone - we got it off the ground quickly. The end result is a new type of competition series; one that is the ultimate test of athleticism and heart, but also one that motivates and inspires men and women across the country to dig deep and want to reach their own greatness.”

She is also convinced that the show is set to become one of the big international hits of 2019.

“We feel like this has all the makings of a global success — the stories are relatable and universal. Audiences around the world are hungry for something that inspires them and that they can watch with their family and friends.”

Ana Langenberg, SVP Format Sales & Production at NBCUniversal International Formats, agreed with Ahr and added that they are already working on setting up

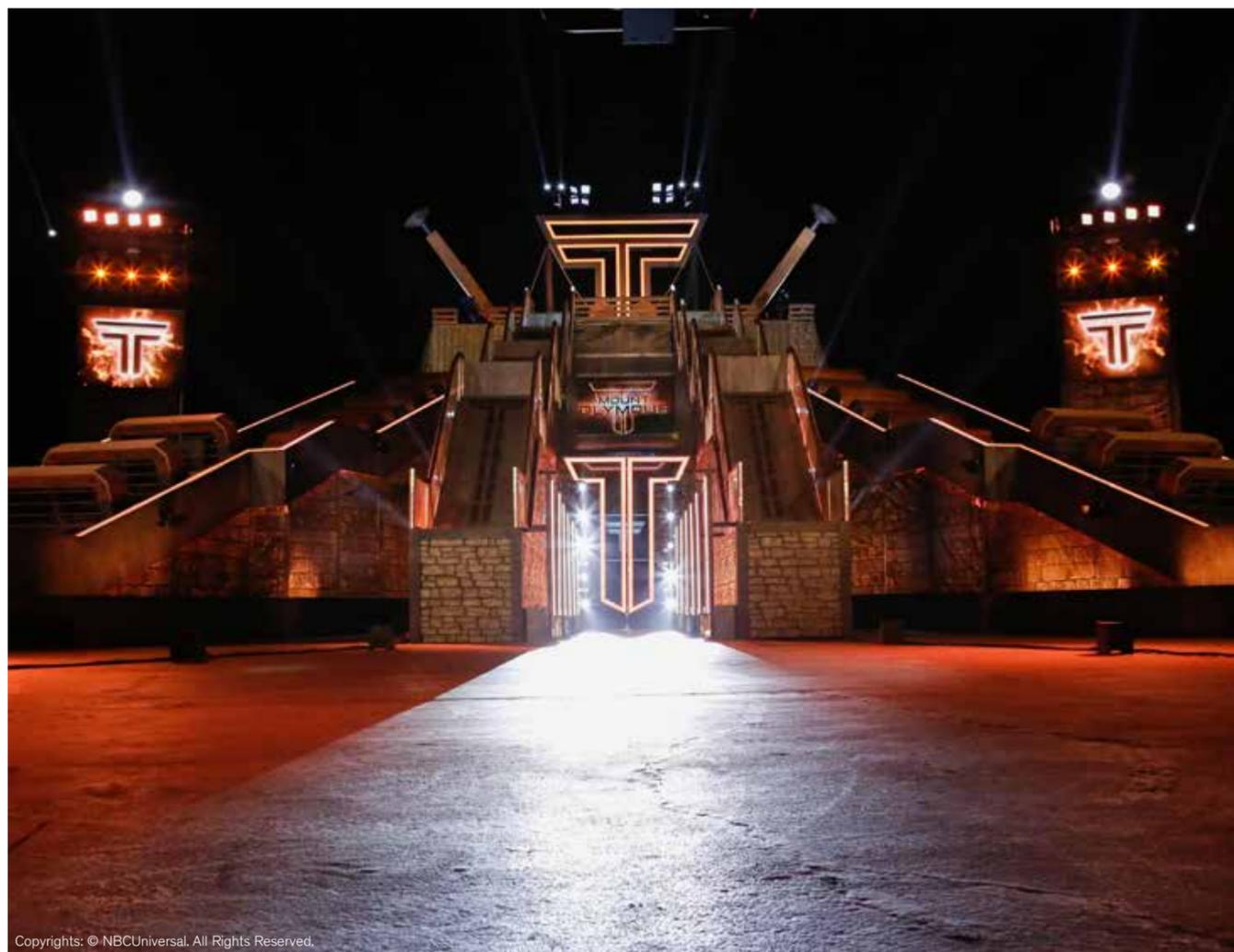
a production hub in Europe and looking into other territories.

“*The Titan Games* is a stand out show with great potential and global appeal. The scale, i.e. impact of the set, size of the unique and original challenges and the grandiosity of Mount Olympus all help make the show so unique and breath-taking. It’s also not a low budget show, but it doesn’t have to be produced in other territories with the same US budgets in order to be spectacular.

We are currently working on setting up a production hub in Europe to allow several broadcasters to produce together back to back and share the production costs. If the international roll out of the format is as successful as we hope, we may also consider setting up other hubs in the likes of Latin America for example, to allow for broadcasters in those regions to also benefit from this model,” Langenberg commented. ■



Ana Langenberg
SVP Format Sales & Production
at NBCUniversal International
Formats



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▲ **BIRKAN SOKULLU.** Born in 1985 in Istanbul, Turkey, Sokullu graduated from Maltepe University with a degree in Radio and TV Programming and has played basketball professionally for 12 years. Beginning his professional acting career in *Elif*, Sokullu became one of the main stars of Turkish drama with his role in *Little Women*. Since then, he has starred in a number of TV series and feature films. In *Better Together*, he plays the role of Berk.



▲ **Songül Öden** made her cinema debut in director Onur Ünlü's 2009 film *Acı Aşk*. Öden rose to international fame with her titular role in the series *Gümüş* and later starred in the Turkish adaptation of *Desperate Housewives* as Yasemin. She has been awarded multiple best actress awards in Turkey and other territories, including a Murex d'Or for popularizing Turkish dramas. Öden is widely known as the "Rose of Turkey" in the Middle East. She is also the United Nations Population Fund Humanitarian Program Spokesperson for Turkey. In *Better Together*, she plays the role of Reyhan.

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Fox brings Turkish remake of *This Is Us*

This spring season, Fox will launch the first adaptation of hit US drama *This Is Us* in Turkey. Set to become one of the biggest premieres of the year, *Better Together* (*Hayat Gibi*) stars popular actors Songül Öden and Birkan Sokullu. The two stars gave an exclusive interview to TVBIZZ Magazine in which they talked about their roles on the show and what viewers can expect from the highly anticipated new drama.

Songül, how excited are you to be doing a remake of such a famous US series now?

We are really excited and believe in this project very much. We finished filming the first episode, and we are very happy to be working together.

How would you compare it to your previous projects? Of course, one of them was also a big adaptation of *Desperate Housewives* but what would you say is the challenge now in this role?

They are really different. In *Desperate Housewives*, my character was much milder. I was very much in love with this character and I cried when the series ended. That character was a bit childish and I was always overreacting to situations. In the Turkish version of *This Is Us*, the character of Reyhan (Rebecca) is more mature and more relaxed, so they are really different.

What should the viewers expect from Songül's new face this time? How will you surprise them?

I play a mother with a lot of responsibilities who is very much in love with her husband. She is a woman, who can keep secrets very well. My character and her husband adopt a child, and she visits the father of that child, but she doesn't reveal the secret. The most difficult part about this role is that I am playing a character in three different time

periods. The first one is a young version of the same character, then the actual age, and then 65 and older. So, this is a totally new experience for me and that's the most challenging part.

Birkan, could tell more about your role and maybe how you are related to Songül in the series?

My character is Berk (Kevin). He is an actor who works on commercials, but wants to be in the theater, but they won't give him this chance. He works hard at it, because that's what he wants, to be acting, and to do something on stage.

Songül's character is my character's mother. Their family is very similar to the family in the original series. He has a lovely family, lovely sister and brother, but he is the biological son and his brother is adopted. His sister struggles with being overweight, and for different reasons he feels they get more attention. He is jealous and he feels like nobody gives him much love—his mother, father, sister, and brother - they do love him, but he wants to be more visible. I think he feels so lonely. He wants to be visible and he wants to be a star.

How similar are the two versions - the US version and the Turkish version in your opinion?

Birkan: Of course, it's different but not

THE SERIES

Better Together (*Hayat Gibi*) is the Turkish adaptation of popular US drama *This Is Us*. Produced by Medyapim for Fox, the series stars Songül Öden, Birkan Sokullu, Celil Nalcakan, Olgun Tokur and Elcin Afacan. This is the story of the 5-member Güneş family. Cem and Reyhan are expecting triplets but one of their babies dies and they decide to adopt a baby left at the hospital. Swapping between the children's childhood and their adult lives, viewers will follow all the key moments of this normal, yet special family.

by much. It's a very psychological, very international and human story. There are some changes in the characters but the main theme, the main story is the same. *This Is Us* touched a lot of people around the world.

Songül, you are working again with the same company that also made *Desperate Housewives*. What is the atmosphere during the shooting process?

Yes, I also worked with MEDYAPIM on *Desperate Housewives* and I think that this is the best production company in Turkey making adaptations of foreign series. I am again working with the same director. The ageing makeup process is very difficult; we work for 3-4 hours to do the make-up because I have sensitive skin and have allergies to certain makeup.

How long does it take you to shoot one episode?

In total, I think it is about 17 days. It's very long in Turkey, the time it takes to shoot one episode. While in the US, *This Is Us* is about 40-something minutes, in Turkey, each episode is around 2 hours. We believe the audience will love the series, because we believe in the story which is known worldwide and has many fans, so we hope they will like it. ■



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Viacom's vision

Viacom acquired Argentina's leading broadcaster Telefe in late 2016 with the goal to create one of the biggest content producers in Latin America. Viacom has now achieved this objective by creating Viacom International Studios, which is rapidly increasing its international presence. Viacom South Cone COO Guillermo Campanini, who leads Viacom South Cone together with Dario Turovelzky, SVP Global Content, highlighted some of the key synergies within the group and discussed the company's strategy for continued growth in conversation with Georgi R. Chakarov.



Guillermo Campanini
Viacom South Cone COO

Mr. Campanini, over two years have passed since Viacom acquired Telefe. Can you now say that you have achieved the goals that were set following the merger?

Two years after the acquisition the result is astonishing. We have succeeded improving the performance of our brands and launched Viacom International Studios, in order to develop, commercialize and distribute content around the world. While we continue working on the aspects related to the merger, we have to emphasize on the fact that Telefe kept its #1 position and led the 12 months of the year 2018 convincingly. For its part, MTV saw a growth of +14% in Argentina driven by the synergies with Telefe and Nickelodeon increased its share with double-digits (+11%) in Argentina. As regards our cinema business, the year as well has been quite intense with 7 out of the 10 bestselling movies coproduced by our company.

What were the main changes that took place at Telefe after it became part of Viacom?

We have successfully completed a reorga-

nization of the teams, which facilitates the interaction between the different areas of business - content production, distribution and the different broadcasting brands. This allowed us to strengthen and transform our company into one of the most important media groups in the region.

Tell us about the benefits of running one of the most-watched FTA channels in Latin America and one of the biggest pay TV groups in the region?

First, I would like to stress that this division between free and pay TV does not exist for us anymore. Now, we are Viacom International Media Networks in the South Cone and thus we have been able to strengthen our brands (Telefe, MTV, Nickelodeon, Nick Jr, Comedy Central, Paramount Channel and VH1) and expand the business and operations of the company. The merger aimed to enable us to create a model for production, distribution and commercialization of content and we are making this possible through our new Viacom International Studios. This is how we have turned into a content powerhouse for brands, in Argentina and the region.

This division between free and pay TV does not exist for us anymore

You are also actively investing in your digital presence. What have been your main achievements in this segment in 2018?

This is an excellent question because a part of the evolution of the industry requires many changes in the consumption of content and for that reason, we, at Viacom, are committed to being a multiplatform enterprise. It is our objective to engage the audience thru a reliable premium environment delivering events, digital content, theatrical works, films and live coverage. Our social media reach more than 850 million followers and subscribers on a global level. This year, more than 100 million hours of Viacom content were watched on all screens. The multiplatform business of the company includes a great variety of products such as apps like MTV Play, Nick Play, Comedy Central Play, Mi Telefe and Telefe Noticias; on-demand products like Nick First and My Nick Jr., and SVOD services like Noggin, besides our websites.

Are you planning to launch any new SVOD services in the region?

Viacom already operates SVOD services in the region. Noggin is the official app of

Nick Jr. created to entertain and educate the kids aged 2-6 years with content in Spanish 100% sure that they will be able to learn and entertain themselves the way they want. Since its launch, Noggin has registered a stable growth and soon we will see how the novelties will facilitate even greater increase.

Viacom International Studios is now among the biggest producers in the region producing content not only for the Viacom group but also for other players in Latin America. Could you mention some of the key projects for 2019?

Viacom International Studios (VIS) is one of the key units of Viacom in its strategy to lead the production and distribution of Latino content around the world. The power of VIS includes 14 studios and three production powerhouses present in USA, Mexico, Colombia, Brazil and Argentina. VIS has achieved a strong increase in closed pre-sales with regional players like FOX, Amazon and Netflix, to mention a few.

The merger with Viacom allowed us to give a new impulse and strength to our content on

a global scale. VIS combines the power and capacity of production of Telefe in Argentina and Porta dos Fundos in Brazil, with the global presence of Viacom, to become an important player in the business of development, production and distribution of content in Latin America and the rest of the world. The global sales of VIS include original productions, coproductions, format rights, ready-made content and third-party titles. The VIS content spans across all genres - from telenovelas to drama, from Telefe, short comedy from Porta dos Fundos, the cinematographic productions of Telefe and the original content of Viacom.

Telefe has been the undisputed leader in Argentina during the past year. To what do you attribute this success?

Under the slogan that "Content is King", we have had an excellent 2017 and an incredible 2018 in terms of audience and share. We have produced content of very high quality like *La Voz Argentina* (*The Voice*), *100 Días para Enamorarse*,

Familias Frente a Frente (*Family Food Fight*), *Sandro de América*, the specials of *Susana*, *Morir de Amor*, to mention a few. Each of these shows has been the leader in its slot positioning Telefe as the most-important channel in the country, which ranked #1 in Argentina during the past six years. This year, we strengthened this leadership with the biggest gap to our direct competitor in the past two years in terms of share. Moreover, we keep on increasing our commercial relationships, and deliver high quality results to our clients, as our show's share and total TV share were a total success.

How important is the development of original content both free and pay TV for the growth of the group?

Bearing in mind that the demand for high-quality content is increasing, the approach of VIS is to generate more content with our own intellectual property for global distribution and to keep the majority of rights for international

distribution. At Viacom International Studios, we are developing many projects that are part of the strategy to roll out content on a global level. We are planning to increase the hours of production and grow the international sales of our catalog. We have seen the most recent example with the local success of *100 Días para Enamorarse*, one of the biggest hits of the year in Argentina, which now begins to travel internationally with the sale of the format to Mega in Chile. Another title is *Sres. Papis*, which is enjoying tremendous success in Europe and the Middle East.

To achieve this result, we have been investing for the last two years in order to increase our technology and deliver high quality content, according to the standard levels that the international market requires.

How would you describe the current state on the Argentinean market?

As a country, Argentina had some economic difficulties in 2018 that has stabilized by the end of year. However, at Viacom South Cone we have been very successful through a strong increase of our market share for Telefe and the pay TV channels while we continue consolidating the operations of Viacom International Media Networks (VIMN) - Américas and Telefe.

Now, our brands - MTV, VH1, Nickelodeon, Comedy Central, Paramount Channel and Telefe, are operated by VIMN Américas. Telefe had an excellent year, maintaining its leadership month after month. Besides the Telefe productions, we are also taking advantage of the synergies between our brands using the original Viacom formats. For example, Comedy Central's *Drunk History* has enjoyed great success on Telefe and as a coproduction with our partners from Cablevision Flow. MTV Argentina recently posted its best ratings for the past 8 years as result of the various initiatives of

joint production and programming with Telefe.

The industry is in a state of transition. The world of entertainment is in an evolution process with an increased volume of content consumption and a growing number of platforms offering content. The consumer now becomes a protagonist and takes an active part in this process. There are notable opportunities to sell content globally. Convergence is key but everything starts from the creation of quality content. The differences between the digital, TV, graphic and radio platforms are disappearing.

Turkish series continue to play an important role in the region. Are you planning any joint projects with partners from Turkey?

On our platforms, the Turkish series have been performing excellently. However, now we do not have any such projects in development, but we do not exclude partnering with the principal producers of Turkey in the future. ■

Convergence is key but everything starts from the creation of quality content



Sres



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Fredrik af Malmberg
MD and co-owner
Eccho Rights

Eccho Rights moves to the next level

Eccho Rights has found a new partner in Korean giant CJ ENM and is looking to make the first steps in the next stage of its evolution in 2019. The distributor will continue to rely on Turkish drama and expand its activities on the Turkish market, while also putting an emphasis on strong formats coming out of Korea. New high-end Nordic drama will also diversify the company's catalog and help to expand its international presence, as MD and co-owner Fredrik af Malmberg tells Georgi R. Chakarov in this exclusive interview.

Fredrik, you surprised the industry at the end of last year with the announcement of the deal with Korean giant CJ ENM and now everyone is wondering will there be any changes at Eccho Rights?

No, myself and Nicola, who founded the company, are still major shareholders, so it's not an immediate change in the company. Our focus is the same - to represent independent producers in the best way and to develop the best new drama series. We had Eccho Media, who invested in us 7-8 years ago, and for some time we have been looking for a new partner to take us to the next level. Our cooperation with Eccho Media has been very good, but they are more focused on non-scripted and reality, and we are more into drama nowadays, therefore we've been looking for a new partner.

The main change is that CJ is replacing them as the main shareholder in Eccho Rights but that is the only thing we've agreed so far. CJ is one of the largest media companies in Asia and they have a very big output of drama - they do 30 drama series per year in Korea - so obviously to develop their catalog and their presence in Turkey and Europe is something on our target list. We have been working with CJ for quite some time. We did the first adaptation of *Ice Adonis* in Ukraine

and in 2018 we did *Tears of Heaven* from them. We've been cooperating for quite some time, so it's not that dramatic, but obviously we see that there is lots of opportunities to do series in Turkey and in Western Europe, and for us to have all the experience of CJ in everything they do will hopefully be very useful to grow Eccho Rights further. We are going to remain as a separate brand and we are going to continue to do what we do.

You mentioned that for some time you've been looking for a partner. Were you more interested in the financial part, or in the case of CJ for a major content powerhouse?

No, we didn't look for money per se, the business is doing well. This was more to find somebody on a partnership level that we can share experience and develop together; not primarily financial. We wanted to have a partner who can add something to our business.

What kind of synergies do you think you will be able to create together?

First of all, we are going to jointly sell their catalog worldwide - in our markets - Europe, Latin America and so on. Then, I think we can learn from them because it is a very advanced company, so there is lots of business development that we can

Finding the balance between Turkey and Korea and Western Europe is our goal



Cennet



Invisible Heroes

do together, but we don't exactly know how to develop together yet; it's a learning process from all sides. I think - obviously in the Turkish market they have done some projects as they invested in Mars Entertainment, which owns lots of cinemas.

They have produced several films I think also, in Turkey...

Exactly, but that is done by a different part of CJ, it's separate from us - they have a movie division and a TV division, and we are in the TV division. So we can discuss things there, but it's very early still - that's what we are going to find out together.

Korean formats have been on top of the charts in Turkey for several years now. Does that also mean that you will be able to export them successfully in other territories?

Yes, absolutely, we have done a number of adaptations in other parts of the world as well, and I think the Korean series have been very successful in Turkey. I don't know if there is an official list, but I think there are 25-30 adaptations at different levels on the Turkish market of Korean scripted formats. I think Korea has been more successful as being the main hub for drama production in Asia - so it makes

sense, as Turkey has been very important in Eastern Europe. We believe we can adapt more formats from them around the world, and also do new projects, new kind of co-productions or so.

Which markets do you see as potential targets?

I think the Latin American market is interesting. Of course, there Turkish dramas have been very successful, and I think we can do more there. We've had a few options of Korean formats in Western Europe, so there can be adaptations as there are some very high concept, very good scripts. Middle East is obviously interesting to do more where we do a lot of Turkish drama business, but I think for political reasons they are looking for alternatives sometimes, and we can do more there, but it's still a bit early to say exactly where and how.

Since you mentioned Latin America, what have you prepared for the NATPE buyers?

We are going to announce a new series with Kanal D called *Wounded Birds*, produced Inci Gülen Oarr, who produced *Elif* that we represent. It's a new debut series that is coming in March. That will be a big production and one of our main new series for us

at NATPE that we have very high hopes for, we are already discussing some pre-sales especially in Latin America. Then, we have a new series called *Invisible Heroes* which is a coproduction between Chilevision and Yle Finland about the Scandinavian diplomats who saved people from being arrested by the military during the junta years. And then we have proven hits like *Elif*, *The New Bride*, *Stiletto Vendetta*, *Cennet*, etc. - so we have a pretty strong lineup for NATPE.

Will there be any changes in the catalog, like a special section for Korean formats?

Yes, we will work much more intensively on selling Korean formats - we've been doing that actually for quite some time already, but now we have obviously a bigger catalog to represent. We work closely together with the CJ team with placing their formats around the world.

I guess it's still early stages, but are you thinking already of opening new offices, expanding the team with the new partner?

I think we are quite well. We have offices in Istanbul, Madrid and Seoul. We haven't announced any immediate plans, but there are a few growth markets that we can go

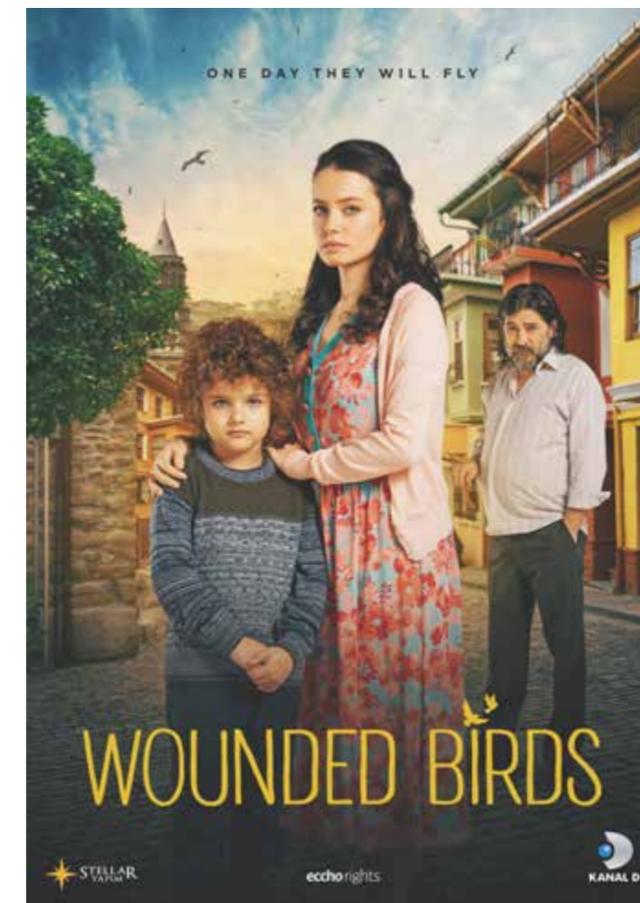
into, but nothing is decided yet. We are covering the world pretty well with the offices we have.

What would be the main targets for Eccho Rights in 2019?

2019 is to develop the Turkish drama markets further, because it's a bit of (I think the turmoil in Turkey has been shaking the market a bit) and I think we need to find the next business models there. So, growing further with Turkish drama, then adapting more Korean scripts around the world, and then of course our big growth area at the moment is Nordic drama - there we have 4 different series in production or recently on air, so we are growing a lot in Western drama as well, so finding the balance between Turkey and Korea and Western Europe is our goal.

Will there be a shift towards video on demand?

Yes, of course, we just launched *Trotsky* on Netflix which CEETV wrote about and we are working a lot with online platforms. Obviously, I think one target is to continue to develop Turkish drama in SVOD. So far it's only been free VOD, but I think we need to get clients to start paying for it, so that's one major goal. ■





Soy Luna



Club De Cuervos



La Casa de las Flores

Latin America's booming VOD market

The VOD market in Latin America is evolving fast with more players and new content expected to heat up the competition this year and further increase consumption to reach new record levels. Yako Molhov and Alejandro Rojas, Regional Director at Parrot Analytics for Latin America, tried to outline the key trends and main preferences of the users as well as the factors that will drive the continued growth for VOD services in the region.

What was the most popular content on demand in Latin America in 2018 based on your research? What are the most popular genres and titles?

On one hand, we have the international blockbusters – a category where apocalyptic dramas like *The Walking Dead* and fantasy dramas like *Game of Thrones* top the charts – this is what we see on the international side. If we take a look at the regional content, it is a different story – we have more drama, including a lot of crime drama which is highly popular in Latin America and then we observe more local content such as variety and reality shows, offering a mixture for all tastes. What we have noticed this year is an increasing demand for comedy as opposed to previous years – in 2018 we saw a peak in comedy content. For example, shows like *La Casa de las Flores* did very well in Latin

America. Of course, drama keeps being the most important genre and crime drama is definitely one of the top genres in the region but now also comedy is on the rise.

There are also some other opportunities: children content is getting a lot of demand, especially from local productions. There are shows like *Soy Luna* from Argentina which airs in Latin America and was one of the most popular shows across the region. We also we have a Brazilian show called *Galinha Pintadinha* which is very popular not only in Brazil but all over the world. It is a good example of the different type of content that could travel across the world, coming from Latin America. In Brazil, there are also shows like *Porta dos Fundos* which originated as a comedy YouTube channel and it is doing really well. Of course, there are differences across the region. If you compare Argentina to Colom-



Alejandro Rojas
Regional Director at Parrot Analytics for Latin America

Top 5 markets for original LATAM content (Jan.1-Nov.30, 2018)*

- Brazil – 0.264
- Mexico – 0.095
- Argentina – 0.081
- United States – 0.070
- Spain – 0.048

*Average Demand Expressions® per 100 capita

Top 5 digital original TV shows in LATAM (Jan.1-Nov.30, 2018)*

- Stranger Things – 3.8687
- 13 Reasons Why – 2.337
- Chilling Adventures of Sabrina – 1.945
- Sense8 – 1.783
- The Haunting of Hill House – 1.606

*Average Demand Expressions® per 100 capita

Top 10 digital original subgenres in LATAM*

- Sci-fi Drama 17.5%
- Comedy Drama 8.6%
- Crime Drama 8.1%
- Superhero Series 7.3%
- Teen Drama 5.1%

*Percentage of total demand

bia for example, in Argentina people would watch more food reality shows as opposed to fashion and beauty shows which are popular in Colombia.

What are the latest VOD trends in Latin America? How is the region different from other international markets?

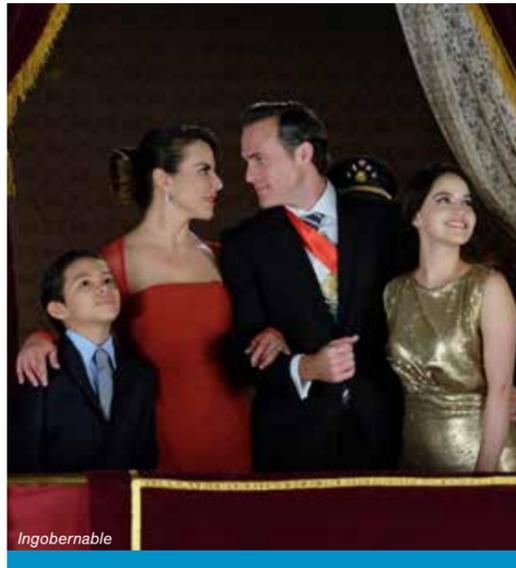
We did an analysis recently – if you take the Top 100 shows that air on linear TV and if you compare them with the top 100 shows aired on digital platforms, there is 75%-25% relationship, linear TV content is still significant but not as dominant as it was a year, or two years ago. This is happening everywhere but in Latin America it is happening very quickly. Another thing different in Latin America is that a big portion of the shows are regional shows. In Brazil, you have a show called *O Mecanismo* which was based on the Lava Jato corruption case (Operation Car Wash) which

was an amazing hit in Brazil but also did reasonably well in international markets. In Mexico, we see that more local shows are airing only on digital platforms. Mexico is producing more local content for digital platforms if you compare to three years ago when the offering was limited to *Ingobernable* and *Club De Cuervos*, the two main shows on the top of the list. They are still near the top of the list but now you also have *La Casa de las Flores* and *Luis Miguel* so the offering is getting wider. More shows are introduced thinking about regional, local audiences and these are growing at a faster clip than other regions, i.e. regional shows on digital platforms are doing really, really well.

Where is Latin American produced content most popular outside of the region? Obviously, the top market would be Spain, some of the shows like *La Casa de las*



O Mecanismo



Ingobernable

PARROT ANALYTICS' demand measurement system is capable of quantifying how much a series is wanted across all platforms, SVOD services included. The company pulls in over 1 billion new data points each day right across the activity spectrum, including video consumption sources (streaming/downloads), social media sources (hashtags, liking, sharing) and research and commenting sources (reading about shows, writing about shows, etc). Parrot Analytics' then weighs up all these consumer expressions of demand using time as the main arbitrator: The more effort (time) required, the more importance the company attaches to each signal. Once all the signals are weighed up, the audience demand for each show can be compared with that of any other show using Parrot's standardized Demand Expressions metric, for 100+ countries worldwide, every day.

Flores are in high demand in Spain, which is a natural market for Latin American content. The Spanish series *La Casa de Papel* has become very popular in other territories like Turkey, France, Germany, almost everywhere. This show has opened doors for Spanish-language content to enter new territories. When you think of Latin American content you think mostly of telenovelas but this is changing, even the format of telenovelas is changing, becoming shorter, more engaging and with a higher production value. The stories might be the same but there are changes in the way the stories are told.

What are the latest trends in the on-demand market in Latin America in terms of players? Are big players like Netflix, Hulu, Amazon more popular than regional players?

Netflix performs really well in the region. They combine big international shows with local shows which is very attractive. Amazon, in a way, is also gaining ground, they are trying to become more global than Netflix, to introduce more local content, they are introducing interesting content in Mexico, for example. They partner with really established players like Televisa. In Mexico they have a partnership and they are trying to create content that appeals to the local markets. 2019 will be interesting: Netflix shows are still leading the charts, but this might change, there will be increased competition. There are opportunities for everyone, so marketing becomes even more important.

Lots of local shows are of high quality but lack a robust marketing strategy. Netflix is very strong with marketing, they are taking into account everything the consumer is doing. A lot of other players are also moving in this direction, trying to use data to market shows and even to create new shows. We have been involved in many projects, our data has been used to understand what kind of content to be created and how this content should be marketed. There will be a lot of changes in this regard. The better you understand the market, the better you will be positioned to capture this opportunity.

How important is it whether the series are dubbed or subtitled in the region?

Latin America, as opposed to Europe where, for example in Spain and Italy they usually prefer dubbed content, most people are used to subtitles so this is an option they don't mind. Now, more than ever, Latin American viewers are open to content coming from other regions. For example, from the US or the UK but also from Italy and Spain, even shows like *Dark* from Germany are gaining audiences. Latin America is a great market in that sense because viewers are almost "trained" to watch content with subtitles and audiences are open to content from other markets. For example, *La Casa de Papel* actually had higher demand in Brazil than in Spain. This is a signal of how global forces will be affecting local markets in Latin America. I would expect this trend to continue growing so local players will have to fight for their local audiences. ■



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The Star Trek Legacy

Star Trek is not only a TV series that has also spun movies, comics, PC and console games, conventions... - it is noted for its cultural influence on several generations. 2019 will see the return of arguably the most-loved Starfleet captain of all times - Jean-Luc Picard, played by Patrick Stewart, more than 30 years after his debut. We thought this is a great occasion to celebrate the Star Trek legacy.

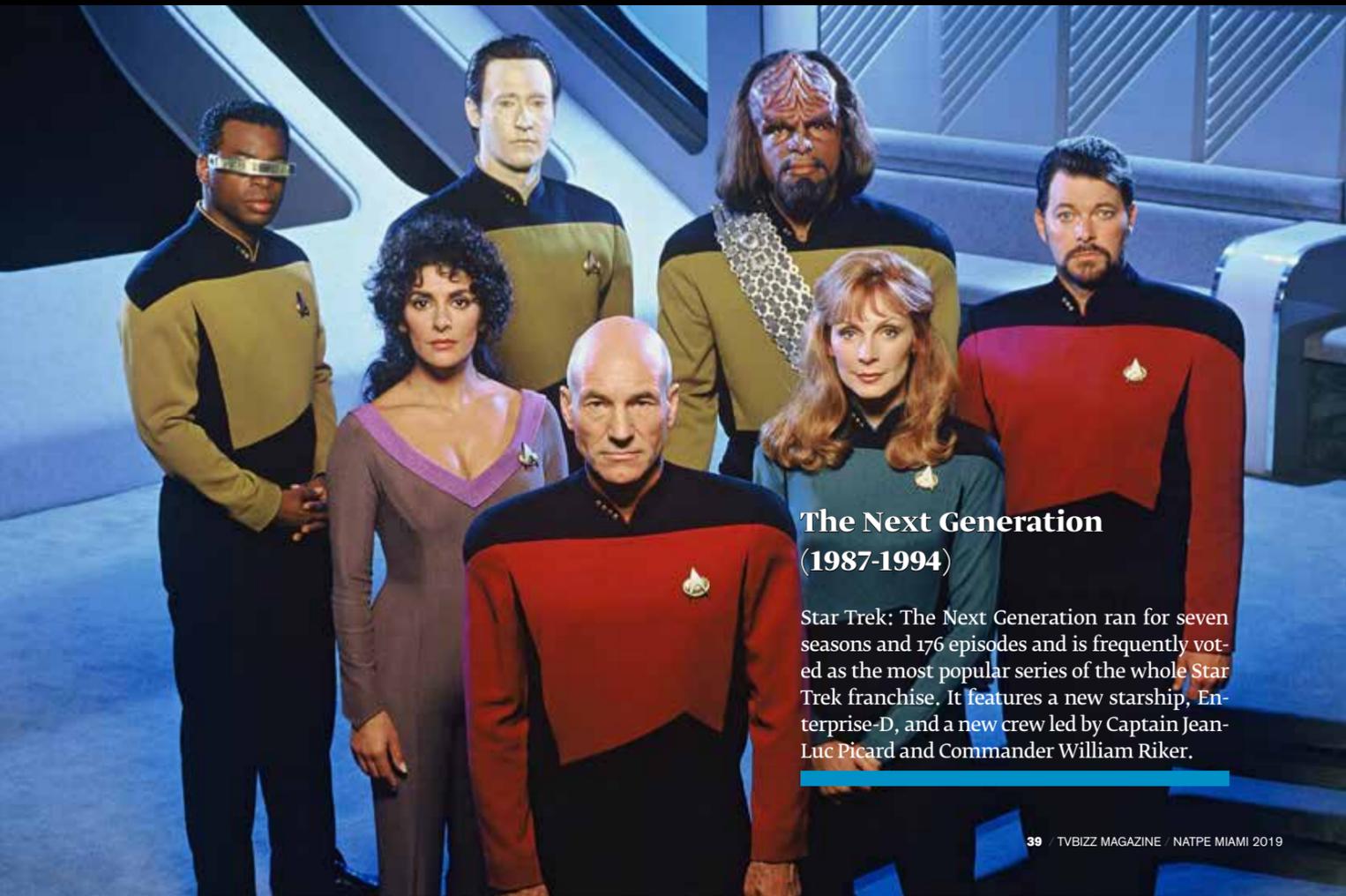
The Original Series (1966-1969)

This is the original series of 79 episodes that launched the whole Star Trek franchise. It featured William Shatner as Captain James T. Kirk, Leonard Nimoy as Spock, DeForest Kelley as Dr. Leonard "Bones" McCoy, and other legendary characters.



The Animated Series (1973-74)

Star Trek: The Animated Series, produced by Filmation, ran for two seasons from 1973 to 1974. Most of the original cast performed the voices of their characters from The Original Series.

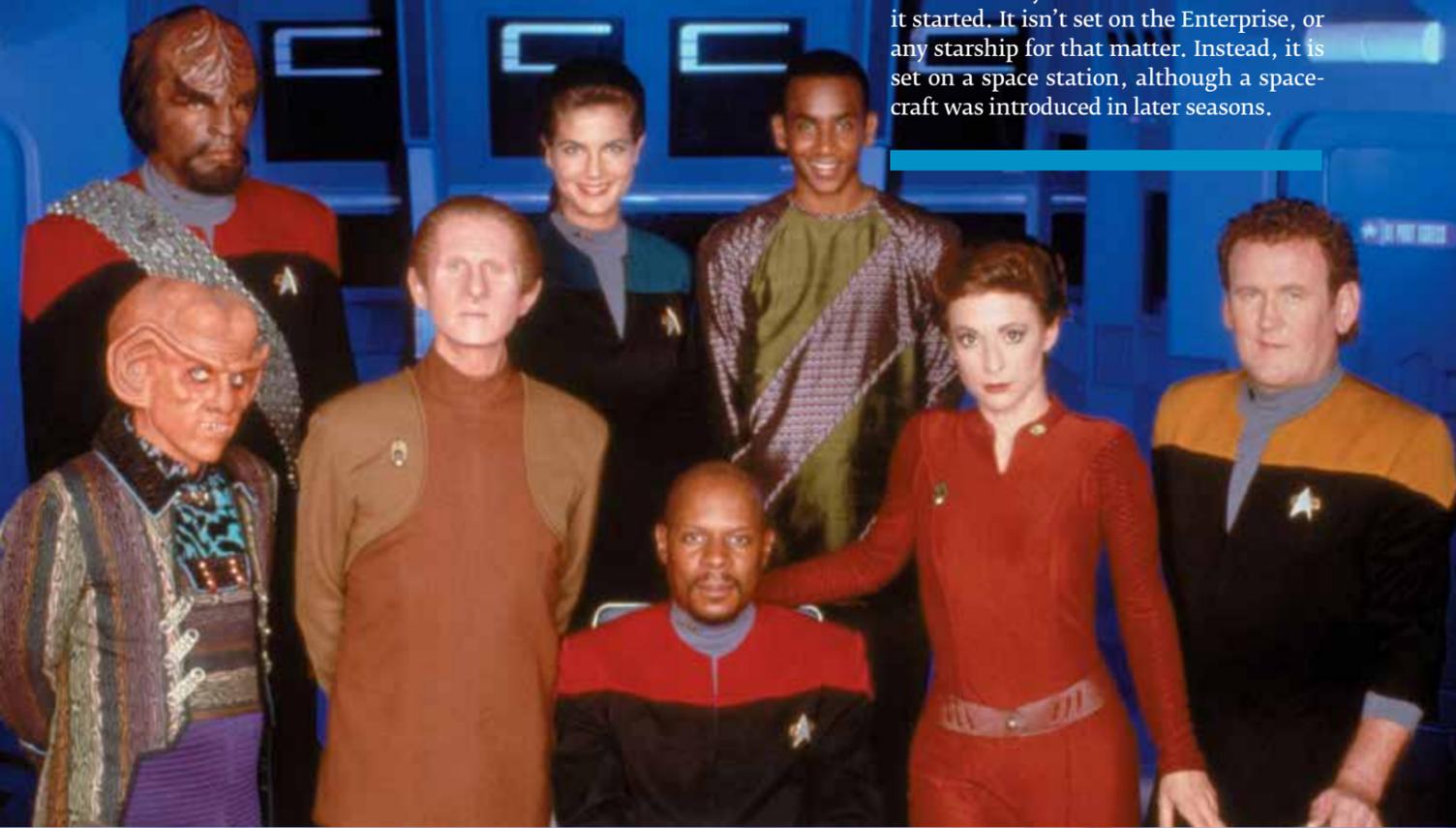


The Next Generation (1987-1994)

Star Trek: The Next Generation ran for seven seasons and 176 episodes and is frequently voted as the most popular series of the whole Star Trek franchise. It features a new starship, Enterprise-D, and a new crew led by Captain Jean-Luc Picard and Commander William Riker.

Deep Space Nine (1993-1999)

Deep Space Nine also ran for seven seasons and was totally different from the moment it started. It isn't set on the Enterprise, or any starship for that matter. Instead, it is set on a space station, although a spacecraft was introduced in later seasons.



Voyager (1995-2001)

Voyager also ran for seven seasons and differs from the previous series in three ways. First, the ship is not the Enterprise. It is Voyager. Secondly, due to the nature of the plot, many of the top officers were not Starfleet-trained, and are only commissioned officers out of necessity. Thirdly, this was the first Star Trek series to have a female captain – Kathryn Janeway, played by Kate Mulgrew.



Enterprise (2001-2005)

Enterprise ran for just four seasons and is a prequel to The Original Series. It is generally considered to be the weakest of the Star Trek shows, despite the Captain's chair being filled by a veteran of science-fiction – Scott Bakula.



Discovery (2017-present)

Star Trek: Discovery is a direct prequel to Star Trek: The Original Series, set roughly ten years beforehand. It premiered on September 24, 2017. The show focuses on Lieutenant Commander Michael Burnham (played by Sonequa Martin-Green), with Burnham being the lead character of the series. This marks the first Star Trek series to feature a First Officer as the lead character.

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BREXIT:

Broadcasting industry's survival kit

Whether "hard" or "soft", Brexit (the exit of Great Britain from the European Union) will take place at the end of March this year. While the political and economic risks have been the main focus of this painful process for both parties, the effects on the broadcasting and distribution business have not been widely discussed. Yako Molhov and Ed Hall, Managing Partner of Expert Media Partners, talked about the possible consequences for the TV industry and how the major international players will have to adapt to the new realities.

Ed, Expert Media Partners has a broad portfolio of services, i.e. EPG Brokerage, Platform Distribution, Content Acquisitions; etc. What are your main activities and who do you work with?

EMP is a leading specialist broadcasting commercial advisor and management consultancy based in London. We are more entrepreneurial than many similar businesses and we are a seed investor in companies and ideas that we believe we can assist. EMP's areas of expertise include launching television channels, assisting with licensing and providing compliance services, business planning, financial modelling, platform distribution, and channel management. We work across multiple genres including entertainment and movies, mainstream terrestrial stations, news, music and international channels. We also have a specialist team that works on television shop-

ping. Recent EMP clients include the BBC, ITV, Ofcom, the Irish State Broadcaster RTE, Virgin, Discovery, Viacom, Sony and Turner in the UK, and Epsilon TV in Greece.

Since 2016 EMP has been researching the impact of the Brexit vote on broadcasters in the UK and Europe and we have already conducted and published major research in all EU 27 jurisdictions and the three EEA countries. EMP has also conducted research on the ground or face-to-face with regulators in Ireland, Iceland, Greece, Germany, Luxembourg, Malta, Estonia, Belgium and the Netherlands, and our clients include inward investment authorities as well as channel operators.

Indeed, the hottest topic right now not only on the UK broadcast market but also for many international players is Brexit. Separation from the EU will begin in



Ed Hall
Managing Partner
of Expert Media Partners

March 2019. How will Brexit affect the UK and the European TV market as a whole?

It is still unclear what effect Brexit will ultimately have on the UK broadcast market, but there are concerns that broadcasting has not received the attention or prominence it deserves in the transitional deal presented by Theresa May. As the chance of a 'No Deal' outcome increases, broadcasters who use UK licenses to broadcast in Europe are looking at options for dual licensing. In some cases, this may mean jobs or functions moving out of the UK. If Ofcom-licensed broadcasters do not make alternate arrangements with an EU/EEA country, then in the event of a no-deal, they risk their channels going black on March 30. Broadcasters need to lobby the government to ensure that as negotiations commence on the long-term deal between the UK and the EU, broadcasting and the creative industries have a strong voice.

What are your main recommendations to EU broadcasters for the post-Brexit future?

My main recommendations would be to prepare early. This means making decisions now, so that and changes required as licensing changes are implemented can be minimized. The better planned Brexit decisions are, the less they are likely to disrupt the UK as a broadcast hub, or the broadcaster themselves as they may be forced to make sudden and dramatic decisions without proper planning.

There are many broadcasters with UK (Ofcom) licenses that broadcast their signal across the EU. What would be the best options for channels currently registered in the UK to move their legal activities back under EU jurisdiction?

The UK is and will remain the most important market for international broadcasters in Europe, so channels are not going to disappear. What is likely to happen is that those European operations will in future have a dual-track approach, as the EU and the UK are likely to be separate markets. That probably means some loss of functions and roles from the UK, but it is unlikely to mean major changes as the UK is the hub for many EMEA operations, and the EU is only part of that.

Do you expect any outflow of broadcasters from the UK in 2019, especially from big international broadcasting corporations and distributors?

We do expect to see a movement of licenses from the UK to the EU/EEA, and this will include large, medium and small broadcasters who currently use an Ofcom license to broadcast into the EU. But it's important to realize



that this doesn't mean broadcast groups will relocate entirely, but that they move some parts of their operations. This could, for example, mean moving the scheduling team, using a satellite/playout provider in a different EU country, or basing editorial control elsewhere. Much will depend on how the chosen country decides to interpret the COO requirements outlined in the AVMSD, and there is a range of approaches to that, and a market is developing between EU regulators.

How will UK's split from the EU affect the distribution business of the British companies? Should buyers expect higher prices?

Content and distribution contracts are likely in the future to treat the UK and EU as separate markets, but that is true already for most rights. It is unlikely that the overall value of distribution will change, but for some pan-European rights holders it may become more complex. In the context of a distributor who covers multiple international markets, we don't see this as a major problem.

Tell us more about your Brexit Broadcast Licensing Directory. What is it and how will it help broadcasters to cope with the Brexit consequences?

The Brexit Broadcast Licensing Directory is a research tool aimed at broadcasters, government officials, regulators, media lawyers, academics and journalists assessing, studying or reporting on the UK television and video industry. It contains information for all broadcasters who may need to re-license post-Brexit. The directory outlines and compares the regulatory environment of each of the 30 EU and EEA countries and details the business considerations as well as what it is like to live should members of staff be required to relocate. The directory also offers hundreds of verified contact details for every regulator in Europe as well as other key contacts in every market. ■

EMP has released The Brexit Broadcast Licensing Directory which includes:

- Contact details for every regulator in Europe (over 130 verified names, email addresses and phone numbers)
- Comparative analysis of the advertising rules, including rules on alcohol and gambling in each jurisdiction
- Details of the licensing process and costs in all countries across the EU and EEA
- Examples of the age and content restrictions and examples of the necessary on-air warnings for broadcasters in all countries
- A total of 325 verified links for more information on every EU and EEA jurisdiction.

A Second Chance leads Globo's NATPE roster

Brazilian content powerhouse Globo is coming to this year's NATPE Miami with great new productions, led by the latest hit telenovela *A Second Chance*. Yako Molhov talked with Angela Colla, Head of International Sales at Globo, about the main highlights in the catalog and also asked star actress Adriana Esteves about her role in the series as the evil character Laureta.



A Second Chance

Angela, what are the newest hits that Globo is bringing to NATPE Miami 2019?

We are taking a very diversified catalog to Miami, with about 20 productions, including telenovelas, series, limited series, super series, films and unscripted formats. I would highlight two hits. First, the telenovela *A Second Chance*, from the writer of *Brazil Avenue*, which tells the story of young Luzia who falls in love with a decadent singer. After her family is torn apart, she becomes a fugitive from the police and comes within the sight of two relentless villains. The telenovela reached an average of 45 million viewers per episode in the Brazilian primetime. Also, the telenovela *The Other Side of Paradise* was a hit in its timeslot and is one of our bets for the international market. The plot deals with current and universal issues, such as violence against women, racism and

homophobia. It reached an average of 50 million and peaked at a record of 62 million viewers. The telenovela also aired on SIC, in Portugal, where it led its slot.

It is worth mentioning that the productions we will be presenting at this year's NATPE include some titles already launched during the most recent markets, highly praised by the market players and the audience, such as *Harassment* and *Iron Island* – produced exclusively for Globoplay – as well as *If I Close My Eyes Now* and the second seasons of *Under Pressure* and *Jailers*, just to name a few.

What have been some of the most-successful telenovelas for Globo in 2018 that you are selling at NATPE?

The two telenovelas mentioned above were aired in primetime in Brazil. Our catalog, however, also features other productions that

have been extremely successful in their slots. There are three good examples that aired in Globo's access. *Pride and Passion* is a romantic comedy inspired by the universe of English writer Jane Austen. It had an average daily reach of 29 million viewers. In Portugal, where it was broadcast by Globo, it ranked among the most watched programs on pay TV.

Another hit we are taking to Miami is the medieval super production *God Save the King*. With a reach of more than 45 million viewers for its last episode, the telenovela involved meticulous and impressive work in technology, costumes and set design for the building of the kingdoms where the story takes place. It also aired in Portugal, where it secured Globo's leadership among the country's pay TV networks. *Crashing Into the Future* is about a family of the 19th century which spends 132 years frozen and wakes up



Angela Colla
Head of International Sales
at Globo

on a beach, nowadays. It humorously shows the characters' cultural shock, as well as improbable romances. The telenovela caught the attention of Brazilian viewers from day 1, reaching over 40 million people and a 46% share, the best result for a first episode in its slot since 2013. In Portugal, it was the best debut of a telenovela on Globo and has been increasingly attracting an audience of under 25 years of age. I would also like to point out the super series *Land of the Strong*, a beautiful and intense female western shot in the Brazilian backlands. The story, which revolves around interrupted romances, rivalries, fights for justice and revelations of the past, had an average daily reach of 26 million viewers in Globo's late prime.

What are your goals for NATPE Miami 2019? Have you closed many deals for your latest titles before the market?

We have also sold series to Sky Italia and

As well as presenting our catalog, we are expecting to share ideas and foster new partnerships and business models. During our event with partners and press on the morning of the first day of the market, Globo's senior executives will share the company's movements, businesses and strategy to provide consumers with the best content, in line with industry trends. We want to show Globo's potential as a creator, producer and international distributor of high quality and relevant content that fits the most diversified platforms. We have had great achievements recently, like the announcement of the co-production with Telemundo International Studios for *Jugar con Fuego*, an adaptation of the limited series *Doomed* which aired in Brazil in 2014 and has already been licensed to more than 50 countries.

We have also sold series to Sky Italia and



RTL Crime which airs in Germany, Austria, Switzerland and Luxembourg, as well as the streaming services of AMC Networks for the territories of America, Europe and Oceania. I also want to mention the strategic agreement with the Spanish giant Atresmedia. This agreement allows more than 10 million households in the United States and Latin America to have access to 500 hours of original Globo content per year in both regions through the Atreseries pay TV network. It is also worth noting that our telenovelas have gained great relevance in the Middle East in recent years, with great acceptance by the market players and the audience.

Could you tell us a little bit more about *A Second Chance* which stars International Emmy nominee actress Adriana Esteves?

A Second Chance is a family drama that discusses the role each individual plays in their own life story. The writer, João Emanuel Carneiro, known for creating irresistible links and catchy situations, bet on unexpected outcomes for the plot, reaching record ratings of almost 54 million viewers. The telenovela is set in Bahia, a state in northeastern Brazil, and one of the country's most sought-after tourist destinations. The area is known for its natural beauty and paradise-like beaches, as well as for its cuisine and the influence of the African culture. The story mostly takes place in Salvador, the state capital, where local colors, music, climate and history intertwine. The plot required intense immersion in the local culture with scenes shot in the cities of Porto Seguro, Salvador, beautiful Trancoso, as well as at the Estúdios Globo located in Rio de Janeiro.



Adriana Esteves
Actress

A **driana, in a nutshell what is the storyline of *A Second Chance*?**

A Second Chance tells the story of people who have had surprises in their fates. People that want and deserve a second chance.

You play the role of the evil Laureta in the telenovela. What attracted you to this project in particular?

Laureta was a character created by the great Brazilian telenovela writer João Emanuel Carneiro, author of *Brazil Avenue*, a huge success that aired in hundreds of countries. *Brazil Avenue* was our first partnership. Carminha was the name of my character in it. She was a great character, perhaps the greatest of my career in telenovelas. The big surprise for me was to be graced again in *A Second Chance* with Laureta, a beautiful and rich character by the same author.

You also play the victim of harassment in the limited series by the same name by writer Maria Camargo. What is this project about? Is it based on true events?

This limited series is based on a true story. It is an excellent work by Maria Camargo, and by the great director Amora Mautner. The limited series is extremely well done and addresses a

very serious topic, in a very important way, from the standpoint of the complaint and the strength of the bond between the victims. This work was crucially important to me. I became very committed to the cause.

What are the main differences between shooting a primetime telenovela for TV and a limited series like *Harassment* for an OTT platform?

The work in a telenovela is much longer and the volume is much higher. In addition, it is an open work. This requires a lot of organization, creativity and "athlete stamina" (laughs). The work on the limited series ends up being more condensed and requires a lot of concentration while doing it. But, in fact, what really matters in both is to have a good character in a good story.

The issues of sexual harassment, movements like #metoo; etc. have been in the focus of society all over the world lately. How did you address this delicate and important subject with your role in the limited series?

My participation in the limited series was a possibility to pour my heart out and make a complaint. It is a chance, with my craft, to take a stand and give my opinion about the causes I fight for and believe in. As actresses, we were in position to scream and represent all the women who have quietly suffered for thousands of years from harassment and sexual abuse. ■



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They not only sing! They dance, they make stunts, they can make you cry or laugh. They turn into beggars, criminals, wizards or romantic characters. They will charm you! One role can make you fall in love or hate them!

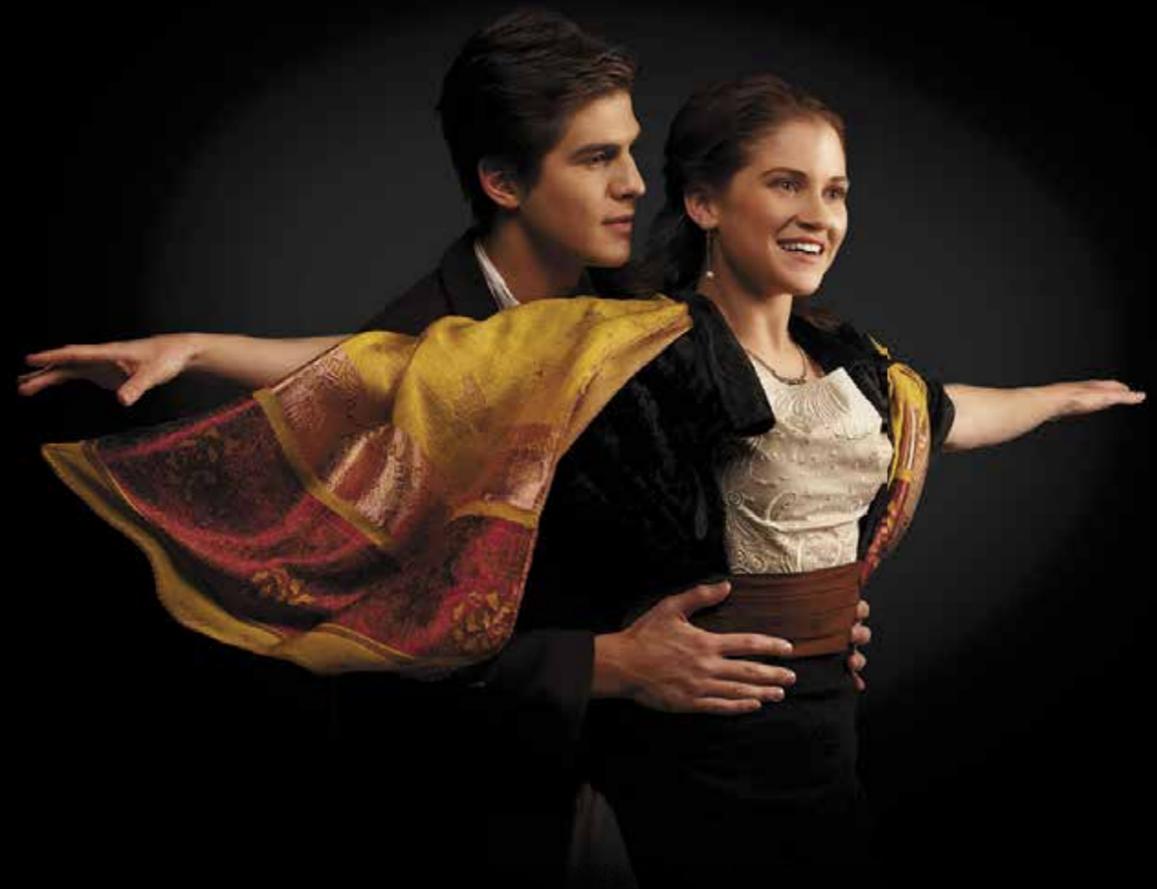
Star Machine gives a chance to talented men and women to start up their acting career as actors, TV hosts, movie stars and to get into the Factory, producing Stars.

Star Machine is a:

- Reality show containing specific elements from Talent shows. It follows the intense process of transformation of young aspiring actors into stars.
- Talent hunting format;
- Skill development;
- Creating names in the show business (all areas - theatre, TV and cinema).

Young unnoticed talents have the rare chance to get through the Star Machine and be transformed into stars.

Star Machine is pure entertainment with a lot of laugh, tears and triumph.



Available as format.

Produced in Bulgaria by Art Winner Productions.

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Pitch & Play LIVE! winner comes under the spotlight at NATPE Miami

In 2018 CEETV and NATPE once again organized the format competition Pitch & Play LIVE!, which looks for the best new original format coming out of Central and Eastern Europe. The third edition took place during NATPE Budapest International and was won Lithuanian format *In the Dark* in which seven sighted people are selected to tackle an extreme challenge – to survive ten weeks in complete darkness.

The show will be officially presented at NATPE Miami and broadcaster LNK will receive its award for best new non-scripted format from the CEE region at a formal ceremony which will be followed by meetings with buyers. The show hopes to repeat the success of the Pitch & Play LIVE! 2017 winner, Slovak folklore talent show *Sounds of the Nation*, which landed its first deals following its presentation at NATPE Miami

2018 and is now represented internationally by Global Agency. In the Dark was chosen among three finalists, which also included *The Community* (Pink, Serbia) – which received CEETV's Special Award for Most Elaborate Reality Production; and *Twins* (Pyatnitsa, Russia) where twins come to change their looks and be different from each other.

All three formats were pitched by their creators in front of market attendees during the Pitch & Play LIVE! session. The jury, consisting of Manuela Caputi, Head of International Sales, Mediaset; Marietta Temesvari, Development and Content Strategist, Sony Pictures Television, CE, and Kateryna Vyshnevskaya, Head of Development & Co-production, Film.UA, then deliberated and announced the winner. The three finalists were selected from among 14 formats coming out of the CEE

region, following the vote of a selection committee which included Damien Porte, VP International Sales, Vivendi Entertainment; Nelly Feld, Head of Sales, Acquisitions and International Relations, Reshet; Andrew Sime, VP of Formats, Banijay Rights; Dann Novak, Content Executive, NATPE and Georgi R. Chakarov, President and CEO of TVBIZZ and CEETV.

Each format was evaluated based on three criteria: originality (how original is the idea for the format); universality (does the format idea show flexibility for changes and development) and internationality (does the format have the potential to be sold internationally). The selection committee members reviewed each of the 14 formats and voted in all three criteria with scores from 1 to 5. The final ranking was determined from the accumulated sum of all scores of the five selection committee members. ■



Looking for the best new original formats from CEE

cee|tv NATPE BUDAPEST INTERNATIONAL

TRENDING on TVBIZZ in 2018

These are the most read news stories on TVBIZZ in 2018. Subscribe to TVBIZZ to follow the latest news about programming, formats, ratings, mergers and acquisitions, VOD and digital from the global TV industry



TF1 Group rebrands some of its channels

TF1 Group presented the new brands of some of its channels. HD1 is becoming TF1 Series Films and NT1 will be re-branded to TFX. The main channel TF1 as well the news channel LCI and TMC will remain unchanged but will get refreshed logos. The change comes into effect from January 29.



RTL says it's Time to Dance

Chantal Janzen and Jamai Loman will be presenting RTL4's new dancing project *Time to Dance* which is set to premiere on April 27. The new show replaces *Dance Dance Dance* and will air on Friday nights and feature judges Dan Karaty, Robin Martens and Gianinni Semedo Moreira. Both individual and dancing groups of various styles can take part in the show. They will be given full artistic freedom. The grand prize is 50,000 euros.



Slow start for Reshet's new format

Reshet premiered its new interview format *Leap into the Future* (רחלם הציפק) in which popular people with the help of a mask and makeover tricks are taken 30 years ahead in time and talk about their lives as old people. The show opened with a below average 10.1% rating, while *The X Factor* had 12.9%.



Undressed launches on Zulu

Klæd mig af is the local title of Banijay format *Undressed* which will launch on TV 2 Zulu on Monday. The next episode will be aired on the following day at 20.45.



First-ever French Amazon Prime original Germanized announced

Amazon Prime Video is teaming up with Newen (through its Telfrance subsidiary), Bavaria Fiction and Deutsche Telekom for the brand new comedy drama *Germanized* (French title *Deutsch-Les-Landes*). TVBIZZ reported first last week that Amazon has made its first investment in an original French series. With *Deutsch-Les-Landes*, Prime Video launches the production of its first original series for its video streaming service in France.



Good start for L'Aventure Robinson

The new Adventure Line Productions format *L'Aventure Robinson* premiered well on Friday. 3.7 million viewers followed the pilot episode giving TF1 19.2% market share. Among the housewives under 50 the new format averaged 30%, 39% share in the 4-14 and 30% share in 15-34.



RTL2 adapts Dutch reality format

In the new RTL2 documentary soap *We're Getting Your Baby* (*Wir bekommen dein Baby*), six famous mothers are helping young parents who need urgent support before and after the birth of their newborn baby. The show is based on the Dutch format *Four Hands on a Belly* which has also been adapted in Belgium.



Red Arrow Studios International expands management team as Alex Fraser joins as SVP Acquisitions

Red Arrow Studios International has appointed Alex Fraser to the new position of SVP Acquisitions, based in London. Fraser is responsible for driving international acquisitions and distribution deals across all genres, and developing new programming opportunities globally. Alex also manages Red Arrow's London and Munich acquisitions teams, and reports to Henrik Pabst, President of Red Arrow Studios International.



Johnny de Mol returns to SBS6 after five years

Popular host Johnny de Mol has rejoined SBS6 after spending five years at RTL4. He told 3FM that both channels offered him a good package of programs but he prefers to work with his father - John, who is now the owner of SBS through Talpa TV. He will be officially back to SBS this summer.



Team Ninja Warrior fails first challenge, Biggest Loser ends on a high note

Team Ninja Warrior failed its first challenge in the Sunday night competition. The RTL show opened with only 1.61 million total viewers ranking fourth in primetime with 9% share in the demo. In 3+, the result was a poor 5.1% share. The show was hit hard by the season finale of Sat.1's *The Biggest Loser* which scored 2.56 million total viewers and 15.6% share in the demo. The season overall averaged a nice 12.7% share.



Kanal 5 revives Beat Your Host

Vem kan slå?, the local version of German format *Beat Your Host*, is set to make a comeback on Kanal 5 this fall. The channel announced that the new version will be hosted by Anja Pärson and Peter Forsberg who will be competing with the challengers. The show was first aired on the channel in 2008 with presenter duo Filip Hammar and Fredrik Wikingsson. It saw a total of five seasons in Sweden.



Wanna Bet? starts in May on Canale 5

Canale 5 has confirmed that the revamped *Wanna Bet?* will premiere on May 7. Michelle Hunziker and her daughter Aurora Ramazzotti will be hosting the show. The channel will also launch the new season of *Still Standing* next Monday, April 23.

MAY



RTL orders Ninja Warrior 3

RTL's show *Ninja Warrior* is going to have a third season. According to a tweet by the broadcaster, shooting has now begun. The show is currently airing the *Team Ninja Warrior* season on Sundays at 20.15. In the summer it should run again on Saturdays.



Sat.1 announces new format for the 18.00 slot

From May 28, Sat.1 will air *112 - Last Minute Rescue* (*112 - Rettung in letzter Minute*) at 18.00. 112 is about people who are alone with victims and need help. No doctor is in sight, but the people are connected by telephone to the emergency call center and can provide first aid.



Unexpected events force cancellation of Survivor

TF1 and Adventure Line Productions officially announced they are cancelling the shootings of *Survivor*'s new season. Without giving further details, both parties revealed that the show will be stopped due to an event which occurred between two of the participants. According to the information, this event does not comply with the format values so it should be dropped. TF1 stated that it does not wish to give further information.

JUNE



French government shuts down France 4

The French government announced the new measures for reforming France Televisions. The Minister of Culture, Françoise Nyssen, noted that France 4 will have to disappear, as its content will be 'relocated' to the digital and online strategy of the media. The changes will focus the broadcaster's programming towards an expansion of the regional content.



M6 premieres new singing format

M6 will premiere a new signing format billed *Audition Secrete* (*Secret Audition*). The game will feature people who will have to prove their singing talent before producers and the audience in the studio. The contestants will be unaware that they are about to be auditioned as they will be put in a box, whose walls will fall revealing the singer before the judges and the audience. They will have to decide between taking the challenge and singing or stepping down from the scene. The format will premiere on July 17.



The Voice expands to bands

Martijn Krabbé announced on Radio 538 that the new season of *The Voice* will also feature bands for the first time in the history of the show. The auditions will start in a few weeks. Meanwhile, the team is working on the premiere of *The Voice Senior*.

JULY



Lucky13 continues

SBS6 has confirmed that daily interactive quiz *Lucky13* will continue to air throughout August. It will just be moved half an hour earlier from next week, to make room for the new Talpa talent project *House of Talent* which will air at 19.00 right before Utopia.



Gestmusic preps new original talent format

Gestmusic revealed it is working of a new format billed *Aquí Estoy Yo*. The show will be the VIP version of *Operation Triumph*, which will be entitled *The Spotlight* on the international market. This way the producer aims to continue the success of the talent reality in the country. Further details are still to be disclosed.



Crush premieres weak, impressive finale for El Embarazo de la Rebe

The new gameshow on TVE1 had a 'pale' premiere on Friday. The Phileas Productions format managed to grab the attention of 872.000 viewers in primetime delivering 7.3% market share.

AUGUST



Discovery says Ex on the Beach bigger than Paradise Hotel

Discovery Networks Norway reports that a week after its premiere the first episode of *Ex on the Beach* has generated 237.000 views on Dplay. This is significantly more than what *Paradise Hotel* had on Viafree one week after its premiere - 172.000 views.



RTL4 is ready to launch The Voice Senior

RTL4 has started actively promoting the launch of *The Voice Senior* set for August 24. A total of four episodes will be aired on Friday nights, marking the show's world premiere. The coaches include Gerard Joling, Gordon, Angela Groothuizen, Ilse DeLange and Marco Borsato. Wendy van Dijk and Martijn Krabbé will be presenting.



Audition Secrete ends with season low audience

M6's new talent show *Audition Secrete* ended without glory last night. The format posted a season low audience of only 1.33 million viewers and 8.5% share in total viewers.

SEPTEMBER



SBS6 launches Thank You for the Music

SBS6 will launch the new music show *Thank You for the Music* on October 27. In each episode three duos will compete against each other. Each is led by a permanent team captain and a professional singer with celebrity contestants changing every week. When a duo wins a music game they have to choose one of the seven audience members who they think sings well just based on their looks. A special software will measure all the right and false sang notes and convert them into positive and negative points. The audience members can sing only one.



Best ratings for Love Island retur

Love Island returned with its second season on RTL2 last night. The show delivered its best ratings ever with 1.02 million viewers and 7.8% share in 14-49 and 14.3% share in 14-29. Vox's *Our School* and *A Night with My Ex* had 6.1% and 5.1% share in the demo.



Love factually - welcome to Geek Island!

On demand TV service UKTV Play, has announced an exciting new mini-series, *Geek Island* - an affectionate parody of reality TV where SMART is the new SEXY and love equals MC squared. The sizzling new mini-series follows the amorous and academic adventures of eight hot, young eggheads over four action-packed one-minute episodes where passion, romance and drama combine at a secret party paradise.

OCTOBER



TheCircle finale leads its slot

Channel 4 reports that Monday night's season finale of *The Circle* led its 10pm slot in the 16-34 demo with 17.6% share.



Peter de Mönning named CEO, Talpa Network

Talpa TV CEO Peter de Mönning has been promoted to CEO of the entire Talpa Network, the company announced at noon. He replaces Pim Schmitz who together with John de Mol will join the Board of Directors to which will be also added a Supervisory Board which will include Peter de Mönning and COO Barry Masclee.



RTL not interested in closer cooperation with De Mol's Talpa

RTL Netherlands CEO Sven Sauvé said that the broadcaster does not plan any intensified cooperation or even a future merger with John de Mol's Talpa. He noted that anything is possible in the future but at the moment there are no plans for that. Sauvé added that RTL is a big content producer back up by the major player RTL Group and they continue to grow 'stand alone'. The CEO said they are currently talking to Talpa regarding shows that could transfer to their channels. TVBIZZ reminds that big names continue to leave RTL to join Talpa TV.

NOVEMBER



Galjaard in talks with De Mol

Erland Galjaard, former Program Director of RTL Netherlands, has confirmed to Story magazine that he is having talks with John de Mol, owner of Talpa TV. His non-compete clause will expire in January next year and then he could potentially join the Talpa TV channels. According to local media experts, his transfer has been certain much earlier.



Kanal 5 adapts Finnish reality format

Kanal 5 announced today a new project under the title *Over the Atlantic*. In the show based on the Finnish format of the same name from Rabbit Formats six Danish celebs will sail the ocean for 21 days, starting from Gran Canaria to the Caribbean. The show will air in spring.



11 million viewers for the return of @iamcelebrity

I'm a Celebrity Get Me Out of Here launched with 11 million viewers and 51% share, ITV reports. This was up 750.000 year on year making the biggest overnight rating of 2018 outside of World Cup matches. The audience peaked with 11.9 million and 51% share.

DECEMBER



Hunted gets a spin-off, solid ratings last night

Endemol Shine Netherlands is making a spin-off of *Hunted*, titled *De Buit* (*The Loot*). It will follow 10 people who try to escape after stealing 80.000 euros from a bank. Anyone who succeeds to remain uncovered by the special investigation team for two weeks will get to keep his share of the loot. The show will start on January 7 on NPO3. The current season of *Hunted* will conclude on December 17. Last night, it posted a solid 777.000 viewers and 11% share.



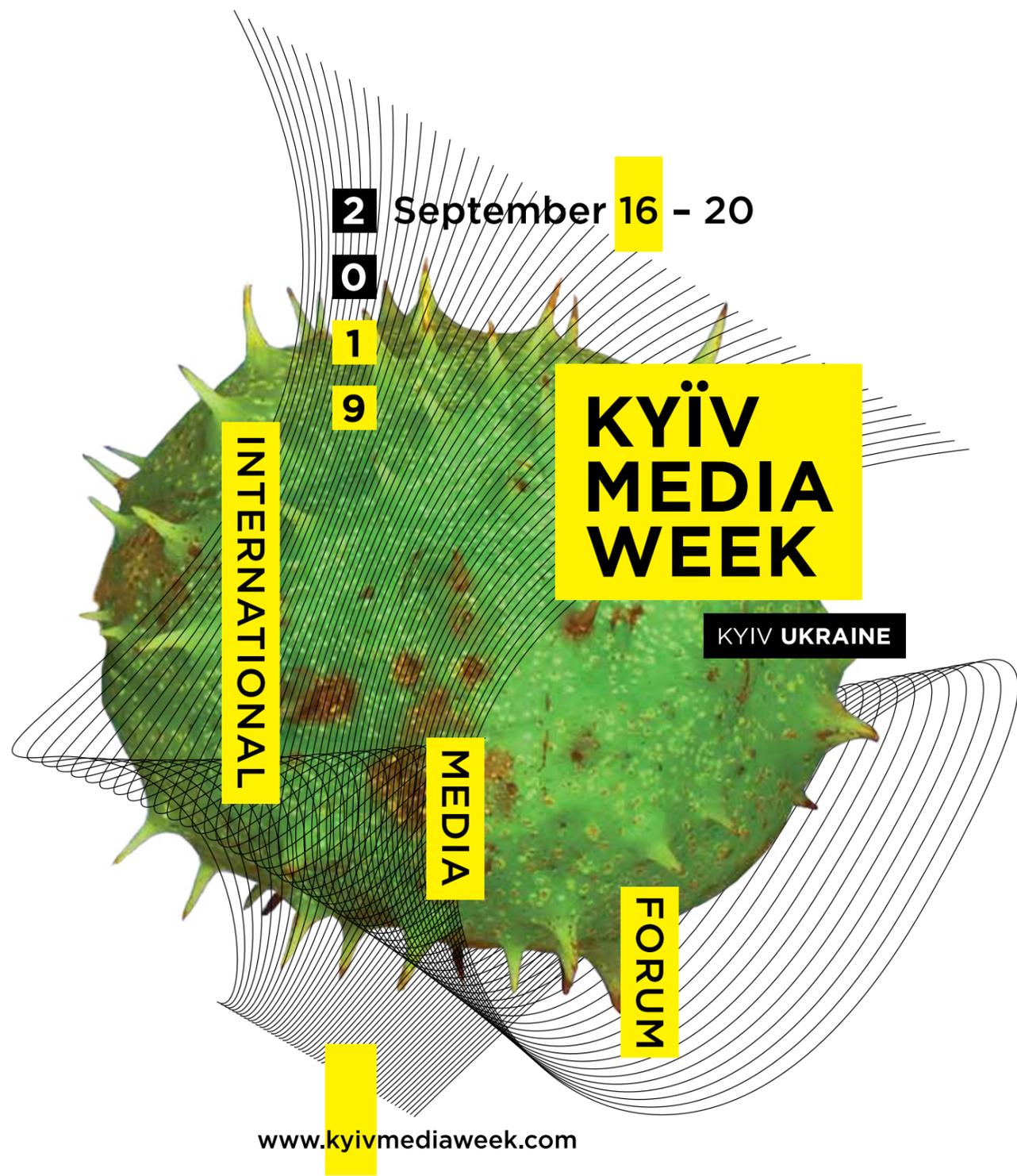
Tough days for SBS6

SBS6 continues to struggle in its attempts to attract the attention of the Dutch viewers. Last week, the channel broke the 6% mark only one time. On Sunday, its all-day share in 6+ was only 5.8%. On Saturday, *Dance as One* had only 240.000 viewers and 4% share in primetime.



Atresmedia acquires The Best of The Voice

Atresmedia has acquired *The Best of The Voice* and will propose it to the viewers of Antena 3 next year. The 12-episode special production will demonstrate the best amateur singers from all over the world.



International media forum KMW combines the content market, a range of conferences and B2B events for top players of TV, movie, digital and other media businesses.

Since 2011 KMW has been an **excellent networking platform** for industry professionals from more than 35 countries, building a solid bridge between CEE, CIS and other parts of the world.

Among KMW participants are: representatives of key media groups and production companies from Ukraine and the CIS region, international distributors and powerhouses from all around the world, state authorities and organizations related to TV and film industry regulation, etc.

The organizer — MRM company, boasts 12 years expertise in media consulting.

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(FORMER CEO, CHANNEL 4)



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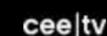
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