

# tvbizz

MIPCOM 2025

## Sins and Roses



ADVERTISEMENT

Visit  
our website  
for more!



kanaldinternational  
kanal-d-international  
info@kanald.com.tr

**NGM**  
NEW GENERATION MEDIA



A GLOBAL AGENCY ORIGINAL



# THE MASHUP

WHERE TWO SONGS  
BECOME ONE



WATCH  
THE TRAILER



WATCH  
THE TRAILER

# DYNASTY<sub>OF</sub> LOVE



FARO

GOLD





## ■ IN THIS ISSUE



10 The Global Sensation



30 K-Reality Hits



50 How Streaming Is Cleaning Up Its Act

## ■ TEAM

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

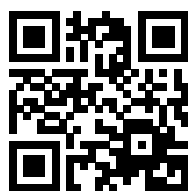
EDITOR  
**Yako Molhov**

DESIGN  
**Anastas Petkov,**  
**Ivanka Borisova**

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

CONTRIBUTORS  
**Yako Molhov**  
**Minko Todorov**  
**Evgenia Atanasova**  
**Aldo Malaj**  
**Diana Mirchev**  
**Boryana Popovska**

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



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



**Georgi R. Chakarov**  
Editor-in-chief

## Show Me the Money!



*Jerry Maguire (1996), directed by Cameron Crowe, starring Tom Cruise and Cuba Gooding Jr.*

**T**hat's what I'm gonna do for you: God bless you, Jerry. But this is what you gonna do for me. You listenin, Jerry? Yeah, what, what, what can I do for you, Rod? You just tell me what can I do for you? It's a very personal, a very important thing. Hell, it's a family motto. Are you ready, Jerry? I'm ready. I wanna make sure you're ready, brother. Here it is: Show me the money. Oh-ho-ho! SHOW! ME! THE! MONEY! A-ha-ha! Jerry, doesn't it make you feel good just to say that! Say it with me one time, Jerry. Show you the money. Oh, no, no. You can do better than that, Jerry! I want you to say it with you, with meaning, brother! Hey, I got Bob Sugar on the other line; I bet you he can say it! Yeah, yeah, no, no, no. Show you the money. No! Not show you! Show me the money!

Show me the money!  
Yeah! Louder!  
Show me the money!  
Yes, but, brother, you got to yell that shit!  
Show me the money!  
I need to feel you, Jerry!  
Show me the money!  
Jerry, you got to yell!  
[screaming] Show me the money! Show me the money!  
Do you love this black man!  
I love the black man! Show me the money!  
I love black people.  
I love black people!  
Who's your motherfucker, Jerry?  
You're my motherfucker!  
Whatcha gonna do, Jerry?  
Show me the money!  
Unh! Congratulations, you're still my agent.

*It's MIPCOM 2025. La Croisette, Cannes. Do or die time. Best of luck, everyone!*





## NATPE Budapest moves to April 27–29, 2026

NATPE Budapest, the leading global television market serving the Central and Eastern European (CEE) region, is repositioning itself in the industry calendar and will take place April 27–29, 2026, two months earlier than in previous years, ensuring its status as the essential spring market for international content buyers and sellers. The market will return to the InterContinental Budapest, with exclusive screenings and high-level sessions once again hosted at the nearby Dorothea Hotel, continuing NATPE’s signature mix of business-first access, premium content showcases, and curated networking.



## Hulu becomes global general entertainment brand on Disney+ beginning October

The power and value of the Hulu brand reached worldwide audiences on October 8, when it became the global General Entertainment brand on Disney+, replacing Star in international markets. With this change, and in preparation for a fully integrated unified app experience next year, users will begin to see further integrations of Hulu across the Disney+ app as part of an ongoing and iterative slate of product updates on the homepage and beyond. This includes a series of design and navigation enhancements rolling out over the coming weeks and months — offering a more dynamic and intuitive experience.



## Wappler to leave SRF in April 2026

During a staff briefing in early September, Nathalie Wappler announced that she would be leaving SRF. She will remain Director of Swiss Radio and Television until the end of April 2026. She told SRF employees that she wanted to “open a new chapter in my career.” She added that it was the right step for her. She will miss the staff. “Working for our public media company has been a great privilege for me,” Wappler is quoted as saying in a press release from SRG. “I have passionately championed a strong public service media for today and tomorrow – and an attractive program that our audience appreciates.”



## MFE secures 75.61% stake in ProSiebenSat.1

On September 4, MFE-MEDIAFOREUROPE N.V. (MFE) formally announced the final results of the voluntary public takeover offer to the shareholders of ProSiebenSat.1 Media SE. Following the end of the additional acceptance period of the MFE offer on September 1, 2025, MFE has secured a total stake of 75.61% of ProSiebenSat.1 shares through its voluntary public takeover offer, previously held shares by MFE and acquisitions made outside the offer. PPF, the second strategic shareholder in ProSiebenSat.1, announced that they have decided to tender shares, representing approximately 15.68% of ProSiebenSat.1 into the MFE offer.



## ARD Program Director Christine Strobl will remain in office until 2031

ARD has extended Program Director Christine Strobl’s term until 2031, with Editor-in-Chief Oliver Köhr also confirmed as her deputy for another five years. Both have led the broadcaster’s shift from linear to digital, alongside ARD Media Library’s Sophie Burkhardt. Strobl, in office since 2021, oversees Das Erste and the ARD Media Library, while Köhr coordinates current affairs and magazine programming. Extensions take effect May 1, 2026, pending BR board approval.



## Global sensation Baywatch splashes into FOX’s 2026-27 season

FOX Television Network is diving into shimmering blue coastal waters with greenlight for a reimagined Baywatch, the legendary lifeguard action-drama series that concluded its epic, 11-season run 25 years ago. The revival is a straight-to-series order with 12 episodes in its first season. Sporting signature red swimsuits, an all-new cast of Baywatch lifeguards is set to make waves on FOX’s 2026-27 season schedule with Fremantle and FOX Entertainment co-producing this original take on the massively popular global phenomenon.



## Streaming pushes video market to \$238bn by 2030

The video market across North America and Europe is projected to reach \$238 billion by 2030, up 9% from 2025, according to new data from 3Vision’s Video Markets Tracker. Growth is being driven by streaming, which is forecast to expand 24% to \$163 billion, with North America accounting for over two-thirds of the total. FAST channels are the fastest-growing segment, with revenues set to rise 60% to \$12 billion by 2030, led by a 141% increase in Eastern Europe. AVOD will also see sharp gains, particularly in Europe, where hybrid BVOD services will boost revenues 67% to \$15 billion.



## Streaming overtakes traditional television in Germany for the first time

According to a Bitkom survey, 87% of Germans aged 16+ streamed video content in 2024, while 86% watched via cable, satellite, or antenna—marking streaming’s first lead. The shift was driven not only by platforms like YouTube, Netflix, and broadcaster media libraries, but also by last year’s rule change ending bundled cable fees in rental utilities. Still, habits are mixed: 40% prefer on-demand viewing, 30% stick to scheduled broadcasts, and 28% use both. Experts note TV and streaming are increasingly merging.



## Jet de Ranitz named NPO chairwoman

The Supervisory Board of the Dutch Public Broadcasting (NPO) has appointed Jet de Ranitz as Chair of the Board, effective January 1. She will then form the Board of Directors, along with Lucien Brouwer. With her appointment, the public broadcaster will continue its efforts to transform the system’s governance and accelerate the NPO’s digital transformation. She is currently the Director of the Public Sector at Microsoft and has extensive experience in various management and supervisory roles at organizations such as Tilburg University, the Netherlands Dance Theatre, and the Kunstmuseum Den Haag.



## Rock and Rose Studios introduces global IP-first model

Rock and Rose Studios announces its international operations, introducing a strategic approach to entertainment that places original intellectual property (IP) at the center of content development. Co-founded by Jess Khanom and Rosemond Perdue, the studio operates from dual headquarters in London and Los Angeles to manage creative development, rights management, and multi-platform expansion for original IP. Supported by private investment, Rock and Rose Studios collaborates with creators and businesses to build scalable, commercially viable story assets across a range of mediums including webtoons, novels, and scripted series.



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



# What to Buy at MIPCOM 2025?

## NON-SCRIPTED



### Match My Ex / Seven.One

A bold new twist on the traditional reality dating format, in which celebrity singles hand over the matchmaking reins to their ex-lovers. Through wild parties, poolside flings, and unexpected jealousies, this daring new format brings new love matches, the potential for scandal, sabotage, and sometimes second chances.



### Song vs Dance / Smart Dog

A competitive variety show where singers and dancers battle head-to-head in a video game-inspired structure, with coaches selecting performers for each round. The competition is judged on who delivers the most entertaining performance, with judges and the audience deciding the ultimate winner.



### The Final Circle / WBTV

*The Final Circle* is the primetime quiz show that puts contestants under pressure to prove not just what they know, but the full power of their brain. Fifty contestants step into a 360-degree arena and face challenges that test every part of the mind - from logic and memory to language and visual skills.



### Let's Play Ball / Banijay

Each episode features two celebrity-led teams navigating varied landscapes, from narrow city streets, to rivers and countryside meadows. What begins as a seemingly straightforward task unravels into comedic chaos and strategic gameplay, demanding quick-thinking, teamwork, grit and determination.



### This is Not Dating / Atresmedia

The show will dispel the preconceived notions about hooking up, call things by their real name and turn private secrets into potential conversation starters for a first date. Finding a partner will become a collective love catharsis to break free from the tyranny of posing and have a good laugh in the process.



### 100 / Banijay

100 is a fresh, multi-generational singing gameshow where teams of amateur and celebrity performers must have a combined age of exactly 100, and aim to score a perfect 100 from the audience and panel. The format becomes a hilarious musical guessing game celebrating age diversity and community.



### Worlds Apart / ITV Studios

Six pensioners and six Gen Z rookie travelers - some of whom have never left the UK - to compete as pairs in an extraordinary game of observation, 6,000 miles from home in Japan. In a world where travel has become more about taking photos for social media than truly taking it all in, this five-part series challenges teammates to see the world differently, as their surroundings hold all the clues.



### Talent Crush / TGC

Four singles show off their skills to impress their dream match and win a romantic first date. How much does talent increase their sex appeal? Will their skills spark chemistry? Is talent the ultimate turn-on?



### A Lady For / NRK

A famous influencer stars in the reality docu series where she dates six celebs and finds out more about their private life and personal stories.

TVBIZZ Magazine takes a look at some of the **most-interesting and hottest** new formats and series making their debut at this year's MIPCOM.

## SCRIPTED



### Bon Appetit, Your Majesty / CJ ENM

An absolute hit in Korea and globally on Netflix, the series follows Yeon Ji-yeong, a modern-day chef who unexpectedly travels back in time to the Joseon dynasty during a solar eclipse. She arrives in the royal court of King Yi Heon, a young monarch burdened by trauma from his mother's death and consumed by revenge against corrupt officials.



### A Better Man / Beta Film

Tom blames feminism for everything that is wrong with modern society. He works in his mother's clothing store by day, and trolls the internet by night. When hackers expose his identity and reveal his most embarrassing secrets, he hides in what he has closest at hand: women's clothing. The world opens up to him in surprising ways.



### Dynasty of Love / Global Agency

The story unfolds around a powerful transport empire, where ambition, betrayal, and romance collide. Zulfikar, an aging tycoon, faces growing threats to his legacy, especially from Yahya, the vengeful son of his murdered former partner. Yahya plots to reclaim his father's stolen business and destroy Zulfikar's family.



### Two Weeks in August / ITV Studios

This holiday in paradise becomes a reckoning for a group of adults who refuse to grow up. When they discover they are trapped on the island, and become faced with real life-or-death situations, the group soon turn on each other to find out who is to blame.



### Counsels / All3Media

Counsels follows the lives of a group of twentysomething lawyers in Glasgow in the crucial moment when a few years out of university their careers finally become serious. Working across the legal landscape, whether as public prosecutors, slick representatives of glossier commercial interests or the shabby and good-hearted last resort of those with nothing left to lose, each one of them is out to win.



### Gluten Free / Onza

Ricardo, a brilliant chef, carelessly films himself drunk, insulting customers in his restaurant. The clip instantly goes viral, and he loses everything. Back in with his mother, he starts a teaching position at the culinary school he once graduated from.



### Dog Park / NBCUniversal

In the grip of a mid-life crisis, Roland meets the eternal optimist Samantha and her mismatched, life-loving group of dog-parkers. As Roland begrudgingly keeps returning to the park, he comes to realise he actually really needs a community to belong to.



### Hotel Elvira / Alter Ego

Elvira, the dreamy heiress of an old hotel, tries to keep her late father's vision for a different, experiential tourism alive, despite debts, family pressures and... well-laid traps. When the charming investor Haris appears as a god from a machine, Elvira sees an opportunity to save the hotel - but also to get lost in his mysterious personality.



### Half Man / Banijay

Spanning almost 40 years from the 1980s to the present day, the series follows Niall and in their younger years, in a series that explores the highs and lows of Ruben and Niall's relationship, from meeting them as troubled teenagers to witnessing their falling out as adults - with all the good, bad, terrible, funny, angry, and challenging moments along the way.





# The Global Sensation

Commissioned back in 2017 and launched in Australia in 2018, *Bluey* has now turned into a global phenomenon and must-watch TV for families across the world. In the first half of this year, the show broke yet another record as it became all U.S. household streaming with 25 billion minutes viewed across 154 episodes. *Bluey* has also won numerous awards like the AACTA Awards, BAFTA Awards, Rockie Awards, Critics' Choice, International Emmys, Kidscreen, Peabody, etc.

Kelly Wood, Global Content Strategy Director at BBC Studios Kids & Family, tells Yako Molhov which elements of the show turned it into a global success and how they approach the development process and further expansion of the brand, including through the upcoming first *Bluey* feature film set to be released in 2027.

**Kelly, what is the central, driving philosophy that you believe is key to *Bluey*'s universal appeal, especially considering its strong co-viewing numbers and popularity among adults without children?**

At its heart, *Bluey* is built on authenticity and emotional truth, drawn from everyday family life. The humor works for kids, but the emotional nuance resonates deeply with adults because it reflects real parenting challenges, joys, and vulnerabilities—not an idealized or sanitized version of family life. It really is 'for real life'!

**Bandit Heeler is often praised as a groundbreaking portrayal of modern fatherhood—playful, emotionally available, and imperfect. Do you think this depiction challenges traditional parenting tropes portrayed in children's media?**

Bandit's character challenges tradition-

al parenting tropes by showing a father who is playful, emotionally present, and imperfect in a very human way. Unlike many cartoon dads who are either absent, stern, or comic relief, Bandit is fully engaged in his children's lives. His willingness to play, his occasional fatigue or distraction, and his openness to learn alongside his kids make him both relatable and aspirational. He represents a model of modern fatherhood where vulnerability and fun coexist with responsibility.

**Following the monumental success of "The Sign," which marked a seismic moment for *Bluey* and her family, how do you intend to approach future storytelling while maintaining the emotional depth and relatability that fans have come to expect?**

We see "The Sign" as a proof point that audiences are ready for longer, more ambitious storytelling, but the heart of *Bluey* will always remain the same: au-

thentic family dynamics and emotional truth. Going forward, the focus is on deepening those everyday moments—finding big feelings in small interactions—while carefully experimenting with format and scale. Whether it's a minisode or a feature-length story, the goal is to keep the series grounded, relatable, and emotionally resonant, so families everywhere continue to see themselves in *Bluey*'s world.

***Bluey* masterfully blends hilarious games like "Keepy Uppy" with subtle, heartfelt moments that often speak to adult experiences. How intentional is this balance, and what do you think it adds to the show's success across generations?**

This balance is carefully considered. On the surface, episodes center on simple games like "Keepy Uppy," but those games often double as metaphors for bigger themes—resilience, cooperation, problem-solving, or cop-

## About *Bluey*

The series follows Bluey, a loveable, inexhaustible, Blue Heeler dog, who lives with her Mum, Dad and her little sister, Bingo. Bluey uses her limitless energy to play games that unfold in unpredictable and hilarious ways, bringing her family and the whole neighborhood into her world of fun.

*Bluey* is created and written by Joe Brumm and produced by Emmy® Award-winning Ludo Studio for ABC KIDS (Australia) and co-commissioned by ABC Children's and BBC Studios Kids & Family. Financed in association with Screen Australia, *Bluey* is proudly 100% created, written, animated, and post produced in Brisbane Queensland, Australia, with funding from the Queensland Government through Screen Queensland and the Australian Government. BBC Studios Kids & Family hold the global distribution and merchandise rights.

ing with change. By embedding emotional lessons in play, *Bluey* creates stories that are accessible to kids while carrying deeper meaning for adults. It's this layering that allows the show to feel light and fun while also driving a deeper emotional connection.

**The score by Joff Bush is often described as a character in its own right. How does the music enhance storytelling and contribute to the emotional texture of the series?**

Joff Bush's music is absolutely central to *Bluey*'s magic—so much so that it often feels like a character in its own right. It's a storytelling tool that shapes how every episode feels. Each episode's score is composed to fit its emotional arc, shifting from whimsical to poignant with precision. The music doesn't just accompany the action; it amplifies it, giving playtime a sense of magic and making emotional beats land even stronger.

***Bluey* has reset the bar for preschool television in terms of quality and ambition. What impact do you hope the show has on the broader industry, especially regarding trust in creators and investment in high-quality animation?**

*Bluey* has helped redefine what pre-



school television can be, proving that shows for young children don't need to compromise on depth, or artistry. Its global success demonstrates the value of trusting creators to tell authentic stories and investing in top-tier animation, writing, and music. The hope is that the industry takes note and recognize that children's programming can be as emotionally rich and culturally significant as any adult series.

**If you could define the ultimate legacy of *Bluey*—beyond ratings and merchandise—what would you want it to be?**

Beyond ratings, awards, or merchandise, one legacy of *Bluey* would be the way it fosters empathy, imagination, and connection within families and communities. If generations of parents and children look back and say the show helped them play more, listen more, or understand each other better, that

would be a true measure of success. Ultimately, the show's legacy should be measured in moments of shared laughter, resilience, and emotional growth that ripple far beyond the screen.

**Are there plans to expand the *Bluey* franchise further in the future, and if so, what directions are you most excited about exploring?**

We very carefully consider everything that we do with *Bluey*. The guiding principle is to ensure that every new direction feels true to the show's heart—family, play, and emotional honesty—rather than just brand expansion for its own sake. The next big step is *Bluey*'s first feature film, slated for release on August 6, 2027. This is so exciting because it brings the show's heart, humor, and emotional depth to the big screen with creator Joe Brumm at the helm—turning a family outing to the theatre into an event as special as the show itself. ■





NEW  
RELEASE

# Sins and Roses

NGM  
NEW GENERATION MOVIES

## SECRET OF PEARLS

NGM

## THE FAMILY BURDEN

SUREC FILM

## Farewell Letter

MOST PRODUCTION

## Three Sisters

SUREC FILM



KANAL D  
INTERNATIONAL

STORIES  
THAT TRAVEL  
THE WORLD

Visit  
our website  
for more!



kanaldinternational  
kanal-d-international  
k.d.international@kanald.com.tr



# Kanal D International Brings Premium Dramas and Proven Hits to MIPCOM

Elif Tatoğlu, Distribution Strategy and Sales Director, is ready to meet clients during the MIPCOM market with a strong portfolio of premium dramas and proven hits. In this interview, she talks about the distributor's strategy for growth and adapting to the new challenges on the market with content that suits various platforms and tastes.

**E**lif, what strategic priorities shaped Kanal D International's current MIPCOM slate, and which new titles are you most excited to present at this year's market?

This year, our MIPCOM slate was shaped by a balance of powerful new dramas and timeless library titles that continue to appeal audiences worldwide. Our key priority has been to deliver stories that combine strong character-driven conflicts with universal themes that travel easily across cultures.

At the forefront is *Sins and Roses*, a highly emotional drama produced by NGM, starring Murat Yılmaz and Cemre Baysel. Even before it started airing, we have closed a few deals which will be announced soon. Alongside it, we are highlighting *The Family Burden*, *Secret of Pearls*, *Three Sisters* and *Farewell Letter*, which have all proven their international potential. Complementing these are our classics - *Fatmagül*, *Forbidden Love*, *Time Goes By*, *Ruthless City*, and *Kuzey Güney* - which remain staples in our portfolio. This combination ensures we can meet the demand for both fresh titles and proven best-sellers.

**Series like *Time Goes By*, *The Family Burden*, *A Father's Promise*, *For My Son*, *Sunshine Girls*, etc. have seen strong sales. What do you attribute their success to, and how do they help shape your overall best-seller portfolio?**

Their success lies in the way they capture deeply human emotions through stories that are both universal and relatable. Themes like love, loss, revenge, family ties, and resilience cut across borders, and our series portray them with authenticity. What makes them stand out even more is the high production

quality, strong scripts, and outstanding performances that bring these emotions to life in a powerful and convincing way.

These dramas not only drive strong ratings but also reinforce the diversity of our catalog. Having both contemporary, character-driven titles like *Time Goes By* and *For My Son* and emotional sagas like *The Family Burden* creates a portfolio that appeals to multiple audiences.

**You recently expanded *Time Goes By* into Colombia, *Ruthless City* into Brazil, and licensed *Three Sisters* as a format to Kazakhstan. Which new territories or markets are you targeting next, and why?**

We see strong potential for growth in Latin America, MENA, and Asia. Latin America remains one of the most loyal regions for Turkish drama, and our latest deals confirm that audiences there continue to embrace our stories. MENA is a natural extension, especially with our recent format deal with MBC, while Asia—particularly markets like India and Southeast Asia—is becoming increasingly receptive to Turkish content.

Our strategy is to deepen our presence in these regions while also exploring opportunities in Europe and North America, where demand for premium international drama is growing.

**With a growing emphasis on format licensing—such as adapting *Time Goes By* for MBC Group and *Three Sisters* in Kazakhstan—how is your sales strategy evolving across scripted, formats, and premium drama sectors?**

Our sales strategy is evolving to create balance across all three seg-







ments. Finished drama remains at the heart of what we do, but format sales are becoming a key growth driver as more markets look for local productions with proven storylines. Titles like *Fatmagül*, *Forbidden Love*, *War of the Roses*, and *Secret of Pearls* are strong examples of our catalog's adaptability.

We also have a catalog filled with proven success titles, many of them relatively older. Yet, while productions may age, the stories never do. Their timeless themes ensure they always find a home with audiences, whether as finished tapes or when reimagined with local cast and acting talent. This ability to travel across time and cultures underscores the versatility of Kanal D's catalog, making it a consistent performer across diverse markets.

At the same time, premium dramas like *Sins and Roses* allow us to position ourselves in the high-value segment of the market, where buyers are increasingly seeking star-driven, high-production dramas. Together, this layered strategy—timeless finished dramas, adaptable formats, and premium new content—keeps our portfolio both commercially resilient and globally relevant.

**Can you share whether any new co-production deals are currently in the works, and if you're actively seeking co-production partners? What advantages do you see in collaborating on content creation?**

We are actively exploring co-production opportunities. While I can't disclose specifics at this stage, we are in discussions with international partners interested in joining forces on projects with strong cross-cultural potential.

Co-productions allow us to combine the creative strengths of Turkish drama with the insights and resources of global partners. This not only increases the reach and appeal of the content but also ensures that more resources can be put into production, with stories designed for international audiences from the outset.

**What key challenges—such as localization, competition, or platform dynamics—does Kanal D International face in distributing content worldwide? Where do you see the greatest opportunities for growth?**

One of the biggest challenges today lies in the increasing cost of localization-dubbing and subtitling

remain essential for global reach, but they are becoming heavier investments for both distributors and buyers. At the same time, global economic pressures have led to shrinking acquisition budgets and fewer international slots, which intensifies competition among content providers.

Despite these challenges, we see enormous opportunities ahead. Advances in AI-driven dubbing and localization can help control costs and accelerate turnaround, making it easier to serve multiple markets simultaneously. The continued rise of streaming platforms, either paid or ad-supported is also creating new pathways to reach younger audiences and territories that were previously less accessible. As the industry shifts from primarily free-to-air broadcasting toward more digital-first models, our catalog's universal themes, strong character development, and proven adaptability give us a significant advantage in both finished drama sales and format licensing.

**From your perspective, what are the current trends in Turkish fiction—like multi-generational**

**sagas or emotionally driven storytelling—that continue to resonate strongly with international audiences?**

Turkish fiction continues to thrive on its ability to tell multi-generational, emotionally rich stories that feel authentic. Family dramas, sagas about resilience, and love stories layered with betrayal and secrets remain at the core.

At the same time, there's a rising demand for dramas that combine these classic elements with more contemporary storytelling—faster pacing, character-driven plots, and themes that reflect today's realities. This balance between tradition and innovation is what makes Turkish dramas stand out globally.

**How is Kanal D adapting its sales strategy to work more effectively with streaming platforms—with their different release models,**

**dubbing/subtitle needs, and strategic priorities?**

While our priority remains free-to-air and pay TV, we are also making the best of all available windows, including AVOD, SVOD, and PVOD. Each serves a different purpose. AVOD helps us maximize reach and audience sampling, SVOD offers strong value for serialized storytelling, and PVOD allows us to position high-demand dramas with premium appeal. Streaming platforms have also created new opportunities for our library titles, enabling them to find fresh audiences who may be discovering Turkish drama for the first time.

**Short-form storytelling and microdramas are gaining attention globally. Is Kanal D International exploring these formats, and if so, how do they fit into your portfolio and appeal to new viewer segments?** Yes, we are actively exploring

short-form storytelling and microdramas, but in a way that builds on the strengths of our catalog. Our first step has been to develop Turkish versions by converting selected titles from our existing library into micro-dramas. We are very selective about which series to adapt, as the format needs to be suitable for short, bingeable viewing without losing narrative depth.

At the same time, we are also responding to demand from clients who want to create their own local versions of these shorter formats. This opens up new opportunities for format licensing and allows us to expand into viewer segments—particularly younger audiences—who consume content in shorter bursts. Overall, we see microdramas as a natural extension of our portfolio, offering another layer of versatility while complementing our long-form, premium dramas. ■







19<sup>TH</sup> CENTURY.  
BALTIC GERMANS.  
CRIMES AND PASSIONS.

8 x 45'

**R7.D 5**



MURDER.  
MAYHEM.  
CROSSWORDS.

# THE PUZZLE LADY

**6 x 60'**

## R7.D 5





# A World Premiere and Diverse Content Offer Mark ZDF Studios' MIPCOM 2025

ZDF Studios is all set for this year's MIPCOM market which will host the World Premiere of *Ku'damm 77* – the fourth part of the popular *Ku'damm* saga. In this interview with TVBIZZ Magazine, Head of Drama Mirela Nastase reveals the other premieres in the catalog, noting that the most popular genres for the German distributor remain romance, family drama, and crime. The executive has also seen a surge in demand for short-form and youth content especially for on-demand and digital platforms. At the same time, ZDF Studios is actively expanding its FAST channel business.

**What are the flagship titles—both scripted and non-scripted—that you believe define ZDF Studios' MIPCOM slate this year and showcase the evolution of your catalog?**

Currently in production, we have *Grand Hotel by the Sea*, a romantic period drama set on the Dutch coast at the turn of the 20th century. Female-led series are a key focus in our catalog, and we're excited to announce the start of

shooting for medieval period drama *Agnes*, a Czech TV – ARTE co-production. We're also delving into the crime genre with two new thrilling series: *Bust Up* from New Zealand and *Death in Benidorm*, a Channel 5 UK original set in Spain.

Our unscripted catalog features some of the most captivating documentaries, including *Pharaohs at War*, *The Story of the Oceans*, and *Ancient Greece: The Dark Chronicles*. We also have a unique forensic archaeological miniseries, *Crime Scene: Antiquity*.

**While you have major new titles, certain shows are perennial best-sellers. Looking at your scripted lineup, what do you believe is the consistent, underlying quality that makes these titles so reliably successful in the international market?**

The *Ku'damm* saga stands out as one of the most internationally successful German series in our catalog. Its fourth season, *Ku'damm 77*, will make its world premiere at MIPCOM. This captivating mother-daughter family drama spans over two decades, with its power lying in its ability to explore the most intimate relationships. It strikes a delicate balance, offering both clarity and room for ambiguity, interrogations, paradoxes, and a continually evolving sense of realism in its characters. At the same time, it poignantly reflects the shifting societal norms for women—and beyond.

**ZDF Studios has been steadily and significantly scaling its format business. What is the strategic thinking behind this expansion? Are you focusing on adapting your own German IP for other territories, or are you also seeking to acquire and represent third-party formats from around the world?**

We've definitely ramped up our focus on scripted formats and are excited to seize any new opportunities that come our way. German IP has proven to resonate internationally, and we believe that local adaptations could be a great complement to our partners' programming. We offer accessible content that has consistently delivered strong performance over time, coming from one of the most mature TV markets in the world.

In the Czech Republic alone, we've had a successful adaptation by Nova of *Soko Leipzig* running for over seven years and ongoing (as *The Specialists*). German procedurals like *Heldt* and *Die Chefin* have also seen successful adaptations. One of our goals is to see *The Mountain Medic* (*Der Bergdoktor*), a beloved series in the region, get its own local version someday.

**Your portfolio is remarkably broad, spanning high-end drama, crime procedurals, family entertainment,**

**and factual entertainment. In the current global climate, which genres are you finding have the most robust international demand? Are you seeing a resurgence in any particular type of content?**

In an increasingly saturated world—overflowing with information, constant connectivity, political uncertainty, and rising risks—we see a growing demand for clarity and emotional reassurance. Crime procedurals offer the comfort of resolution, while light-hearted dramedies bring warmth, escapism, and a sense of calm. It's no surprise that our most popular genres remain romance, family drama, and crime.

Audiences around the world are more content savvy than ever. They welcome new stories across all genres—provided there's consistency, authentic characters, and high production quality. There is also a clear demand for short-form and youth-oriented content. One standout example is *Love Sucks*, the ZDF vampire twist on Romeo and Juliet, which received an enthusiastic response from viewers.

**Having established a strong presence across Europe, the Americas, and Asia, which new or emerging territories are you currently focusing on for growth? How does your**

**approach differ when introducing ZDF Studios content to a market that is less familiar with German productions?**

South America and Africa have been emerging markets for us for some time, and we continue to prioritize building strong partnerships in these regions. While the Middle East is currently experiencing turmoil, it remains on our radar, though with less immediate focus. India and Japan are also key territories where we are actively working to strengthen our presence.

**The industry is moving beyond traditional licensing. How is ZDF Studios experimenting with new business models, whether that's through equity investment in production, co-productions with streamers, or exploring AVOD/FAST channel opportunities for your vast library?**

Beyond our direct licensing business, we are expanding our B2C offerings through VOD and FAST channels. This strategy helps us reach territories where B2B partnerships have been limited, providing a valuable complement to our overall growth.

In spring we announced a partnership with the international media development company Castalia Com-



Mirela Nastase,  
Head of Drama

© @Caroline Dubois. ALL RIGHTS RESERVED.



*Ku'damm 77* Cast





munications Corporation launching Crimen ZDF, a FAST channel for Spanish-speaking audiences in the United States and Latin America. Crimen ZDF features the finest procedural crime, thriller, and mystery series from Europe and will be available on Samsung TV Plus Mexico.

More recently, we signed with Studio 100 International an agreement to extend our existing international content partnership, which began in April 2022, to the German-speaking market.

Going forward, titles from Studio 100 International will be available in Germany, Austria and Switzerland on the ZDF select and ZDF tivi channels via Amazon, on Telekom's MagentaTV, and on Apple TV.

More developments Europe wide will be announced soon.

**Streaming platforms are both competitors and key partners. How has your relationship with global SVOD services evolved? Do you see them primarily as buyers of finished content, or are they becoming more involved as co-production partners from the early stages?**

Global SVOD platforms continue to be essential partners for our business. Our collaboration ranges from co-developing and financing new shows to licensing content tailored to their needs, as well as expanding our direct-to-consumer business. Developing content in close partnership with these platforms is one of our core priorities.

**Artificial intelligence is impacting everything from script analysis and post-production to metadata creation and targeted distribution.**

**How is ZDF Studios pragmatically integrating AI tools into your business to enhance efficiency and creativity, while navigating the associated challenges and ethical considerations?**

We launched ZDF Sparks in 2024—a young, Berlin-based company focused on consulting, designing, and implementing AI-driven solutions. Their work centers on algorithms, machine learning, and data platforms, with applications in planning, communication, distribution, and the personalization of data and audiovisual content for ZDF, ZDF online platform and ZDF Studios.

**ZDF Studios is known for its strong international co-production and partnership model. What specific types of projects or partners are you most interested in for the year ahead? Are you looking for gap financing opportunities, creative collaboration on specific genres, or partnerships with specific regional players?**

In the coming months, we're aiming to expand our FAST and VOD business across the CEE region. We're also looking to co-produce with pan-regional Central and Eastern European channels and platforms, while actively identifying strong local productions with potential for international distribution. ■



Two premier events.  
One prime location.

# REALSCREEN SUMMIT

+ NATPE  
GLOBAL

Feb 2-6, 2026

InterContinental Miami

JOIN



# MediaHub Bets on Cultural Diversity and Strong Commercial Potential

Founded in 2021, MediaHub has quickly turned into one of the fastest growing and most innovative companies on the international TV scene. Founder and CEO Kerim Emrah Turna has been diversifying the business with major initiatives and international collaborations spanning distribution and co-production of content. In this interview, he talks about the latest additions to the catalog of MediaHub, the newest projects and strategies to build the company's international presence further.

**With *Bitter Justice* set for an exclusive first-look screening at MIPCOM 2025, can you share how this new original fits into your strategic slate for the market, and what buyer response you're anticipating?**

*Bitter Justice* is the next milestone in our development slate of premium, character-driven storytelling with a strong international pulse. As our second original after *Alaca*, it broadens our slate with a universal theme of family, love, and morality, while carrying the emotional intensity that Turkish dramas are loved for. With deals already secured we anticipate strong interest from both free-to-air broadcasters and platforms, especial-

ly in CEE, LATAM, and MENA, where appetite for long-running dramas remains high.

**Your catalog now includes several recent additions—*Bitter Justice*, *Cosmopolis*, *Broken Lives*, *Lonely Hearts*, among others—how do you decide which new titles to spotlight at MIPCOM?**

This year we've enriched our lineup with new Turkish dramas such as *Roses*, *Lonely Hearts*, *Take My Hand* and *Close to You*, alongside two European limited drama series, *Laura H.* and *Childhood Dreams*. In addition, we've expanded with a fascinating documentary catalog crafted with genuine passion, and an excellent eye for visuals. When deciding what to spotlight, we focus

on titles that best reflect shifting buyer demand—whether it's high-volume Turkish drama, distinctive European series, or factual content with global appeal. Our strategy is to present a balanced slate that offers both cultural diversity and strong commercial potential.

**Your first original drama, *Alaca*, has now been licensed in over 20 territories across CEE, CIS, and most recently Latin America. What do you believe are the drivers behind its broad international appeal?**

*Alaca* has proven to be a true global success story. Its universal storyline—love, secrets, and sacrifice—resonates with audiences everywhere, while its classical Turkish drama elements provide

the emotional depth and intensity that define traditional Turkish storytelling. Broadcasters have seen the results: *Alaca* has secured strong primetime slots and carried them into leadership, delivered consistently high ratings, and generated loyal fanbases across multiple regions. By blending the essence of Turkish drama with polished production values and a compelling long-form structure, *Alaca* offers timeless appeal and continues to win over partners and audiences worldwide.

**Following the Latin America debut with *Alaca* in Ecuador, which new territories are emerging as key targets for expanding your content distribution?**

We're seeing growing momentum in Sub-Saharan Africa and Southeast Asia, alongside continued opportunities in Europe. Broadcasters in these regions are actively seeking cost-effective, high-volume content with proven success, which positions our catalog strongly.

**MediaHub has launched Global-sphere Studios in partnership with Geophil, and is co-producing *Bitter Justice* with India's Shemaroo Entertainment. How do such co-production ventures align with your broader growth and creative goals?** Strong partnerships are key to our strategy. At Globalsphere Studios, we place great importance on working with high-profile local partners who bring unique creative strengths and market knowledge. By seeking win-win solutions, we not only share risks and resources but also create content that is truly global in scope while remaining locally authentic. These collaborations are essential for building sustainable growth and delivering stories that travel well across multiple regions.

**Turkish dramas are known for their emotional depth and narrative longevity—how does MediaHub cultivate these qualities into lasting global sales, especially for high-episode series like *Alaca*?**

As Globalsphere, we maintain full control over the creative process. Our Drama Director and showrunner works carefully on every detail in collaboration with MediaHub, ensuring that each storyline captures the emotional depth and classical elements audiences expect from Turkish drama. This meticulous approach allows us to deliver series that not only perform strongly at home but also sustain long-term success internationally, especially in high-episode formats like *Alaca*.

**What are the key challenges you're navigating in international distribution, such as cultural adaptation or platform competition? Conversely, where do you currently see the greatest opportunities for a Turkish content exporter like MediaHub?**

Challenges include navigating platform fragmentation, evolving windowing strategies, and cultural nuances in scripting. Yet, these challenges also create opportunities. Broadcasters and platforms increasingly value ready-made, high-quality Turkish content as a cost-efficient alternative to originals. Our opportunity lies in being agile and offering both volume and flexibility.



*Bitter Justice*



Kerim Emrah Turna, Founder and CEO





Alaca

**Your catalog also includes content from Malaysia, India, the Philippines, South Korea, the Middle East. Content from which other territories are you interested in representing?**

We're keen to expand into Latin America and Southern Europe, as both regions produce strong local dramas with export potential. Formats and factual entertainment from Northern Europe are also of interest, as they complement our scripted portfolio.

**MediaHub also offers a compelling non-scripted desk—titles like *Stop! Border Control*, *Amazing Hospital*, and others. How are these unscripted**

**offerings performing, and what new markets or buyers are showing interest?** Unscripted has been gaining traction, particularly in CIS, Eastern Europe, and Asia. Buyers are attracted to *Stop! Border Control* for its evergreen, returnable structure, while medical factual titles like *Amazing Hospital* have resonated in markets seeking family-friendly, reality-driven content. Our latest editions to our unscripted catalog like *Transcending Waves*, and *Land of Patagones* bring in a new angle, focused on cause oriented long form documentaries with striking visuals and character driven narratives, appealing to more artistically oriented broadcasters.

**With global trends leaning toward shorter-form content, is MediaHub exploring micro-dramas or bite-sized storytelling formats? If so, how might these be positioned alongside your longer-running series?**

Yes, we're actively exploring micro-drama concepts. Rather than replacing long-form, these shorter formats serve as complementary entry points for digital-native audiences and can act as marketing feeders for full-length dramas. They also open new opportunities with AVOD and social platforms.

**In July 2024, MediaHub secured a deal as the exclusive Turkish content aggregator for Canal+'s Thema. How has this partnership influenced your sales strategy and reach into new platforms and territories?**

Canal+ has historically been an important partner for us, and our collaboration with Thema builds on that foundation. This is a growing business for them, with significant potential in the field of premium international content. Canal+ is also expanding rapidly through major acquisitions and investments in the Middle East, Africa, and Asia, which creates new opportunities to reach audiences in these key territories. ■



Aska Mahkum

mipcom<sup>®</sup>  
CANNES

# BRINGING THE WORLD'S CREATIVE FORCES UNDER ONE ROOF.

Where deals are done, partnerships are born, and stories find their stage.

13th-16th October  
Palais des Festivals, Cannes.

**RX** In the business of  
building businesses



More information  
[www.mipcom.com](http://www.mipcom.com)









# K-Reality Hits

From long-running variety shows that have defined South Korean primetime for over a decade to fresh, binge-worthy dating series, Korean producers have mastered the art of creating television that resonates with the entire world. In less than 10 years, Korea turned into the go-to market for fresh entertainment formats that dominate the ratings charts in various parts of the world. These are some of the biggest hits that are already part of TV history.

## The Masked Singer

The biggest hit to come out of Korea has now been adapted in over 50 countries, including the massive hits in the US, UK, Australia, Germany, France, and China. It's arguably one of the most successful format exports of the 21st century, from any country.





I Can See Your Voice

Extremely widespread, with adaptations in over 40 countries, including the US, UK, Germany, Spain, Vietnam, Indonesia, and many across Latin America and Southeast Asia, *I Can See Your Voice* continues to expand its geography.



The Return of Superman

Adapted in several countries including China (Dad Is Back), Thailand, Vietnam, etc, the kids show *The Return of Superman* is still awaiting its big moment on the big markets in Europe and North America.



Grandpas Over Flowers

The format was sold to China as *Huāyàng Ye Ye*, which became a massive hit and spawned several spin-offs. An American remake began airing in September 2016 at NBC. After the success of the American remake, *Better Late than Never* was also adapted in countries like the Netherlands, Sweden, Turkey, Israel and Italy.



Running Man

While the original Korean version is massively popular across Asia, the format has been successfully adapted in over 10 countries, most notably in China with the blockbuster *Keep Running* which has been airing since 2014. It also has versions in Vietnam, Indonesia, and the Philippines.





## Genius Game

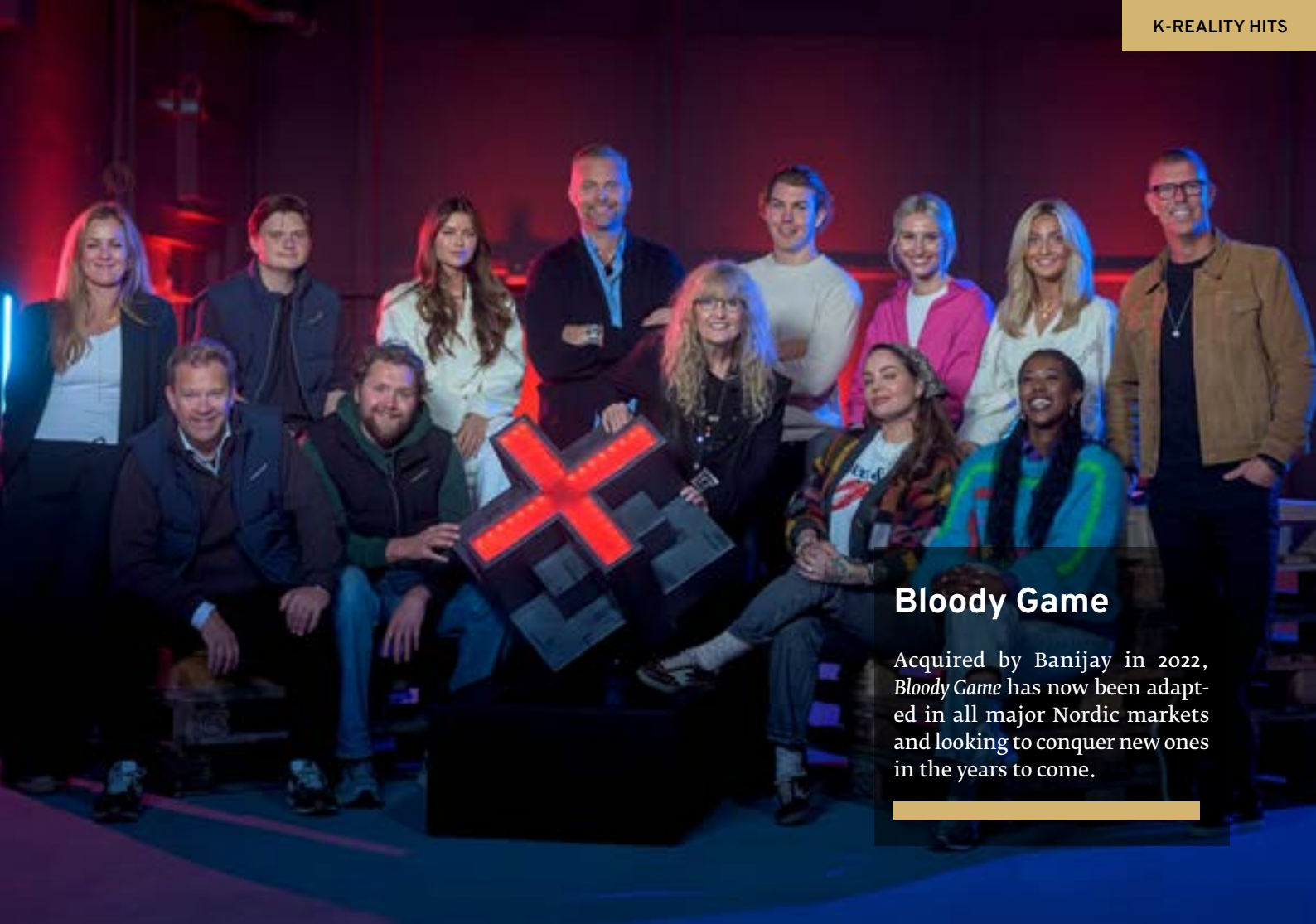
Coming also from CJ ENM and picked up by Banijay, *Genius Game* made its debut in the UK this year, following a short run in the Netherlands.





**Physical: 100**

As a Netflix Original, it had instant global distribution. It tapped into the hunger for a pure, high-stakes physical competition. The “survival of the fittest” concept is primal and visually spectacular. It became a global Netflix Top 10 hit, sparking conversations worldwide. After the second season ended, a third season titled, Physical: Asia, was announced, and would include people from many countries from Asia.



**Bloody Game**

Acquired by Banijay in 2022, *Bloody Game* has now been adapted in all major Nordic markets and looking to conquer new ones in the years to come.



**Heart Signal**

The format has been a huge success in China, with multiple seasons. It has also been adapted in Japan, Vietnam, and the Philippines, inspiring a whole sub-genre of “observational” dating shows.



# The Tiny Episodes Making Big Waves

by Yako Molhov

**M**icrodramas, a form of serialized short video entertainment with episodes usually lasting between one and five minutes, have rapidly evolved from a niche phenomenon in China to a global force in the media landscape. Often compared to a blend of soap operas and TikTok videos, microdramas are reshaping the way audiences consume content, the way platforms monetize entertainment, and the way creators experiment with storytelling.

The genre originated in China in the early 2020s, largely as a response to shifting audience habits and the dominance

of short video apps like Douyin (the Chinese version of TikTok). Production companies quickly realized that viewers were hungry for fast-paced, emotionally charged, and easy-to-digest content. Microdramas capitalized on this by offering bingeable stories that could be consumed during short breaks throughout the day. The format also proved to be highly addictive, often relying on cliffhangers and melodramatic plots to keep audiences hooked. Apps such as ReelShort and DramaBox emerged as key players.

Monetization strategies also distinguish the format from traditional subscriptions. Most platforms adopt

a freemium model, where the first episodes are free and later episodes are locked behind in-app purchases with coins or credits. Others rely on advertising or hybrid models, allowing users to remove ads with a one-time payment per title or per month. This gamified approach monetizes attention in new ways, proving particularly effective with mobile-native audiences.

In China, the boom was almost immediate. The country's well-established mobile entertainment ecosystem created fertile ground for microdramas to flourish. By 2023, microdrama apps were pulling in

## Most Popular Microdrama Genres According to DeepSeek

**CEO/Billionaire Romance:** The undisputed king of microdramas. Stories about a powerful, cold CEO falling for an ordinary woman (who often has a secret talent or identity). Contract marriage, one-night stand with consequences, "I'm the CEO's lost first love."

**Revenge & Rise to Power** (The "Dumped Wife" Plot): A hugely satisfying genre where the female lead is betrayed (often by her husband and best friend) and returns with wealth, power, and a new identity to take her revenge.

**Fantasy & Historical** (Xianxia/Wuxia Lite): Transmigration, cultivation, and historical romance condensed into short episodes.

**Supernatural Romance:** A recent surge in popularity, heavily driven by ReelShort's success.

## Most Popular Microdramas According to ChatGPT

**The Double Life of My Billionaire Husband** - This is one of ReelShort's flagship shows. It has amassed over 419 million views on ReelShort.

**Fated to My Forbidden Alpha** - Also on ReelShort, this drama has high popularity, especially among viewers who like supernatural / romance tropes. It's commonly cited alongside "The Double Life..." as a standout.

**Audrey in Full Bloom** - Produced by Machina Cinema for ReelShort: 64 episodes, each ~90 seconds. Since its release, it has surpassed 11 million views in about a month.

**Summer Honeymoon with My Secret Billionaire** - One of DramaBox's well-known romance-drama titles, a typical "billionaire romance" plot that tends to do well in the U.S./Western microdrama market.

**Dean: My Mafia Protector** - Another popular title on DramaBox, combining romance and crime / protection tropes. These types do well in the genre because they mix danger + romance + power dynamics.

**From Rags to Rank One** - A Chinese historical epic microdrama from COL (Crazy Maple Studio's parent) which achieved over 238 million views in a single day and ultimately surpassed 1 billion cumulative views in China alone.

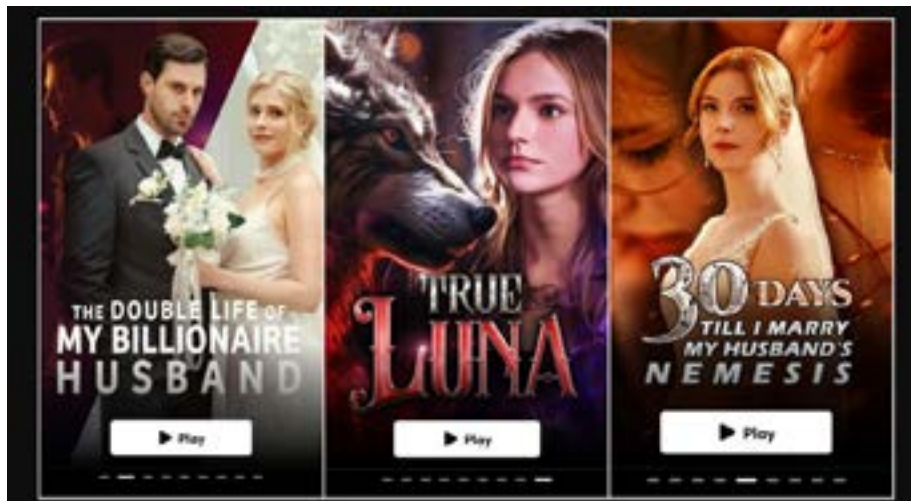
**Our Flash Marriage: Mr. Fu's Secret Identity** - from China, this microdrama often ranks in lists of binge-worthy titles. It uses "secret billionaire / flash marriage" tropes.

hundreds of millions of users, generating substantial revenues through subscription models, ad sales, and pay-per-episode options. According to a recent report by Media Partners Asia (MPA), the microdrama market outside China is projected to top \$9 billion in the coming years while the global figure including China could exceed \$20 billion, underlining the genre's explosive growth potential. In details: revenues in China for micro-dramas have climbed from \$0.5B in 2021 to \$7B in 2024 and are expected to exceed \$16.2B by 2030, with a 11.5% compound annual growth rate (CAGR).

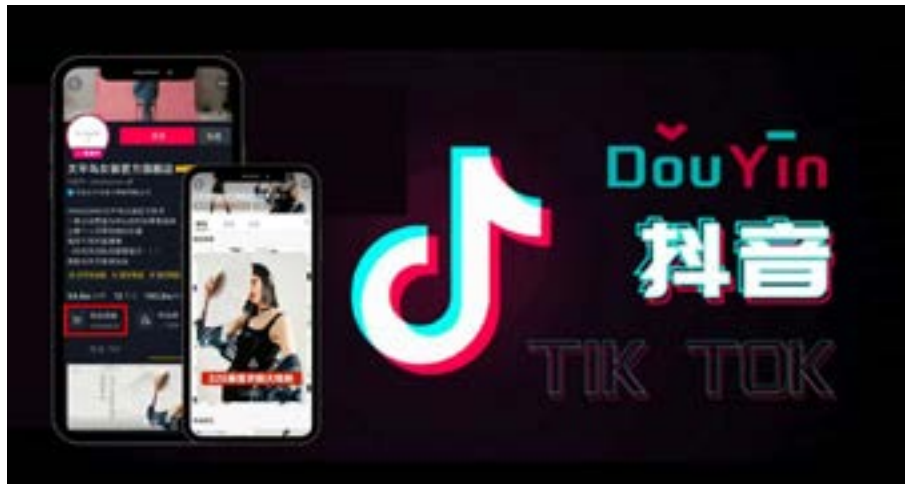
By 2030, advertising will contribute 56% of revenues, with subscriptions at 39% and commerce at 5%. Outside of China, the global microdrama market generated \$1.4B in 2024 and is forecast to reach \$9.5B by 2030, with a 28.4% CAGR. In China, micro-dramas have become "mainstream," with revenues set to exceed \$9.4B in 2025, with more than 830 million viewers consuming microdramas. From this audience, nearly 60% pay or transact.

The Chinese microdrama market is also entering a new phase with the rise of premium micro-dramas, carrying budgets of \$400.00 to 600.000 each, and with franchise potential. Artificial intelligence has already been integrated across the value chain, from personalized discovery, faster iteration, and genre testing, to branching storylines and viral loops.

Investment in microdramas is surging. Variety reported that global spending on microdramas exceeded \$10 billion in 2024 and is forecast to rise sharply, with more than \$20 billion projected within three years as Western and Asian companies compete for market share. This includes not only content production but also technological infrastructure, such as the recommendation algorithms that drive user engagement. According to Appfigures, ReelShort saw revenues of over \$25 million in December 2024 alone, largely from in-app purchases and subscriptions, while DramaBox followed closely behind with double-digit monthly revenue growth. Appfigures counts 215 micro-drama apps on the U.S. stores, and May 2025 consumer spend topped US \$100 million. Sensor Tower adds that the three largest apps now post ARPDau figures







that rival mid-tier casual games. These figures underscore the commercial viability of microdramas and their capacity to rival traditional streaming platforms in audience reach.

A season of sixty one-minute episodes typically costs from RMB 200–300 K (≈ US \$27–41 K) shoot in China, or around \$200K shoot in U.S., Medium.com writes. In China, several hits, such as the micro-drama Wushuang, have recouped the production cost outlay in un-

der a week, with total in-app “recharge” revenue passing RMB 10 M by day eight. When a single U.S. user ultimately spends US \$20–50 to binge a full season, the margin crushes both Disney+’s annual ARPU and most match-three games, proving that micro-dramas aren’t just cheap; they are capital-efficient. Reuters wrote recently that vertical filming and distribution through social media apps mean microdramas can be made with small overhead costs.

Budgets for such films range from between \$28,000 (200,000 yuan) and \$280,000 (2 million yuan), according to market researcher iResearch.

The pros of microdramas are numerous. For viewers, the short length and serialized nature make them highly accessible and convenient, fitting into fragmented daily routines. For creators, the lower cost of production compared to traditional TV allows for experimentation and rapid turnaround, while the addictive structure often guarantees high engagement. For platforms and investors, the monetization opportunities—from subscriptions and ads to in-app purchases—are vast. ReelShort has already rolled out small-town-revenge sagas, true-crime thrillers, campus romances, even an \$800k “Game-of-Thrones-on-a-phone” epic.

However, there are also notable downsides. Critics point to the often formulaic and sensational nature of microdrama storytelling, which can sacrifice depth for speed. There are also concerns about the sustainability of audience engagement, as the novelty may wear off if quality does not keep pace with quantity. Additionally, regulatory challenges could hinder expansion, especially as microdrama apps often find themselves caught in the crossfire of debates around short-video platforms. The uncertainty surrounding TikTok’s future in the U.S. shows how quickly the landscape could shift.

In a recent video he posted on LinkedIn, Evan Shapiro urged people to stop calling the genre “microdramas”. According to him “there is a real gold rush around microdramas in Hollywood and it is dangerous. The production practices are literally dangerous: they are spending almost no money to produce these things, they are often abusing and exploiting the labor both behind and in front of the camera. And in reality, they are not dramas, they are not real programming content - they are games, they are short, they get you addicted to them and then they charge you before they complete the whole story... All of these studios now rushing, like they always do, to cash in on this new movement - you can go back and look at the Quibi example of how it started, how it peaked and how it ended - pretty badly for everyone... If you want to start a new format, a new medium, connecting it to

only one kind of genre is limiting. If this vertical trend of narrative storytelling is going to succeed it’s not going to be tied to just one genre and it’s not going to be tied only to scripted programming... The entire ecosystem, if it is going to succeed, won’t be behind a paywall and in app that you have to download in order to consume... If you look at Roomies - it is a really good example. It is a scripted comedy, on TikTok and on Instagram and was entirely sponsored by Built. Paid for by a brand, produced professionally, professionally written, professionally acted that is free. And that’s very likely when a lot of the vertical content will end up. Apps will be part of it... I wanna change the name of this medium - I call it Pocket Television.”

The evolution of microdramas reflects more than just a stylistic shift — it mirrors broader behavioral changes in streaming. According to Fabric data, smartphone drama preference shows distinct regional variations.

In UCAN, drama preference among smartphone viewers accounts for 53% of streaming, with the 25–34 demographic emerging with the highest preference. In APAC, where microdramas originated, dramas represent 47% of preference among mobile audiences, and unexpectedly, the most significant uptake comes from audiences over 55. LATAM records 47% preference, where younger audiences between 16–24 lead the trend. Meanwhile, in EMEA, dramas capture 45%,

with the 25–34 segment once again at the forefront.

These data points confirm that microdramas are not confined to a single market or age group. Instead, they highlight how mobile-first habits are reshaping viewing preferences across generations and continents.

Mainstream streaming platforms have started integrating microdramas into their ecosystems to diversify their catalogs and capture new audiences. The strategy often begins on social media, where short teasers on TikTok or Instagram drive interest, before funneling users into apps for the full series.

ViX Micro from TelevisaUnivision has opted for a completely free distribution model to maximize reach. Meanwhile, APAC pioneers like iQIYI and WeTV integrate microdramas into their premium VIP packages. These platforms typically release the first few episodes at no cost to spark engagement, then encourage upgrades to unlock the rest of the storyline.

While established services are adapting, dedicated platforms built exclusively for microdramas are leading the charge. Reel Short, for instance, already features +450 series in Mexico and +440 in Brazil. DramaBox and GoodShort have both surpassed one million downloads, while other challengers such as ShortMax, FlickReels, and RapidTV are building strong catalogs.

In Latin America, VYCO has emerged as a significant player. Beyond distribution, it invests in original productions with regional talent, tapping into local audiences and creating content that resonates with cultural nuances.

Looking ahead, the future of microdramas appears bright but competitive. As the global market heads toward the \$20 billion mark by 2027, traditional media companies and streaming giants may increasingly enter the space, either by acquiring existing apps or by launching their own microdrama initiatives. The format’s ability to capture younger viewers, monetize effectively, and adapt across markets ensures that it will remain a force in global entertainment. Yet, its long-term success will depend on maintaining creative innovation, navigating regulatory hurdles, and proving that short can indeed be both sustainable and substantial. ■







INSPIRING VIDEO CREATORS

# NEW CONCEPT AND WIDER AUDIENCE

CELEBRATING CREATIVITY AND CONNECTING  
BROADCASTERS, STREAMERS, SCREENWRITERS,  
PRODUCERS, DIGITAL CREATORS  
AND VIDEO INNOVATORS.

8 - 9 DECEMBER 2025

ZAGREB, CROATIA

## WHAT TO EXPECT:

Masterclasses & panels with top experts

Workshops & pitching sessions

Fresh ideas from screenwriters

Best TV series from the CEE

Best AI solution for video industry

**REGISTER NOW!**





# How AI is Revolutionizing Live Production

by Yako Molhov

The role of artificial intelligence (AI) in live production has grown a lot in the last couple of years. Operations once requiring complete teams of editors, subtitlers, data analysts, and graphics operators are now often controlled in real-time by machines. From synthetic anchors and emotional tagging to automated highlights, real-time translation, and targeted ads, the production is changing within broadcasting, streaming, and sports. AI has evolved from being used predominantly as a post-production tool to being the central system that manages live content from creation to broadcasting/streaming. This revolution is altering the way news is covered, sports are broadcast, and international audiences are reached.

It is forecast that the global AI in media and entertainment sector will reach over \$99 billion by 2030, growing at over a 25% compound yearly growth rate. The majority will be fueled by live content where scalability, speed, and personalization are critical. Broadcasters, streamers, and sporting associations are the early adopters as they aim to reduce costs while delivering more immersive experiences to viewers.

The most noticeable advancement has been the rise of synthetic hosts. In 2018, China's state-run Xinhua News Agency unveiled the first AI anchor, modeled after real journalists, delivering news round the clock in both Chinese and English. South Korea's MBN followed in 2020 with an AI version of anchor Kim Ju-ha.

These avatars replicate human voice and appearance and are increasingly connected to emotion-tagging engines.

Software such as Affectiva (bought by Smart Eye) and Microsoft Azure's emotion API are able to evaluate audience sentiment in real time. They monitor facial responses through webcam or phone-based engagement metrics and modify delivery tone, expression, and rhythm to maintain the interest of viewers/consumers. Studies indicate that emotion-aware content can increase viewership retention by as much as 17%, providing broadcasters with a crucial edge in an oversaturated streaming ecosystem.

Synthetic anchors are an important for broadcasters because they

make content localization, translation, and dissemination possible without the human resource expenses involved with live anchors in multiple time zones. Synthetic co-hosts are being used by some Chinese regional stations to present weather forecasts and financial news bulletins, with European trials taking place in specialist late-night television programming.

Breakdown of language barriers is one of the most important uses. YouTube Live and professional broadcast software also employ AI today for real-time closed captioning and translation. Real-time translation has now been pushed by vendors. Big tech firms are now providing near-instant captioning of their languages. Latency of less than three seconds for English to Spanish and English to French languages has been pushed to over 90% accuracy in the past two years.

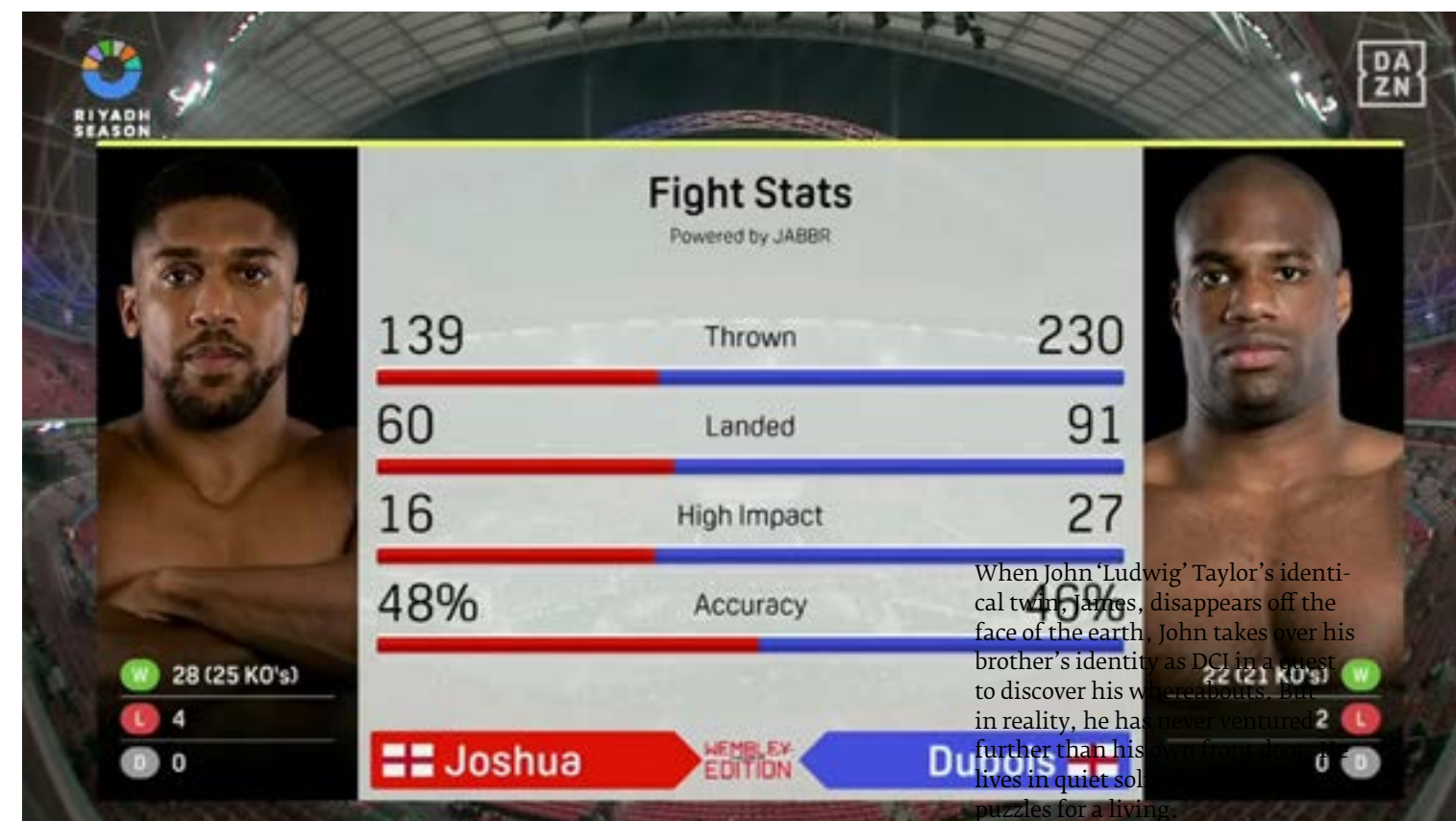
The Paris Olympics in 2024 was a landmark. OBS made use of AI-based captioning for live streams, automatically transcribing to 16 languages for online platforms. With more than 3 billion views online, AI-enabled subtitles were instrumental in reaching multilingual communities.



RTVE, Spain's pubcaster, tested AI-assisted subtitling in LaLiga streams, ensuring domestic football broadcast to audiences across Latin America more easily. Start-ups that were initially designed for multilingual conferencing, KUDO and Interpretfy, are quickly finding their ways into live broadcast. Their systems can

accommodate simultaneous voice translation for esports finals, global concerts, and corporate livestreams, dramatically expanding audience reach without an increase in cost proportion.

The AI live translation media market size is anticipated to grow to \$1.5 billion by 2027, according to Market-



When John 'Ludwig' Taylor's identical twin, James, disappears off the face of the earth, John takes over his brother's identity as DCI in a quest to discover his whereabouts. But in reality, he has never ventured further than his quiet life in a small town, living in quiet solitude and solving puzzles for a living.



sandMarkets, due to broadcasters opting more for automated subtitling rather than human captioning staff.

Sports broadcasting is a wonderful testing ground for graphics using AI. Stats Perform and WSC Sports, among other companies, utilize machine learning to analyze live data and generate on-screen graphics.

The Thursday Night Football on Prime Video was “the first to embrace ‘Prime Vision with Next Gen Stats,’ AI-driven overlays that track movements of players, display predicted win probabilities and suggest plays.” Such features featured a 12% increase in average watch time among younger viewers, according to internal data from Amazon.

DAZN started using AI-based graphics to host boxing and football coverage in Europe. Real-time data on punches, heat maps, and approximate scorecards are automatically generated. Such systems are also used by broadcasters like Bloomberg and CNBC: AI collects financial data and creates instant charts while live segments are being aired, sometimes faster than human producers can respond to them.

The impact on efficiency is tremendous. In a 2023 report Deloitte reported that AI-based graphics systems reduce production staffing expenses by up to 30% for live sports broadcasters and increase turnaround time by over 50%.

Creating highlight reels used to take hours of post-production time. Today, AI is able to output them in seconds. Twitch began experimenting with AI highlight clipping in 2023 by training models to detect surges in chat activity, streamer emotional facial reactions, and gameplay statistics. Streamers who used automated clipping saw a 22% boost in clip views, according to Twitch, which led to faster content sharing on social media.

Professional sports leagues have used similar technology. LaLiga Tech, the innovation unit of Spain’s LaLiga, created AI highlight engines tailored to individual users’ inclinations. A Real Madrid supporter in Mexico might receive a 90-second reel that has all the goals of their favorite team; a fantasy footballer in the UK receives highlights centered on relevant data like player statistics.

WSC Sports, a pioneer in this field, currently serves more than 40 sports leagues worldwide, including the NBA, Bundesliga, and ESPN. The firm raised \$100 million in funding in 2022, demonstrating investor interest in automated video creation. Its systems generate more than 13 million customized sports highlights monthly.

The transformation is particularly evident in live streaming, where AI turns a passive broadcast into an interactive and personalized experience. With 5G minimizing latency to below 20 milliseconds in Europe, single streams can be distributed nearly in real-time. BT Sport (now TNT Sports) in the UK and Movistar+ in Spain are testing AI systems that enable viewers to switch between alternative feeds: tactical overheads, player POV cameras, or even drone shots.

Formula 1 has been a pioneer. Its F1 TV Pro app allows fans to watch whole races in a driver’s eye view, with AI picking out the most thrilling moments. Machine learning algorithms analyze overtaking opportunities, pit strategies, and fan engagement to decide what clips to display.

Amazon’s Thursday Night Football will also include “X-Ray” features, which the AI foretells plays most likely to happen and suggests alternative angles for replay. Initial trials proved greater user interaction for viewers under 35, a demographic that traditional television cannot keep.

By 2028 over 40% of live sports will be customized for each viewer’s requirements, compared to less than 10% now, according to a PwC survey,

Monetization is also evolving with AI. Dynamic ad insertion can refresh ads in real-time depending on the location, demographics, and even on-screen events while watching a live stream. Large advertisers are beginning to invest big money into AI-facilitated live ad placements using Google Ad Manager, Amazon’s Freevee, and The Trade Desk.

European sports betting companies have quickly adopted this technology. For Euro 2024, there were some digital feeds that used AI engines to pick up goals or red cards and automatically place certain bets directly. Early stats

from AdTech companies show that contextual ads powered by AI increase click-through rates by 15% to 20% compared to static ads.

Meanwhile, streaming platforms are exploring AI to test hundreds of ad variations in real time. Netflix, which launched its ad-supported tier in 2022, is considering predictive ad targeting that connects with audience emotions during content playback.

AI is no longer just an invisible tool. It’s now part of the live content creation process. AI translates, creates graphics, edits highlights, optimizes personalized streams, and optimizes monetization, all in real-time.

For broadcasters, there are many benefits: reduced costs of operation, scalable content creation, and greater international reach. For audiences, the experience is more intimate—with subtitle options in real-time, highlight moments tailored to them, multiple angles, and overlays that heighten the live experience.

As infrastructure like 5G and edge computing advance, the line that

has been drawn between production and consumption will be blurred even further. AI will not respond to what viewers want but instead will guess these preferences even before a click occurs. The future of live broadcasting is no longer only controlled by a human but is being increasingly steered by AI, changing not only content production but also the viewing experience.

But using AI is not about replacing human creativity - it enhances it. It frees producers, directors, and creators from technical and trivial labor so they can focus on storytelling, scripting, and high-level creative decisions. The AI anchor reads the transcript, but a human reporter writes it. AI cuts up the excerpts, but a person gets the heart. This potent collaboration between human judgment and AI is crafting a more vibrant, accessible, and personalized media environment, so that wherever you are or whatever you’re watching, your live experience is specially designed for you. ■





# Live Sports Streaming & New Bundles: ESPN and Fox Lead the Charge

If there is anything still generating large viewership numbers when it comes to live broadcasts, it's sports. Regardless of continent or country, live sports remain the main magnet for people to turn on the TV, gaze at the laptop, the tablet or phone and follow the drama as it happens.

In the U.S. alone, nearly 80% of the Top 100 most-viewed shows are sports events, which in times of constantly declining audiences means "guaranteed" top ratings. Sports is also the last package to go when subscribers quit their pay TV or streaming service. So, it is no surprise that the big TV players and streaming giants have been increasing their investments in sports rights in the last two years. One of the flashiest examples of this was Netflix's first ever NFL Christmas Gameday last year which became the most streamed NFL games in U.S. history with more than 26.5 million viewers there, and over 30 million globally. Netflix is now reportedly acquiring MLB rights as well.

The "traditional" players are not lagging behind either. The recent decision of RTL Group to acquire the German Sky is a very good example of an attempt to consolidate some of the most popular sports rights "under one roof". In the UK, live rugby and football continue to break records on Free TV and recently BBC Sport announced that it is also bringing back live boxing broadcasts with the battle for the British Heavyweight Title.

The increased hunger for sports among the streamers and broadcasters



naturally leads to higher prices for the end users, and this constantly rising inflation leads to breaking points where people are forced to choose which service to keep because they can't afford to pay for all of them. So, lowering the price as much as possible becomes key for those who hold the rights. A very good example came from France this year, where the LFP decided to drop negotiations with cable and streaming players and launch its own DTC streamer. This proved to be a successful model with over a million subscribers joining the service by mid-September.

In the States, if two years ago the big sports networks relied mostly on cable TV bundles, this year for the first time they started diversifying their offers with streaming bundles, again with the idea to offer a slightly lower price with more options to their users.

In late August, ESPN and Fox launched their direct-to-consumer services, which include all of the sports rights currently available to their cable customers. ESPN's service, titled ESPN, includes a slew of new fan-centric features, like an in-app merchandise store powered by Fanatics, data-filled portals linked to ESPN Bet and ESPN Fantasy and a multi-view option that allows fans to watch

multiple live games at once. Fox One, also provides multi-view functionality and new features including unlimited storage for livestream recordings, a personalized content library and short clips to help users catch up on games.

Both services are available to ESPN and Fox's existing cable subscribers at no extra cost. ESPN's new service is also available as a bundle with Disney+ and Hulu.

The pricing: \$29.99 a month for ESPN and \$19.99 a month for Fox One, and as of October 2 - \$39.99 per month for the bundled apps. ESPN also offers its app as a bundle with Disney's other streaming services, Disney+ and Hulu, for \$35.99 a month. That Disney bundle costs a discounted \$29.99 a month for the first 12 months — the same price as the stand-alone app.

The launch of this bundle was preceded by the failure of another, larger project called Venu Sports which aimed to unite the sports packages of Disney, Fox and Warner Bros. Discovery for the price of \$42.99. Legal issues and the lack of major sports events from other big broadcast players like Paramount and NBCUniversal led to the folding of this "super sports streamer".

Recently, Forbes analyzed the new bundling strategy, noting that "the



need for an all-in-one sports app stems from the continued collapse of the traditional cable bundle, and the resulting fragmentation consumers experience via streaming. So realistically, the easiest solution to this problem could be the very cable structures that streaming once seemed to (positively) fight against."

In other words, eventually streaming will turn into the "new cable" with its own various types of sports packages. But the question remains what would be the price, both for the media companies and their users? Streamers have been losing money for the last five years and are still very far from breakeven while they need to keep pumping money into content to keep the users "hooked", so they don't lose even more money.

In late September, Barclays Research analyzed how the ESPN DTC app could affect Disney's numbers as it controls more than 40% of total sports programming on legacy networks.

The brokerage projected ESPN's new service could add 5 million to 6 million subscribers in the next couple of years. By late August, it already had over a million, according to estimates.

Barclays forecast that Disney's consolidated sports segment revenue and operating income growth of about 2.5% and 2% compounded annually between 2025 and 2030, above consensus expectations. They assumed 1% growth in aggregate viewing hours and 2% annual pricing growth going forward.

Barclays estimated ESPN's affiliate revenue at \$13 per subscriber per month, rising 7% annually for the next

three years and 5% thereafter. Including advertising, current revenue from linear subscribers is about \$19 to \$20 per month, according to the report.

The investor researchers included sensitivity analysis showing the breakeven point for ESPN streaming at 9.5 million subscribers if considered alone, but only 5 million when accounting for reduced churn and average revenue per user gains from bundling with Disney+ and Hulu, adding that: "The 5m breakeven threshold is in line with Venu Sports's goal," while warning that subscriber churn tied to the sports calendar remains a risk.

The analysts of Barclays concluded that: "ESPN's streaming service could be more than just a defensive service to recapture subs dropping out of the pay TV ecosystem and could contribute to long-term earnings growth at Disney."

The Disney managers do understand the potential. ESPN chairman Jimmy Pitaro even called the launch of the app "another industry-shaping moment." He also clarified: "We're also going to be paying a lot of attention to engagement within the ESPN app. However you're subscribed, we want you to experience ESPN through the ESPN app."

Another novelty that U.S. sports media also noted is that for the first time in ESPN's 46-year history, there will not necessarily be a clear, public, and total measure of the network's subscriber base. ■





# How Streaming Is Cleaning Up Its Act

by Yako Molhov

**T**ypical weekend: you're curled up on the couch, phone is away, and you're diving into the latest show everyone's talking about. Your biggest worry is whether your favorite character will make it. The last thing on your mind is the carbon footprint of your viewing party.

But it turns out, getting that show to your screen is a surprisingly energy-intensive process. We're talking about massive data centers that store and send the files, which need constant cooling. Then there's the production itself: fleets of trucks,

generators humming on location, flights for the cast and crew, and entire sets built from scratch only to be torn down. It all adds up to a hefty environmental tab.

Thank God the industry is finally getting its act together. Faced with some extra glaring numbers and a growing demand from viewers for greener practices, a quiet revolution is happening behind the scenes. They're figuring out how to make the magic of television without such a massive cost to the planet.

A huge part of the problem starts long before you see the opening credits. Film and TV sets have traditionally been wasteful places. But that's changing, fast. Take Sky, for example. They made a big splash a few years ago by announcing they were going net-zero. But they didn't just buy a bunch of carbon offsets to pat themselves on the back. They got their hands dirty. On their show *Brassic*, they did some really clever stuff. They swapped out noisy, fume-belching diesel generators for silent, powerful battery packs. They used electric vehicles to zip around. They even created a "studio-on-a-truck" to cut down on the number of vehicles needed. It's a perfect case of using common sense and new tech to solve an old problem.

Then there's the UK's secret weapon: Albert. This thing started at the BBC and has now become the industry's go-to carbon calculator. Imagine a budget tracker, but for carbon. It forces production teams to log everything—every flight, every kilowatt of electricity, every scrap

*Brassic*

of material. Suddenly, it becomes obvious where the waste is. Do we really need to fly that actor in first class? Can we build this set so we can take it apart and use it again? Albert gives producers the hard data to make smarter, greener choices from the very beginning.

And the movement is everywhere if you look for it. The crew on Apple's *See* made a huge effort to recycle or compost most of their waste. Even the *Downton Abbey* films got in on the action, banning plastic water bottles and reusing sets. It turns out, being green often saves a ton of money, too - *The Amazing Spider-Man 2* saved hundreds of thousands by going eco-friendly.

Of course, it doesn't matter how green your set is if the digital pipeline is a gas-guzzler. This is where the tech giants come in. Companies like Google and Amazon Web Services—the folks who host a lot of the content we stream - are in a race

to make their data centers hyper-efficient.

They're doing things like using artificial intelligence to manage cooling systems, which is a massive energy drain. They are also buying enough wind and solar power to cover their insane electricity needs. Some are even getting creative, like building data centers in colder places (Hei Norway) to use the outside air for free cooling or even dunking servers in special fluid to keep them from overheating.

Even the way video files are prepared is getting more efficient. New encoding tricks can cut the energy needed to store and stream a show by more than half. Some places are even using the waste heat from their servers to warm nearby buildings. Now that's a neat trick.

What Can YOU Actually Do?

Don't worry, no one's asking you to cancel your subscriptions (save for Elon Musk but for entirely different

reasons) and go live in the woods. But if you want to help, there are a few painless things you can do.

Chill on the 4K. Do you really need ultra-high definition for that background sitcom? Dropping down the video quality when it's not essential, makes a real difference in energy use.

Download, don't stream live. If you know you're going to watch something, downloading it over Wi-Fi uses less energy than streaming it "live" each time, especially on mobile networks.

Be a choosy viewer. Instead of leaving a show on auto-play for hours, maybe pick what you want to watch beforehand. Less mindless viewing means less overall demand on the system.

One hour of streaming might seem harmless but multiply that by billions of viewing hours globally, and you've got an almost insatiable appetite for electricity to power servers, cool them, and transmit the data.

Streaming—and the broader entertainment world—is still in early days of sustainability. The momentum is real, though. The industry is moving from "green as marketing" to "green as essential infrastructure."

We'll see more carbon calculators (like Albert), stronger Scope 3 accountability, smarter encoding algorithms, and data centers built with sustainability in mind from day one. One provocative idea: what if streaming becomes the default delivery for all computing tasks (eliminating need for local installs)? Some see that as part of a cleaner future.

So next time you lose yourself in a gripping show, take a moment to picture the invisible changes behind it: solar-powered servers humming in cool climates, sets built with reused materials, generator-free shoots, and smarter algorithms slicing energy waste. The drama should stay on screen — not in the carbon footprint it took to get there. ■





# Q3 TRENDING STORIES ON TVBIZZ

These are the most  
read news stories on  
TVBIZZ from July to  
September 2025.

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

## PROGRAMMING



### Canale 5 brings back its classic game shows already this month

Canale 5 will not be taking a big summer break when it comes to novelties in its schedule. Already from next Monday, the flagship Mediaset channel will kick off the new episodes of *Wheel of Fortune* in access, while a week later viewers will be able to enjoy the new *Sarabanda* (*Name That Tune*) in the pre-evening slot. “This summer programming is only the first step in a gradual but profound work of evolution of Canale 5. Evolution that, in total harmony with Antonio Ricci, will also involve Striscia la Notizia: an important content, a piece of television history that will return in a new guise during the next season,” said CEO Pier Silvio Berlusconi.



### M6 launches new adventure game show Pandora

During the 2025-2026 season M6 will air a new primetime adventure game show presented by Olivier Minne called *Pandora*. This new show will plunge 12 players in a universe inspired by ancient mythology. At the heart of the game is the mysterious Pandora Box containing the names of two ‘cursed’ participants each day, destined to elimination. To escape their fate, they will have to win tasks based on famous Greek myths. An opportunity to unlock the box and trade their fate with another player is up for grabs but each opening of the box may bring curses for the group, creating a constant dilemma between individual survival and team interests.



### All set for the premiere of The Fortune Hotel

David Hellenius and René Nyberg will be presenting the local version of *The Fortune Hotel*, marking the first time the two work as a hosting duo. The show will premiere on TV4 Sweden on August 22. The celebrity contestants will compete to win a prize of a million crowns.

## RATINGS



### SBS6 cancels new game show after disastrous premiere

SBS6 has decided to cancel the new game show *De Volgers* (*The Followers*) with an immediate effect, following its poor Saturday night premiere last weekend. The debut gave the channel only 174.000 viewers, about 5-6 times the usual numbers in that slot. In the format, two celebrities competed against each other by completing various tasks, with help from their Instagram and TikTok followers.



### Telecinco drops El Verano de las Tentaciones due to setback in numbers

For the beginning of July, Telecinco announced a new format to fill its access primetime called *El Verano de las Tentaciones* (*The Summer of Temptations*). The show, hosted by Sandra Barneda, featured segments from the beaches of Samaná, where the host re-capped some of the most memorable moments from *Temptation Island*. Despite its good start with a 5.7% share and 577.000 viewers, the show’s numbers later dropped to 4.2% and 426.000 viewers and after just 3 episodes on the air, Telecinco decided to pull it off the air on Thursday, July 10, and replaced it with *Volando Voy*, *Volando Vengo* with Jesús Calleja.



### Anything Goes breaks historical record on Globoplay

Airing during Globo TV’s primetime and available on Globoplay, *Vale Tudo* (*Anything Goes*) has achieved a new milestone: the production became the telenovela with the widest reach in the history of Globo’s streaming platform, considering the number of unique users who watched the show between March 31 (its premiere date) and August 24. Additionally, last week, *Anything Goes* also registered the highest on-demand consumption in Globoplay’s history. Since its debut, more than 134 million Brazilians have watched the series.

## M&A/FINANCIALS



### Paramount moves forward with Chilevisión sale

After plans to sell its main assets in the region - Chilevision and Telefe - failed, Paramount has now resorted to a new strategy aimed to speed up results. In the case of Chilevisión, the US corporation has mandated the financial services company Moon Valley Capital to initiate a formal alienation procedure. Over 5 candidates are reportedly interested in acquiring the channel with businessman Jorge Carey Carvallo running the best chances. The lawyer was executive president of Chilevisión in 2017-2021, when he managed to raise the channel from fourth to first place in ratings with programs like *The Alphabet Game* or *Come Dine with Me*.



### Schibsted completes acquisition of TV4 and MTV from Telia Company

Schibsted today announces the successful closing of the acquisition of Telia Company’s TV Media business (TVM) – TV4 in Sweden and MTV in Finland. The transaction marks a major step in building a stronger, more unified Nordic media presence that combines trusted journalism with engaging content across all platforms and formats. With this acquisition, Schibsted welcomes two of the most iconic and influential media brands in the Nordics. By bringing together complementary strengths, Schibsted, TV4 and MTV will offer users a richer and more complete media experience that delivers news, sports, drama and entertainment to audiences

### RTVE’s finances don’t add up, its debt skyrockets to €540 million

The current dispute with the Tax Agency might well lead RTVE to ‘an economic setback’ worth more than a billion euros, according to El Mundo. EY auditors have raised the alarm, warning about the severe impact an unfavorable court ruling could have on the pubcaster’s already fragile finances. In 2024, due to its negative operating results and debt-related expenses, the corporation reported losses of €12.83 million, which was nearly 3 times more than the year before. RTVE closed the year with a debt of €540 million, nearly €350 million of which correspond to credit institutions, raising its total debt to €784.1 million.

## APPOINTMENTS



### Canal+ unveils new Africa leadership team

Calvo Mawela, outgoing CEO of MultiChoice, is appointed as Chairman of Canal+ Africa, which now includes MultiChoice Group and the whole of Africa including French speaking territories. David Mignot is appointed Chief Executive Officer (CEO) of this new combined entity. The newly formed top management team is drawn from the two companies’ combined talent pool, with Canal+ and MultiChoice each contributing an equal number of senior executives.



### CEO Lubbers quits Banijay Benelux

CEO Peter Lubbers is leaving Banijay Benelux after 5 intensive years of transformation and growth. As of October, he will hand over the management to his successor, the prodco announced today. The fact that the CEO is handing over his leadership is a conscious choice for him in the interest of the company, the people and his personal growth, Banijay noted. Marco Bassetti, CEO of Banijay Entertainment, thanked Lubbers ‘for his hard work, continued dedication and partnership in building and strengthening the leading entertainment organization in the region, and wishes him all the best for the future’.



### Richard Pattinson promoted at BBC Studios

Richard Pattinson has been promoted at BBC Studios. The news was announced by him on LinkedIn: “I’m delighted to share that I’m stepping into a new role as Head and SVP of Global Editorial Partnerships, Global Media and Streaming at BBC Studios. I’ll be working across editorial teams in support of creating an even better experience for our audiences around the world. It’s been an absolute pleasure to lead the amazingly talented BBC StoryWorks team over the past decade. I am so proud of their achievements, and delighted to be able to continue to work alongside them...”

## DISTRIBUTION



### Nippon TV announces three new unscripted formats for MIPCOM

Nippon TV, Japan’s leading multiplatform entertainment powerhouse announced today that the company will unveil three new unscripted formats for MIPCOM 2025 including two debut formats from Gyokuro Studio, pronounced “gyo-koo-roh” studio, Nippon TV’s newly established in-house production studio dedicated to content development for the global audience. The announcement was made today by Sayako Aoki, Head of International Sales, Content Business and Distribution, Nippon TV.



### CJ ENM brings the K-Content wave to India

CJ ENM is at the center of the global K-Content wave and has brought some of the most talked-about hits to viewers worldwide. Most notably, they are performing exceptionally well on OTT platforms. In 2024, *Queen of Tears*, produced by Studio Dragon, dominated Netflix India’s Top 10 Global Non-English Shows for an impressive 10 consecutive weeks from March to May 2024. Meanwhile, *Marry My Husband*, also produced by Studio Dragon, became a massive hit on Amazon Prime Video. CJ ENM is preparing for long-term partnerships with local platforms and broadcasters.



### Stranger Sins to the global market

Can’t Stop Media, the boutique distributor based in London, is thrilled to announce an exclusive partnership with RTL to distribute the sensational format *Stranger Sins* internationally. With 2 seasons produced by RTL Studios for RTL+ in Germany, *Stranger Sins* has become a breakout hit, captivating audiences as the most daring experiment ever seen on television. A third season has already been commissioned for 2026.

## ADVERTISING



### Talpa warns that the online expansion of Ster could seriously disrupt the media market

According to research by Station10, commercial media companies could lose up to 88% of their online advertising revenue if Ster (the sales house of the pubcaster NPO) generates a revenue of 50 million. In addition to this, publishers would see an average drop of 36%. Talpa Network states that Ster has an unfair advantage as a publicly funded party and calls on the ministry to consider this in their decision-making in order to ensure an even playing field.

### TV ad spend drops 3.5% in May

According to InfoAdex, ad investments in Spanish media grew by 1.3% to €546.6 million in May compared to the €539.6 million in the same month of 2024 but TV numbers are less than encouraging. TV ad spend dropped by 3.5% in May, standing at €164.3 million but it still remains the media with the largest total investment in advertising. In their Q1 reports, both Atramedia and Mediaset Spain reported a decline in ad investment, hoping that this trend would be reversed in the spring but that did not happen. In any case, for both private groups, Q1-2024 was especially profitable with high ad revenue figures, which raised the bar for 2025.

### Commercial nets slam coalition’s plan to liberalize VRT’s ad sales

The Flemish ruling coalition is planning to give the VRT more flexibility in raising advertising revenue as part of its new agreement with the pubcaster. The relevant decision was announced on Tuesday and prompted an immediate reaction from the commercial players. “In a world dominated by international tech giants, local media are under great pressure. The next five years are crucial for the future of our sector,” DPG Media and Play Media stated in a joint position. “Giving the public broadcaster more freedom to generate virtually unlimited digital advertising revenue is a direct threat to the survival of private broadcasters. From 2026 onwards, we will have to reduce our qualitative offering, and the Flemish viewer will feel that,” they said.

## DIGITAL



### BBC reaches record audience digitally

The BBC Annual Report and Accounts 2024/25 published today (15 July) reveals that “we are informing, educating and entertaining 94% of UK adults on average, every month, and we remain the number one brand for media in the UK. Digital consumption of BBC content significantly increased this year with nearly 10% more requests on BBC iPlayer, and the platform was the UK’s fastest-growing long-form video-on-demand service in 2024/25”.



### AI start-up Perplexity makes surprise bid for Google Chrome

Artificial intelligence (AI) start-up Perplexity has made a surprise \$34.5bn takeover bid for Google’s Chrome internet browser. Moving Chrome to an independent operator committed to user safety would benefit the public, Perplexity said in a letter to Sundar Pichai, the boss of Google’s owner Alphabet. But one technology industry investor called the offer a “stunt” that is a much lower than Chrome’s true value and highlighted it is not clear whether the platform is even for sale.



### iQuiz - The first AI that generates quiz questions

After more than a year of development and in collaboration with head writers from TV quiz shows, *iQuiz* is revolutionizing the way quizzes are created by combining speed, reliability, and professional quality. Instant question generation: thousands of questions produced in seconds, either on a predefined theme (cinema, music, sports, current events, general knowledge, etc.) or any theme of your choice. Validated quality: powered by an exclusive database of over 30.000 verified questions and continuous learning, ensuring all content meets professional standards.





# Eshref Ruya



Visit Us at MIPCOM Pavilion C16.C

# H A L E F



Visit Us at MIPCOM Pavilion C16.C



# KU'DAMM



3 x 90' or 6 x 45'

Please join us for the  
MIPCOM Cannes  
World Premiere Screening

Tuesday, October 14<sup>th</sup>  
6.00 - 7.15 pm  
Palais des Festivals  
Grand Auditorium

Meet us at MIPCOM  
stand no.

**R7.D 5**

**ZDF STUDIOS**

[zdf-studios.com](http://zdf-studios.com)