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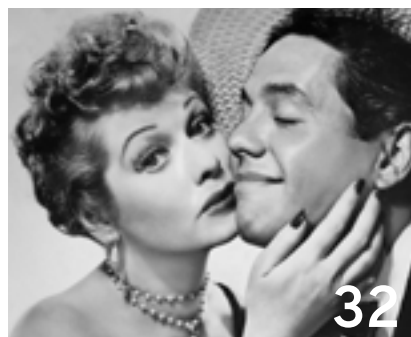
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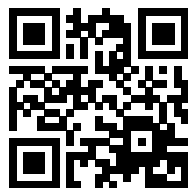
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**Georgi R. Chakarov**  
Editor-in-chief

# Avoiding the Topic

A year has passed since the last MIP-COM, but it seems like a circle has been closed, not much has changed and we are starting all over again.

Actually, a lot has happened, but everyone will try to avoid the topic.

It is simply too uncomfortable to talk about the problems around us. After all, we are in the entertainment industry and beyond politics and so on... But we all know that this is not true and keeping eyes wide shut only makes things worse. Television as a business is slowly disappearing, but still there are a few people who are ready to openly talk about this.

Not only is viewership dropping to record lows, but also advertisers are not putting television among their priorities for the coming year. Kantar's Media Reactions 2023 report found out that only 6% of marketing bosses plan to increase spending on TV, while its ranking in terms of marketing priorities dropped from third to twelfth place in one year. Online video was the most preferred channel by advertisers, followed by sponsored events, digital out of home (+2 spots), video streaming ads (+2 spots) and online stories ads (+2 spots).

Kantar's report also found that Amazon is consumers' most-preferred ad platform, who deem it relevant and useful with few negative qualities. Add to this the recent announcement that the giant will add advertising to its streaming service Prime Video, and you get the picture. "We think conservatively it could add \$3 billion [to Amazon's revenue] if they're just

showing three minutes of ads every hour under the advertising community's current go-to-market," UBS US internet analyst Lloyd Walmsley told Yahoo! Finance last week. "But if they actually increase those ads closer to six minutes an hour, then it could obviously double that," Walmsley added. "You're talking about \$6 billion of potential revenue coming in through ads, and, by comparison, traditional linear TV is showing something like 16 minutes per hour of ads."

Obviously, this money will mostly come from redirected budgets and judging by Kantar's study it is very likely that a significant part of the TV budgets will be moved online – to FAST channels, streaming platforms, etc. Taking Amazon, in a worst-case scenario for television in 2024 it could steal up to 10% of the U.S. TV ad spend which is expected to drop by 8% to \$61.3 billion in 2023. The elections could keep the TV business afloat next year, but they only take place once in four years.

We are already seeing big TV groups struggling with their performance, cutting budgets and staff, in an attempt to simply survive and buy time to be able to adapt to the new realities and hopefully create a successful online/streaming business. The truth is they can't all compete with the giants in the long term. Thus, channels will start shutting down and the very existence of the broadcasting model will be called into question. Private companies will start turning to their governments for financial support and it will be up to each state to decide how important are certain channels for their national security, and how (financially) independent they can be.





### Warner Bros. Discovery lowers earnings forecast due to strikes

Warner Bros. Discovery has lowered its 2023 EBITDA forecast to \$10.5 billion-\$11.0 billion, a hit of \$300 million-\$500 million, “predominantly due to the impact of the strikes.” The company also raised its free cash flow expectations for the full year to at least \$5 billion.



### Suits sets streaming record in the U.S

In early October, Suits set a new record for most-ever No. 1 appearances on Nielsen’s Streaming Top 10 chart. As reported, during the Sept. 4-10 viewing window, the drama ranked first for the 12th week in a row. In one week, it generated nearly 2.36 billion minutes viewed.



### SkyShowtime appoints Kai Finke as Chief Content Office

SkyShowtime CEO Monty Sarhan announced that former Netflix executive Kai Finke has been appointed Chief Content Officer. Based in Amsterdam and reporting to Sarhan, Finke will lead the programming team. In this new role, Finke will oversee the vast and growing scope of the department, following SkyShowtime’s entry into original programming this year. Finke will be responsible for programming strategy, overseeing the service’s top-quality pipeline of partner studio entertainment, merchandising and scheduling, and SkyShowtime’s original programming slate and acquisitions.



### New study reveals global marketers fall out of love with TV

Television failed to make an appearance among the top-five-preferred media channels both for the world’s consumers and marketers, according to Kantar’s Media Reactions 2023 report. The medium, which has never been highly rated in the study by consumers, also took a bashing from the perspective of marketers in 2023, falling from third place in last year’s ranking to 12th, while TV sponsorship plummeted from 12th to 20th. Just 6 per cent of marketing bosses said they would increase TV adspend in 2024.



### British media and entertainment sector could be worth £53 billion by 2033

A new report from Sky, in partnership with Public First and Oxford Economics, reveals that the UK’s media and entertainment sector could be worth £53 billion to the UK economy in 2033 if growth continues at its current trajectory, and with the support of the UK Government. Sky plays a major role in the UK’s cultural economy and, in 2022 alone, supported a contribution of £20 billion to UK GDP, broadcast 70,000 hours of elite sports coverage and invested over £130 million to provide news to consumers free of charge.



### Max will arrive in Latin America in the first quarter of 2024

Warner Bros. Discovery has decided to delay the launch of its new streaming service Max in Latin America where it was supposed to start operations by the end of 2023. Now, the company expects that Max will become available in the region in the first quarter of 2024. “To make sure we do it right, we are going to delay the arrival in Latin America until the first quarter of the next year,” said JB Perrette, CEO and President of Global Streaming and Games at Warner Bros. Discovery.



### SVOD adds \$20 billion, FAST - \$9 billion, by 2029

Global SVOD revenues will reach \$127 billion by 2029; up from \$107 billion in 2023, while Global FAST revenues for TV series and movies will reach \$17 billion in 2029, up from \$8 billion in 2023, according to the latest forecast of Digital TV Research. The six big US-based platforms will add \$12 billion in SVOD revenues between 2023 and 2029 to take their combined total to \$72 billion. Netflix will remain the SVOD revenue winner, with \$34 billion expected by 2029 – more than Disney+, HBO Max and Paramount+ combined. The FAST market in the US will be worth \$6.5 billion by 2029.



### Rupert Murdoch retires?

Following a career that began nearly 70 years ago in 1954, Rupert Murdoch is stepping down as chairman of both Fox Corporation and News Corporation effective. The change will come into effect at the upcoming Annual General Meeting of Shareholders of each company in mid-November. Still, Murdoch will be appointed Chairman Emeritus of each company. Following the Annual General Meetings, Lachlan Murdoch is to become sole Chair of News Corp and continue as Executive Chair and Chief Executive Officer of Fox Corporation.



### Number of Dutch pubcasters could be cut down to six

The Dutch Public Broadcasting (NPO) is in need a major overhaul, according to an advisory committee led by former State Secretary Pieter van Geel (CDA), which was established by the cabinet last year. In their opinion, the number of broadcasters should be limited to six and there must be clear criteria that new and existing broadcasters must meet. The decision on the entry of new broadcasters into the public system should no longer rest with the State Secretary, but with a newly established Public Media Authority while the current supervisory authority must be split up and abolished, the experts recommended. In a first comment, NPO board chairman Frederieke Leeftang expressed her satisfaction with the proposed changes.



### TV4 drops a number of hit shows

The fall season in Sweden started with shocking announcements for the fans of Got Talent and Dancing with the Stars, as TV4 confirmed that the two long-running audience favorites will not be returning with new seasons for now. Channel Director Fredrik Arefalk confirmed to Expressen that DWTS will be replaced by Fort Boyard on Saturday nights. He also revealed that The Masked Singer will air on Friday nights and Survivor will continue on Sundays during the spring season. The changes are explained with TV4’s need to cut costs and also drive its streaming performance. Earlier, the company shut down the C More streamer and merged it with TV4 Play.

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# What to Buy at MIPCOM 2023?

TVBIZZ Magazine takes a look at some of the most-interesting and hottest new formats and series making their debut at MIPCOM 2023.

## SCRIPTED



### ■ Vuelve a Mi/Telemundo

A drama full of romantic entanglements in which a mother's unconditional love for her son becomes the common thread that drives the story. The series has just started airing on Telemundo.



### ■ Dejate Ver / Atresmedia

Launched in September on atresplayer, *Dejate Ver* is a comedy drama written and directed by Álvaro Carmona, focusing on the search for oneself and the need to prevail in an increasingly absurd world.



### ■ Longing for You/ENA

*Longing for You* was one of the big summer hits on Korean cable channel ENA. This is a mystery drama starring Na In Woo as Oh Jin Sung, a detective who discovers hidden family secrets while searching for the culprit of a murder case.



### ■ Suplex / ZDF Studios

*Suplex* is a thrilling murder mystery created for YouSee in Denmark. Set in the idyllic small town of Vesterløv, the story starts with the brutal murder of a local wrestler which thrusts the whole community in a series of conspiracies – from the coach, to the wife and the investigator who is her lover.



### ■ Concordia/Beta Film

Making its world premiere at MIPCOM, *Concordia* is set in a world where millions of cameras link to an AI system that monitors every aspect of citizens' lives and suspected crimes are prevented before they happen.



### ■ Obituary / APC Studios

A dark comedy in which a newspaper falls into hard times and 24-year-old Obituarist Elvira Clancy is now being paid per obituary. The series premiered successfully on RTÉ One in Ireland and will also stream on Hulu in the U.S.



### ■ This Town / Banijay Rights

From the creator of *Peaky Blinders*, *This Town* tells the story of a band's formation against a backdrop of violence, capturing how creative genius can emerge from a time of madness.



### ■ Cinderellas of Midsummer / Fuji Creative Corp

This summer, *Cinderellas of Midsummer* became the second most-watched series in terms of catch-up viewing in the history of Fuji TV. This is a coming-of-age love drama about the accidental meeting between the "seaside Cinderellas" and Tokyo students who chose the career life.



### ■ Milky Way / Fifth Season

Set to premiere in Greece in November, *Milky Way* is one of the most anticipated drama series of the season which already grabbed the attention of the international buyers at Series Mania. 17-year-old Maria dreams of becoming a dancer but her romantic vacation ends up with the news that she is pregnant and she must decide who she really wants to be.



### ■ Trust No One / Keshet International

Set to debut in November in Israel, *Trust No One* has already been picked up by Netflix for 19 key territories. A cyber security leak is exposing the Israeli Security Agency's (ISA) top-secret agents one by one, and its youngest director must quickly discover the spurge of the leaks.

## NON-SCRIPTED



### ■ The Fortune Hotel / Banijay Rights

Ten pairs of contestants arrive at *The Fortune Hotel*, where they will be given a briefcase. Inside one of them is the ultimate jackpot of £250,000 in cash, eight are empty, and one contains the dreaded Early Checkout Card which will see their stay brought to a dramatic, premature end.



### ■ The Cooking School / TV 2

In the show, twelve celebrities compete to become chef Eyvind Hellstrøm's star pupil, while comedian Truls Svendsen acts as a contact and social teacher. The format premiered successfully on TV 2 in Norway in late September.



### ■ Snake Oil / FOX Entertainment Global

In each round, contestants choose a pair of entrepreneurs and learn about their extremely unique (and often bizarre) products through visuals and by quizzing the business rep themselves. With the help of celebrity advisors, the contestants must then decide who is selling an authentic product and who is hawking a sham.



### ■ Time to Love / Satisfaction Group

Five single women participate in a unique love experience in a place cut off from the world where they will have 100 hours to find love. Behind them, there will be eight men hiding in cabins whom they will meet one after the other within their remaining time credit.



### ■ The Big Bang / Be-Entertainment

The show sees three celebrity duos challenged to execute a series of exciting assignments in the studio all around popping balloons. They will enter the game arena in a race against time to get through the obstacle course in three entertaining rounds, with the ultimate goal: to cause 'The Big Bang' by popping a giant balloon in the finale.



### ■ The Golden Bachelor / Warner Bros.

The much-anticipated spin-off from *The Bachelor* is already breaking audience records on Hulu and ABC in the U.S. Three days after its premiere, the show got nearly 1.8 million streams and combined with linear TV viewing reached the impressive 7.70 million Total Viewers.



### ■ The Lost Ones / Fremantle

*The Lost Ones* sees a group of ordinary people stranded in a remote location where they have to survive until they are evacuated. Participants are only given basic food, a radio and essential survival equipment, and have no idea who else is scattered across the deserted landscape. All they know is that they have to survive until evacuation and that the only way out is together.



### ■ Love Island Games / ITV Studios

Next up in the spin-off trend is *Love Island Games*. The show will bring together fan-favorite Islanders from various *Love Island* series across the globe for a second shot at love filled with unexpected twists and challenges.



### ■ Deep Dating / SRF

In the new Swiss dating format *Deep Dating*, the "baggage" of each candidate is placed on the table and a potential relationship begins practically from the end: in couples therapy.



### ■ Family Singing Bee / TGC Global Entertainment

The famous *Singing Bee* is returning with a family spin-off which promises a big singing party for contestants and viewers alike.



# Phil Gurin: Hungrier, Leaner and Ready

## New International Venture Makes Its Debut at MIPCOM

One of the big news on the international TV scene this year was Phil Gurin's announcement that he is launching TGC Global Entertainment with the goal to represent premium formatted content, factual entertainment and documentaries. Several months later, the veteran format creator is ready to launch his new venture at the biggest business event of the year – MIPCOM Cannes.

A few days ago, Phil Gurin found time in his busy schedule to talk with Georgi R. Chakarov about his plans, the new company, the team, the creative and commissioning issues of the industry, the strikes in the U.S. and even how to make good wine and TV.

**Phil, you create, acquire, sell and produce hit entertainment programs all over the world, working on formats designed to be international in appeal. What is the main secret of a successful international format?**

If I knew the answer to that, every show would be a hit. There was a very famous Hollywood screenwriter named William Goldman who wrote some very famous American films, and in his book *Adventures in the Screen Trade* he said, if everybody knew what would make a hit, there'd be no failures. So, nobody knows anything. It's luck.

You don't want to be so local in your idea. It has to feel universal, and that's

the key. And the only other thing I'd say in creating an international format is what audience is it for, does it have a universal theme or does it pose a universal question or problem or situation? Why would anybody watch this?

Another philosophy I have: I go to Disneyland and stand in line and look around and I look at the crowd because it's a reflection of regular people lining up for Space Mountain, my favorite ride in the world. I look around and I think: "If I created this show, would those people watch it?"

**Every year we see the debut of new formats around the world but many of them are derivative of each oth-**

**er. Can we say that the TV format industry is 'tired' and if yes what are the necessary steps needed to revitalize creativity? Besides going to Disneyland?**

I don't think the business is tired. I think the buyers are afraid because they don't want to lose their job. No matter what country you're in. Yes. The business is under pressure. But. There's still room for a big tent, big primetime, or big daily idea. The perfect example in the US is *Yellowstone* which was exclusive to Paramount+. Once it moved over to CBS it started getting ridiculous numbers. It's a monster hit. So, the audience will always show up for something that's



Award-winning producer and writer **Phil Gurin** has been creating, acquiring, selling and producing entertainment programs for decades. The Gurin Company's shows have aired on every major U.S. broadcast network, many cable networks, and in over 185 countries around the world. Gurin has won four Primetime Emmy Awards as an Executive Producer on ABC's *Shark Tank*, and an international Rose d'Or for the comedy gameshow *Oh Sit!* which he co-created for The CW. *The Singing Bee* (NBC/CMT) is one of the Top 30 most produced original formats in the world.

Gurin serves on the Board of Directors for NATPE. He is also Co-Chairman of the international non-profit organization FRAPA and serves for the Television Academy on the Executive Committee of the Producers' Peer Group.



really good, or something they really want to see.

When you see derivations and reruns, if it's the third version of a talent competition and it doesn't feel fresh, the audience is bored. Reboots are great because it's for older audience watching television.

I think the channels, the commissioners, the platforms, absolutely have to take more risk. It costs money to take risk, but they have to. If the buyers had a sense of creativity in their soul and a sense of adventure in their heart, and their bosses would let them try, it's so much more interesting to watch an interesting failure than a boring middle ground reboot of an old show.

We know why there's spin-offs. The show was successful, it's built in branding, it's like a movie that 10

sequels. It promotes itself. We know that there is so much pressure on the advertising dollar. Marketing budgets are very challenged. So, if you do a reboot, or if you do a spin-off, your audience knows it.

Selling a new idea is hard and it's expensive, but it's also the most rewarding. It's the best way to keep eyeballs watching television. Some of these companies, you get the sense that they've just given up and they're just going to program to an older demo who's still watching TV, give up on the young. They're just going to try to make money because the business is run by bankers. A creative executive needs to go and fight the money people because they believe in this idea. A passionate creative executive, a passionate financial executive fight-

ing each other probably will bring out great content.

**You recently launched the independent international distribution company TGC Global Entertainment. Tell us more about this new venture and the goals you will try to achieve through it?**

I've been able to watch the industry change multiple times over the last few decades. I see in a world of consolidation where the big companies just get bigger and bigger, and there are fewer players out there who are independent. I saw a hole in the marketplace because we are one of the few distributors led by producers and content creators and not bankers. We speak creatively. We are designed to help the independent creators and



The audience will always show up for something that's really good

platforms. And based on my decades-plus relationships and the team that we've put together, we are able to cover the entire world. We offer uniquely an independent mindset, hunger and careful curation for those looking for an alternative distributor. Yes, you can go to the big guys, but maybe give us a shot as well, because we're hungrier, we're leaner, and we want to prove something. We will only take on things we believe in.

**You have gathered an impressive team of experienced executives from the industry serving as your sales agents based in different territories. What is your business model and how do you coordinate the work process within the company? Who is coming to Cannes, and will you join them during MIPCOM?**

We have sales agents who represent our catalog as well as other catalogs right now: Cecilia Ingebrigtsen is covering sales for Europe and the Nordics. Jess Khanom UK, Ireland, MENA, Turkey, Australia, New Zealand and she does both sales and acquisitions. Malgorzata Gudel also represents other companies, but she is helping us with CEE. We also have our creative director here from the

US, Grace O'Doherty. She covers creative affairs across both our production company and our distribution company.

The distribution company is focused on formats, factual programs and documentaries. Our production company will be selling some of our new paper formats because that's what a US producer is known for. Our goal for the distribution business is to have two-thirds of our catalogue coming from third-parties, one third of our own formats in terms of catalog. We have some strong third-party content already, and we're working to increase it. Bring us your best stuff!

**How big is the catalog right now? What shows will you be presenting in Cannes?**

Right now, we have about 20 shows in the catalog. We have some factual shows. We have some finished program documentaries. We're handling the CBC's *Canada's Ultimate Challenge* – which is currently shooting new episodes for the second season. The format is being radically changed, and we're adding a social experiment to it. We've eliminated the celebrities in season two and we'll be talking to our key buyers about this new format. We are bringing back *The Singing*

*Bee* globally, but this time we're also bringing it back as a family version, it's called *Family Singing Bee*. We're very excited about that version. We've reimaged it as a big family comedy entertainment party, totally different than all the other singing gameshows out there. We are very excited about *Fridge Wars*, currently in production on season two in Germany and Mongolia – two radically different markets! Both *Singing Bee* and *Fridge Wars* will have some exciting announcements coming shortly. We are launching at MIPCOM a show produced with Fuji Creative Corporation in Japan called *Heavy But Rich*, which is a physical comedy gameshow that we're also very excited about. We also have an on-location surprise game show called *Parking Lot Payday* from AXS, and then we have beautiful new cooking series finished program called *Yes Chef*, which is just first class.

**I think you already answered one of my other questions but which of your shows would you like to see rebooted?**

Yes, we're bringing *Singing Bee* back and it's on the air right now in a couple of places. *Family Singing Bee* is a different version of it. We are also working with our friends at Warner Bros. International on a show that won the Rose

D'Or as Best Gameshow called *Oh Sit!* which was a big giant physical comedy gameshow based on the kids' game of musical chairs. Alongside Warner, we're trying to line up a hub to bring that show back as a game for couples.

**Have you been tempted to 'dip your toes' into scripted and what are the new grounds you would like to explore with TGC?**

It's down the road. We'll get there. We are fully independent as a distributor. We have no backers, no investors. We're doing it on our own.

**Are you looking for such or?**

We'll see. When the time comes, we'll see. I'm sure people are already calling us because we have a unique approach and collection of content and rights positions. There's a format that we have from Israel called *The Decision*. It's been on the air in a few countries already and we've taken the global distribution. Very excited about that one, too!

As a production company, The Gurin Company has always prided itself on international partnerships. Currently, we have partnerships in several Asian, European, Latin American and North American companies. We're looking to

Selling a new idea is hard and it's expensive, but it's also the most rewarding





We will only take on things we believe in.

create and co-create new content with the greatest creators from around the world. So, that's something Grace and will be on the lookout for at MIPCOM. Every market to me is important because you just never know where you're going to find the next big hit. You have to be open to it.

**What is your view on the strike in the US and how do you think it will affect the market? Will the network start commissioning more non-scripted, more entertainment?**

I don't think the strike had any impact on the unscripted business whatsoever, because it's different. I'm a Writers Guild member and I support the strike very much. And I'm very happy about the new deal. The problem is budgets.

All these big companies, going back to my thesis, they're run by bankers. They enjoyed five months of not spending money. It helped their bottom line. It didn't change the viewing pattern or the viewing habits of the viewers. It's because viewers are going elsewhere, and budgets are coming down. That's the problem.

**You are also co-Chair of FRAPA (The Format Recognition and Protection Association). What are the main challenges that content producers**

**and distributors (especially smaller companies) are facing when protecting their copyright nowadays?**

Nowadays, it's the Wild West out there, to use an old American phrase. It's terrible when big companies rip off medium and small companies. You're only as safe as the industry allows you to be. FRAPA for me is all about mission and services. We like to offer education and networking opportunity. We have a wonderful format registration service. We do format analysis. We have an important Declaration of Cooperation, translated into 18 languages that we hope the world will adopt. But we also want people to become FRAPA members because they're then telling the world, "I'm a FRAPA member, I'm an honorable person. You can do business with me." So, come join FRAPA everyone!

**And let's finish off with a fun question because you're also a wine guy. Can we say there are similarities between making good wine and making good television?**

No one's ever asked me this question! It all starts with an idea. It moves from the idea. Both need great ingredients. Both need a great team to make them. Both need to be a good brand that people want to try. And it all comes from a place of passion! Cheers! ■



Heavy But Rich

# NEM

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#### ABOUT TV SERIES & FILM CREATION

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# Survivor and Big Brother

## The Legacy and Future of Two Reality Juggernauts

If you think reality television, there are two shows that will always come to mind first – *Survivor* and *Big Brother*. This is more than natural because the two formats literally created the reality genre in the late 1990s and still remain among the most popular brands on television and streaming platforms across the world.

Lucas Green, Chief Content Officer, Operations, Banijay, talks with Yako Molhov about the shows' legacy and future in this exclusive interview for TVBIZZ Magazine.

**B**anijay distributes two of the most-popular and watched TV formats in the world – *Survivor* and *Big Brother*. In September, the two shows started their 26th and 24th year on air since their respective premieres – two milestones in television history. To what do you attribute their longevity and astounding successes that continue to date around the world?

Both *Survivor* and *Big Brother* launched at the turn of the century and were instrumental in shaping the genre of reality TV. These shows are pillars of the Banijay catalog, and their longevity and number of commissions speak for themselves.

From its first launch in Sweden in 1997, *Survivor* has travelled the world, entertaining huge audiences. The leading adventure-reality format, it remains fresh with continued scope for growth. And *Big Brother* is not just a TV show, it's an event. It is the original social experiment with entertainment at its heart. It has such a strong, standout identity which is iconic and instantly recognizable. And Banijay is a trusted producer with a reputation for delivering these complex, high-value productions with integrity.

At their cores, both shows have strong and unique format pillars, with universally appealing themes, which make them stand out from their competitors.

**Both formats have seen different spin-offs like celebrity versions, all-stars versions. How have the formats changed throughout this**

**quarter of a century and how do you make sure they stay current and modern in 2023? Will viewers see new spin-offs of the two formats, companion shows?**

There is so much creativity and work that goes into keeping our long-running shows fresh and on-air, and each version feels new. We have a wide range of tried and tested elements that can be played with, and the formats are flexible and scalable depending on the needs of the broadcaster.

These are shows with integrity, strong brand values and identities, so whilst each take on them is unique and heavily influenced by the broadcaster and local culture, there is a core format DNA that lives throughout every iteration, making them instantly recognizable wherever you are in the world.

And both formats are fueled by a diverse cast, which reflects the current society and culture, of that market, making each version current and distinctive.

**Artificial intelligence (AI) has been one of the hottest topics in the TV and digital industry this year. How are you incorporating the new technology in the production of the two formats around the world?**

As a fierce champion of human creativity, AI for Banijay is a tool which our creative talent can lean into, but it won't be generating our next format.

We are embracing the technology, and we must continue to stay ahead of the curve when implementing its use, to maintain our competitive

### Lucas Green

As Banijay's Chief Content Officer, Operations, Lucas Green co-leads Creative Networks and is charged with overseeing the group's super-brands and existing formats. Promoting production best practice in returning formats and reboots, he sets the global strategy for world-class content and priority titles, encouraging roll-out, reinvention and spin-offs. Green joined Banijay in January 2018 from Fremantle having previously led his own production company. In his spare time he is a Trustee of an inner city charity and serves as Director of a school Multi Academy Trust in London.





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Australian Survivor All Stars

edge. And outside of our high-performing super brands, an area we are experimenting in is the revival of dormant shows.

**The creator of *Survivor* - Charlie Parsons - once filed a lawsuit against Endemol, claiming *Big Brother* was a rip-off of his show. The two formats now co-exist peacefully in your portfolio. What are the main differences between the two shows and, from your discussions with potential clients, what are the strongest features of the formats that they go for when choosing them?**

*Big Brother* and *Survivor* have set an extremely high bar for unscripted reality, and it is testament to the durability of the formats that they are still standing strong, where so many others have fallen. They are both reality hits, but they also perform different roles for our clients.

They have very different identities and distinctive format beats, which sets them apart from each other and allows them to happily co-exist in the same market – something we have seen all around the world. One is premium prim time, and one delivers volume, with both doing some serious heavy-lifting for broadcasters in terms of hitting the right demographics. Working as stripped on linear or binged on demand, they appeal to a wide client base who are increasingly wanting standout shows like these to bring audiences to their services.

**How many territories have made their adaptations of *Big Brother* and *Survivor*? How many hours and episodes have the two formats seen produced? 2022 was the strongest year ever for *Big Brother* with 33 productions airing across 26 markets. What is the show's performance in 2023? What about *Survivor*?**

Both formats are in rude health and on-course for a successful 2023. A total of 50 versions and more than 360 series of *Survivor* have been commissioned around the world to-date. *Big Brother* has had 67 adaptations, broadcast across 72 countries, with over 550 seasons and 35.000 episodes. These are huge numbers, and it really is testament to the hard work put in by the teams all around the world to deliver these series,



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Big Brother

which remain in-high demand 20+ years after their debuts.

**What are Banijay's latest deals for the two shows? Are brand-new territories being added to its footprint this year?**

*Survivor* continues to add new territories to its footprint, including in Quebec this year, where the launch increased the channel's slot average by 200%. Cross-territory versions for Croatia/Serbia and Slovakia/Czech Republic are recent additions to the *Survivor* family, and beyond the UK, we have seen big returns in Argentina and Columbia after a number of years off-air.

*Big Brother*'s global reach expanded earlier this year with first series in Chile, Kosovo, and with a Nigeria vs South Africa version. Plus, the series has seen several successful reboots such as in Argentina last year.

**BB will come back after a 4-year break with its 20th season in the UK. Will you use this big launch on ITV to introduce new elements to the format? Do you expect this to prompt the show's comeback in other territories?**

The new UK version is taking the format back to its roots, as a strong civilian social project with a diverse group of interesting people from all walks of life. We have familiar elements, such as the original narrator who has been across every version produced in the UK, and it will bring back the much-loved live feed and streaming elements. The series is strongly backed by ITV and its launch will be simulcast on ITV1 and ITV2. Interest in this version is high, and its return will only have a positive influence on discussions we are already having internationally.

**Are streamers interested in doing international versions of the two shows? What makes them attractive to such platforms?**

These tried and tested shows get noticed in a noisy market, and the familiarity delivers viewers, so both are in demand from all clients. Power brands like *Big Brother* and *Survivor* are so iconic and form a key part of our partners' marketing strategies.

*Big Brother*'s highly-anticipated return in the UK for ITV2 and ITVX fits perfectly with ITV's ambition to position itself

for a streaming-first world. This is a trend we see globally, with the format performing really well for the likes of CBS and Paramount+ in the US, RTL 5 and Videoland in the Netherlands and Nelonen and Ruutu+ in Finland.

In the UK, the BBC has been vocal about its digital-first strategy, and the return of *Survivor* is very much part of this for BBC One and BBC iPlayer. In Finland the latest premiere became the most watched show of all time for Ruutu, and in Denmark the first episode of the new series broke the all-time record for the number of Viaplay viewers it attracted.

**What other countries, alongside the USA, have seen the highest number of seasons produced?**

Both formats have very high recommendation rates, resulting in big season numbers for individual markets. *Survivor* US has just started airing its 45<sup>th</sup> version, with France, Sweden and The Netherlands not far behind – the latter has been on-air every year since 2000. *Big Brother* is a long running hit in key markets too including the US and Italy, where it has aired consecutive series for two decades. ■



# Be-Entertainment:

## Fresh Hits from Belgium to the Whole World

In a few years after its launch, Be-Entertainment has created a name for itself as one of the major suppliers of fresh new entertainment formats on the international TV market. The distributor's catalog is constantly growing thanks to the prolific creativity of Belgian producers whose shows appeal to various players all over the world.

In this exclusive interview, Stanislav Kimchev tried to find out what is "the secret recipe" of success of Be-Entertainment from MD Gepke Nederlorf, who also talked about the company's new hits coming to MIPCOM.

**G**epke, Be-Entertainment was established in 2017 as an international format distributor representing some of the greatest content from Belgium. Since then, you have been closing numerous deals for Belgian formats turning them into international hits. What makes these shows so successful and attractive to viewers around the world?

When it comes to Belgian content, I like to use the word craftsmanship. Belgian producers really take an idea and try to make the best possible program for their local audience. They're not anxiously trying to create the next world hit like creators in some other

countries. I believe that that gives Belgian content the fresh and authentic kind of creativity that stands out in the world, original content with a heart.

**Who are your main partners in Belgium?**

Be-Entertainment is part of DPG Media, the biggest media company in Belgium that owns all media outlets including the biggest commercial TV channel VTM. We, therefore, have close ties to the channel, the development team and its internal production company. This gives us the opportunity to spot and nurture interesting titles in the pipeline at an



early stage. We also have close ties with the best (external) producers in the country that we represent internationally. In short, we are able to work with anyone. One of our big entertainment formats *The Musical Of Your Life*, which recently also launched in Spain, has been airing on the competing channel PLAY4 in Belgium.

**How do you explain the rise of Belgian content on the international scene?**

The creativity was already there. However, in the past there was only one company focusing on Belgian content. This meant that many of the talented content creators went outside of the country to the bigger groups to represent their content. When Be-Entertainment entered the market, we saw that more talented producers were placing their titles with us and this gave us more opportunity to shed



more light on the Belgian story and its great content.

**You have now started to expand your catalog with content from other countries as well. What shows have attracted your attention and why? How big is your catalog now?**

We have started broadening our scope outside of Belgium when in search of great content to distribute. An example is our new title *Swipe Around*, a dating show where duos of single friends travel through Europe while swiping through dating apps for some fun in the sun, traveling with benefits if you will. The format was already very successful in Austria on ATV for five series before VTM picked it up. Be-Entertainment is now bringing it to the international market at MIPCOM. We have the luxury that we can test drive content on the VTM channels/platforms before bringing it to the international market, but we can also offer IP that is tried and tested elsewhere.

We are always looking for great content to add to our catalog which currently consists of a nice range of (non-)scripted formats and we also have (non-)scripted tape titles to offer. We believe that one of our main strengths as a distributor is the fact that we can be picky when selecting new titles so we can give every title the attention it



deserves. You can find all genres in our catalog, from larger-than-life reality adventure competition *Destination X*, to great factual entertainment like *Out of Office* and big entertainment shows like *The Musical of Your Life*. This diversity without an overflow of titles in a single genre makes every title stand out.

**Destination X was one of your big hits at MIPTV, with a sixth commission announced in July. Is this format your biggest hit so far and what is the history behind it?**

The creators of *Destination X*, Geronimo, were already working on this ti-

tle for over 4 years before its launch. A great example of one of those shows that really got the chance to grow thanks to the creativity and drive from the producer, but also the channel daring to invest in a larger-than-life paper format. Thanks to the structure of our group, we were involved in an early stage to make sure we could arrange for the best possible launch internationally. We can safely say that this is our biggest launch so far and we have secured six commissions, including a deal with NBC in the US and the BBC in the UK within months after its launch.







After Belgium, two other territories are recording the show this year and we are currently lining up different countries for their 2024 recording for which we are also negotiating terms in CEE, so fingers crossed that we can soon start our first *Destination X* adventure in the region.

#### What are Be-Entertainment's other hit formats?

One of our most recent hits is *The Big Bang*, a studio entertainment show that sees three celebrity duos compete in fun balloon-popping-obstacle-course through a series of exciting assignments. The format is developed by the creators of *The Way Out* and co-developed with Talpa and VTM. With all the heavy topics in the world, we feel that viewers are looking for uncomplicated entertainment, they just want to have a good laugh and a moment to share with their family and *The Big Bang* offers them just that.

And riding that same trend, we are gaining momentum with *Finders Keepers*, the show where a fortunate family gets the chance to win up to 100.000 euros while trying to find cash that is hidden in their own home. With a recent launch in Spain and a second series in production in Belgium on top of the productions in Germany, French-speaking Belgium and Portu-

gal, the format is off to a great start. A good example of a fresh creative idea from Belgium.

Another one of our hit formats is *The Big Job Switch*. In this format five people engage in a life-changing experiment. They resign from their current job, while a team of experts will try to find them the perfect new job. With series two soon launching in Belgium, the format has been sold to Germany and France for a 2024 launch.

#### Be-Entertainment also sells scripted shows. What are your best-selling series?

The scripted title in our catalog that has traveled best is *Code37*, a very strong Belgian crime series that has seen multiple successful seasons with almost 40 episodes produced and broadcast.

Another title that we think is strong for adaptation or tape sales is *Crimi Clowns*, a quirky crime series about a group of professional clowns that turn to crime at night. An extraordinary story that really stands out from other shows out there.

We're also working on a new telenovela, *Milo*, that tells a modern-day musical tale about a talented girl with a magical voice. This is such a universal story, that we believe that this title will definitely travel so we're happy

that VTM ordered more than 300 episodes in one go!

#### What are the latest trends in terms of formats on the international market? What kind of genres are broadcasters looking for?

With so many players trying to get viewers, we see that broadcasters bet on a couple of big titles like *Destination X*. Titles that are big and loud enough to stand out in all the noise.

On top of that we also see a trend of escapism, as mentioned earlier, viewers are eager for some uncomplicated entertainment, they just want to have a good laugh and share a positive moment with their family, something we offer with *Finders Keepers* and *The Big Bang*.

#### We know that TV players mainly prefer to "play it safe" by commissioning old hits over and over again. Being one of the few companies that is constantly bringing fresh shows to the market, how hard is it to convince the rather conservative buyers to try something new?

First of all let me congratulate or better thank VTM for their brave commissioning. This year alone, the linear channels bring 22 new titles (which can range from international formats, local series to new formats with international potential). We can cherry



pick the best titles to bring to the international market all with a proven track record.

So even though we see a lot of conservative commissioners out there, we believe that this is exactly where we can be of great value so we actually see this as an opportunity. Be-Entertainment can help by offering low(er) risk proven formats for conservative broadcasters that want to offer fresh ideas to their viewers.

#### Streaming services have ramped up their content spend as well. Is there a big difference between them and traditional TV players when it comes to content demand and commissioning?

Streamers and traditional players are moving closer together when it comes to non-scripted content offering. However, there are still titles that work better on streaming services vs linear TV and the other way around so even though there is a bigger overlap in the demand, certain titles are just more suitable for one of them.

We evaluate this on a title per title basis, but to be very honest, as a format distributor a more traditional roll out of a format still provides more commercial potential for us as long as streamers keep demanding global rights. ■





# INDEFENSIBLE



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# The Enduring Success of Endemol Shine Italy

## Interview with CEO Leonardo Pasquinelli

Endemol Shine Italy, part of Banijay, is the oldest independent production company and after close to 40 years of operations remains one of the most successful and prolific TV businesses in the country. The long-running entertainment shows on the linear channels and fresh formats developed and produced for the streaming services are among the most popular ones in Italy, while the prodco also brings several premium drama titles to the local and international markets every year.

CEO Leonardo Pasquinelli talks to Yako Molhov about the company's enduring success and top productions. He also shared some details on Endemol Shine Italy's plans in the entertainment and fiction genres.

**Leonardo, Endemol Shine Italy, part of Banijay Italy, is one of the biggest independent producers on the Italian market. You took over the leadership from Paolo Bassetti five years ago. How has the company's business evolved since then?**

I returned to Endemol Shine Italy to assume the leadership role at the beginning of 2018 and found a strong and healthy company, with a slate achieving stellar ratings across varied time slots. Over five years, we have worked to strengthen and diversify our pro-

ductions and enhance our team, with the aim of ensuring high production quality and efficiencies. Furthermore, we have launched new formats on linear TV and focused our attention on the emerging streaming market, producing titles such as *Celebrity Hunted* and *LOL: Last One Laughing* for Prime Video, which quickly gained recognition and captured viewers.

**What are your company's most-popular shows?**

Of course, I need to start by mentioning the iconic *Big Brother*, the

first reality show ever to be broadcast in Italy. On air for the last 23 years, we have produced both civilian and celebrity versions, with the series currently on air on Canale 5, a mix of the two.

Alongside *Big Brother*, our portfolio includes other hit shows like *Identity* for Rai, which consistently dominates ratings during its timeslot, *Deal or No Deal*, which is back on air after a small hiatus and doing extremely well; and our own locally devised shows such as *Next One!* Then of course, there is *MasterChef Italia*, which continues to achieve excellent ratings with a strong fanbase, and exciting streamer projects like *LOL: Last One Laughing* for Prime Video, amongst others.

**Big Brother and the gameshows on Rai 1 - Deal or No Deal and Identity, to name a few of your long-running productions, remain among the most watched shows on Italian TV after so many years on air. How do you explain their success?**

The iconic format *Big Brother*, along with enduring gameshows, *Deal or No Deal* and *Identity*, are all outstanding, with gripping twists and unique USPs, and that's why they are so recognizable and ultimately, successful with audiences.

Additionally, I want to highlight the remarkable ability of our creative teams to constantly adapt and inno-

vate these formats year-on-year. They consistently find ways to refresh and enhance the offerings, continuously considering the strong framework and unique elements of the original version that made these formats global hits in the first place. This not only captivates viewers but also significantly contributes to their enduring success.

**Just recently you launched a brand-new format on Rai 2 called Fake Show. Tell us more about the new program which will use artificial intelligence (AI). How was the idea born? Is there international interest for the show?**

*Fake Show* is a fresh, original new IP that recently premiered on Rai 2. It is a comedy show centering around imitations, in which we see a wild and wacky version of Artificial Intelligence "generating" games and challenges for our celebrity guests to play.

In the spirit of innovation, we continue to test out new technologies but with the view that they will never take away from the creative impetus of our talent, who continue to deliver new and original format ideas, while keeping our much-loved global formats on screen each year. I think we would all agree, while AI is a great

**Leonardo Pasquinelli**

began his career in television in 1975 as a camera operator, and then went on to become the organizational manager of TVS, broadcaster of news program, Secolo XIX. Later, in 1979, he took responsibility for the GPE '80 group-distributed (a Mondadori subsidiary) programming and schedules, and, the following year, he joined Rete 4, where he became its Head of Soft News Production (1982).

Two years later, he became a producer for Reteitalia (Fininvest group), working across Canale 5, Rete 4, and Italia 1's entertainment slates and, in 1989, he joined the non-scripted team of Canale 5. Several years later, he moved to RTI and was the television executive of several entertainment shows, as well as a permanent member of the Shows Committee, which set the programming schedule. In 1996, he was appointed Director of RTI Entertainment and, from '98 to '99, also held the position of Deputy Director of Canale 5. In 2004 he joined Endemol Italia, becoming its Vice President of Operations in 2008, before joining Magnolia in 2014 as CEO. Four years later, after an illustrious career, he returned to Endemol Shine Italy as CEO.

tool, it will never match the creativity of our people...

**What other new projects are you currently working on?**

We have some exciting projects in the pipeline with streamers, but regrettably, we can't share further details at this stage. We're also working on an adventure reality show, along with some gripping entertaining gameshows.

**Historically, Italy has been a prolific market for scripted productions. What are your plans in this segment?**



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*Big Brother – Alfonso Signorini*





*Celebrity Hunted So4 cast - Ernia, Guè, Rocío Muñoz Morales, Raoul Bova, Belen Rodriguez, Cecilia Rodriguez, Herbert Ballerina, Brenda Lodigiani*

We are committed to producing one or two premium scripted productions per year across a diverse range of genres and themes and have enjoyed success with series such as *The Bride*, co-produced with Rai Fiction. Building on our slate, this fall *Anima Gemella* (Soul Sister) is set to premiere on Canale 5. Produced alongside RTI,

it is a captivating four-part series with a stellar cast including stars Daniele Liotti and Chiara Masatalli.

Currently, we are also in the process of developing a new title for a linear platform, and simultaneously are actively engaged in developing tailor-made projects for streamers, with a strategic focus on the international market.

**Banijay Italy includes Aurora TV, Banijay Italia, Banijay Studios Italy, Endemol Shine Italy, L'Officina, Atlantis Film & TV, ITV Movie, and 4Friends. What are the synergies between Endemol Shine and the other labels under Banijay Italy?**

Being part of such a large and diversified group provides a unique opportunity to optimize various central functions and share best practice, whilst maintaining full creative and commercial autonomy.

**What are the latest trends on the Italian TV market? What are Italian broadcasters looking for in terms of content?**

Linear broadcasters all look for stand-out hit formats, with a particular emphasis on securing popular hosts, as this has proven crucial for the success of shows in Italy. At Endemol Shine Italy, we guarantee the best international formats utilizing exceptional talent,

and can develop tailor-made adaptations to fit each of the broadcasters.

**What about the challenges that Italian producers are facing in recent years? Are broadcasters limiting their content spend or on the contrary?**

As we are seeing globally, margins have been squeezed and at the same time there remains a huge demand for shows. As a result, producers have had to work creatively to maintain a balance between production value and driving efficiencies. However, we can tap into our experience and the global network of Banijay.

The increasing prevalence of streaming platforms has opened opportunities for platform agnostic players like us. It is, however, worth noting this comes with its own challenges as they often have stringent policies with regards to rights. Fortunately, we do see that relaxing somewhat across the board.

**Endemol Shine and Banijay Italy work a lot with the streaming services in the country, i.e. Amazon Prime Video and Netflix. What have been some of your success stories on the streaming market?**

As mentioned earlier, we have been working a lot with Prime Video, with three successful series of *Celebrity Hunted* and *LOL: Last One Laughing*. Additionally, our other comedy format, *Prova Prova Sa Sa*, based on Hat Trick International's format, *Whose Line Is It Anyway?*, was recommissioned for a second series on the platform.

Furthermore, in 2024, we have an upcoming project related to *LOL: Last One Laughing*, *LOL Talent Show - Chi fa ridere è dentro*, which will see civilians try and impress the A-list jury of comedians to become the 10th contestant on the next season of *LOL: Last One Laughing Italy*.

**As one of the biggest and oldest producers in the country, Endemol Shine Italy has a huge library of content. Are you planning to monetize this in the form of FAST channels, for example?**

Indeed, we're currently in talks with broadcasters to optimize the monetization of the programs we have produced over the years and build it into our wider content strategy. ■



*MasterChef Italia - Tracy Eboigbodin*

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# MIP MARKETS

## THE WORLD'S LARGEST ENTERTAINMENT CONTENT MARKETS

**mipcom**  
CANNES

21-24 October 2024  
Palais des Festivals, Cannes, France

**mipjunior**

19-20 October 2024  
JW Marriott, Cannes, France

**mip tv**

15-17 April 2024  
Palais des Festivals, Cannes, France

**10<sup>th</sup> mip cancun**  
anniversary

14-17 November 2023  
Moon Palace, Cancun, Mexico

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# Diversity and Inclusion Milestones on TV

## ***Ethnicity***

In recent years the television industry has made progress in presenting a more inclusive ecosystem. As Nielsen notes in its diversity and inclusion reports, the presence of diverse people on screen and the context in which they are presented can be among the most influential factors in developing our personal attitudes and beliefs. TVBIZZ Magazine starts a series of stories which will take a look back at the role of TV in the diversity and inclusion process, presenting some of the shows and people that were „pioneers” and played an important role in terms of representation of racial, ethnic, or sexual orientation diversity and of people with disabilities. We kick off with the TV milestones of the ethnical minorities in the US.

## **Nat King Cole**

Nat King Cole was the first African-American to have a nationwide show on US television. The variety program *The Nat 'King' Cole Show* debuted on NBC in 1956.



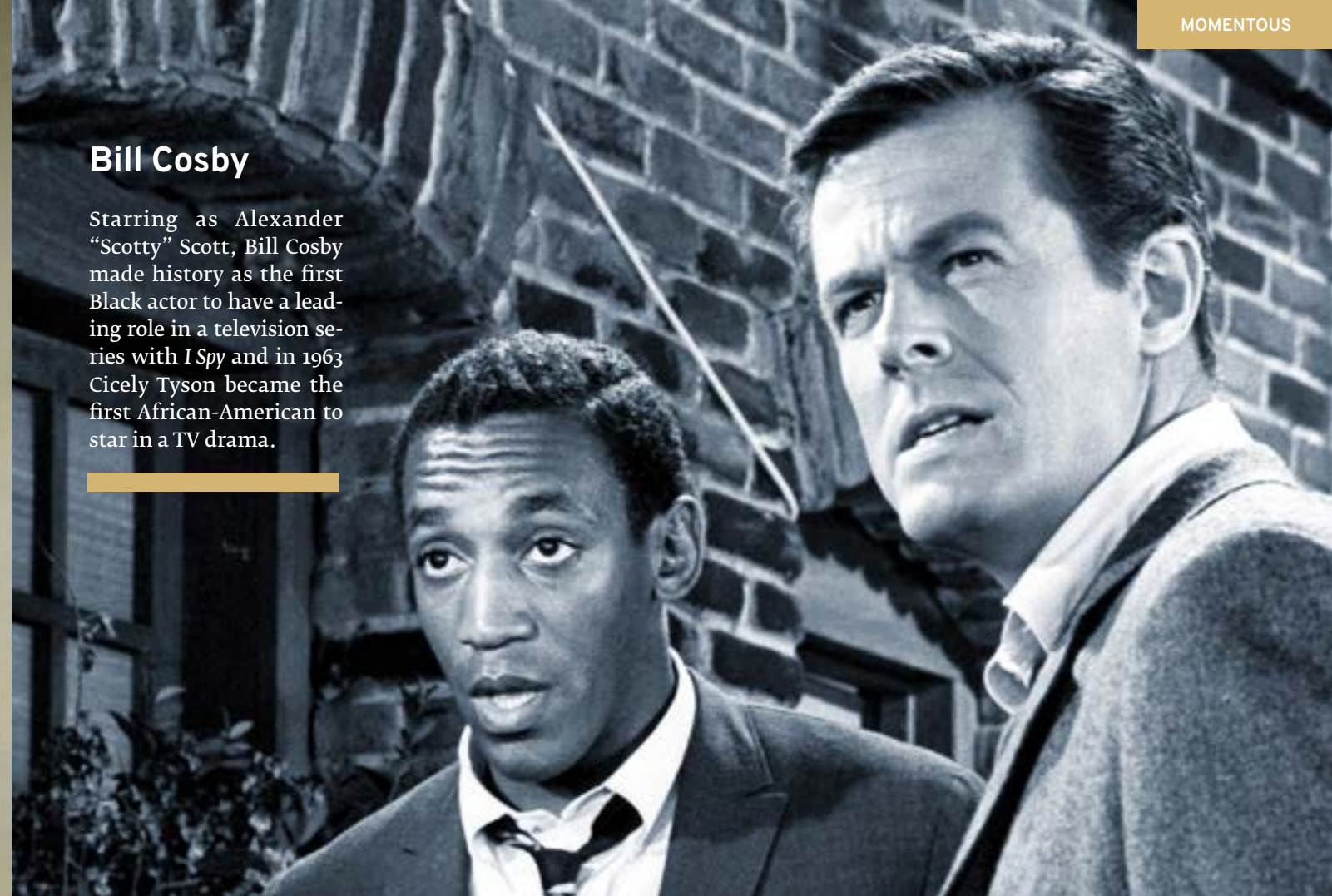


## Ethel Waters

Ethel Waters was the first Black performer to have her own show, the one-night variety special *The Ethel Waters Show*, which aired on NBC in 1939. She also became the first Black person to be nominated for an Emmy. The year was 1962.

## Bill Cosby

Starring as Alexander “Scotty” Scott, Bill Cosby made history as the first Black actor to have a leading role in a television series with *I Spy* and in 1963 Cicely Tyson became the first African-American to star in a TV drama.



## Nichelle Nichols

*Star Trek: The Original Series* actress Nichelle Nichols was the first African-American woman to play a lead role on television. The famous kiss between Lieutenant Uhura and Captain James T. Kirk from 1968 is also hailed as the first interracial kiss on US TV.





## Oprah Winfrey

The *Oprah Winfrey Show*, broadcast from Chicago, ran in national syndication for 25 years, from 1986 to 2011. Its host Oprah Winfrey is considered the „Queen of All Media“, she was the richest African-American of the 20th century and was once the world’s only black billionaire.



## George Lopez

The sitcom *George Lopez*, which premiered in 2002 and aired for six seasons, was the first primetime series led by a Mexican-American.



## Desi Arnaz

At a time when representation for Hispanics was mostly non-existent, Desi Arnaz became the first Latino actor to star and produce a national English-language primetime TV show, *I Love Lucy*, in 1951. Arnaz is also credited with pioneering the multi-camera technique popular in sitcom comedies.

## America Ferrera

Based on a Colombian soap opera, *Yo Soy Betty, La Fea*, the U.S. version of the show *Ugly Betty*, turned America Ferrera into a sitcom star. In 2002, she became the first and only Latina actress to win a Best Actress Emmy for starring in a TV series.





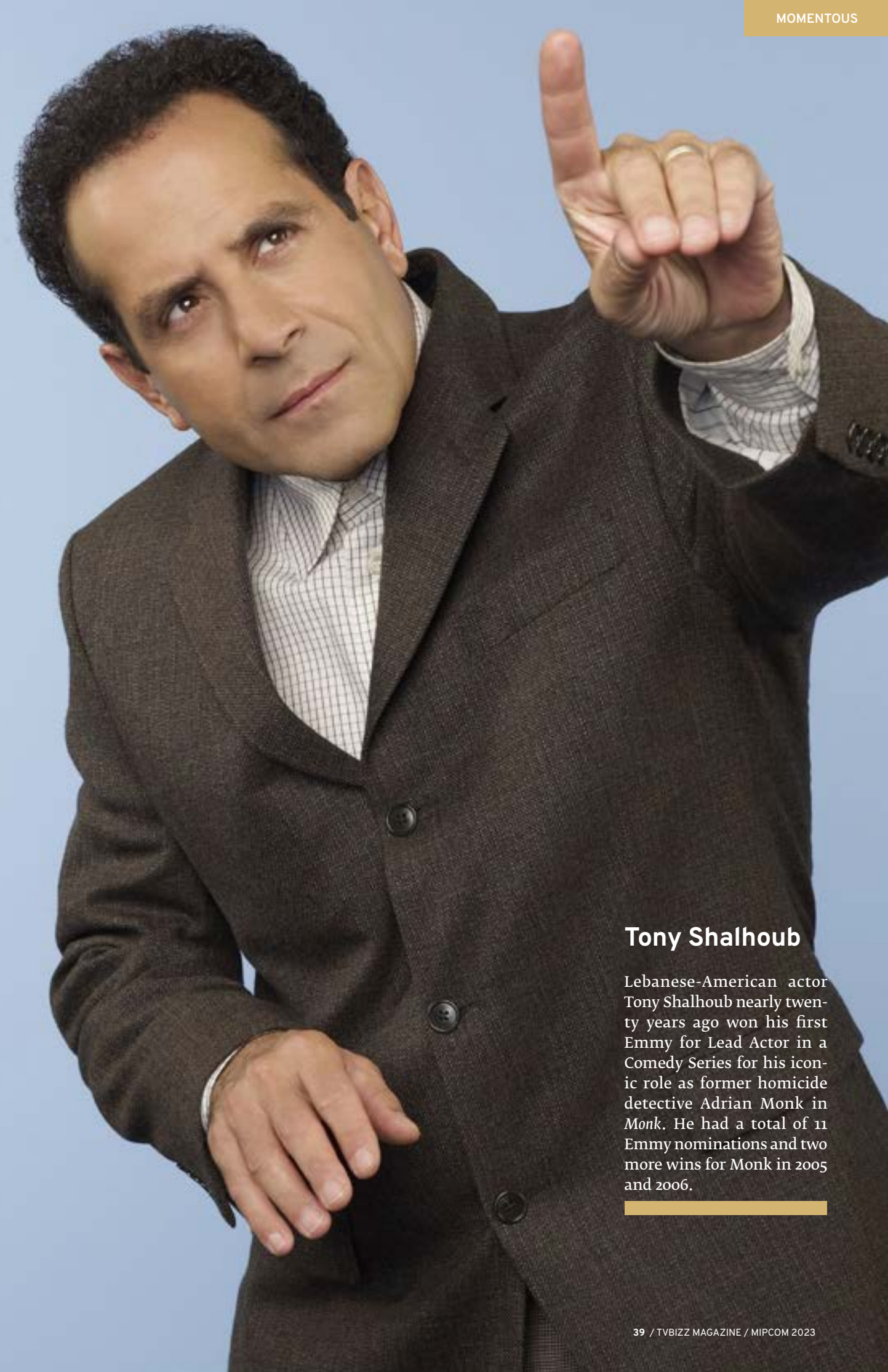
## Anna May Wong

Anna May Wong was the first actress as well as acting professional of Asian descent to be the leading star of a US television series with *The Gallery of Madame Liu-Tsong*, which aired on DuMont until 1952.



## Bruce Lee and The Green Hornet & Hawaii Five-O

Two more series made history on US television with Asian actors. Bruce Lee starred in *The Green Hornet* which aired on ABC during the 1966-1967 television season. Another important show from that era was *Hawaii Five-O*, originally aired for 12 seasons on CBS between 1968 and 1980.



## Tony Shalhoub

Lebanese-American actor Tony Shalhoub nearly twenty years ago won his first Emmy for Lead Actor in a Comedy Series for his iconic role as former homicide detective Adrian Monk in *Monk*. He had a total of 11 Emmy nominations and two more wins for *Monk* in 2005 and 2006.





## Zeeko Zaki

Zeeko Zaki is the first Egyptian-born actor to lead a major US TV show and arguably the first Arab American Muslim playing an Arab American Muslim hero - Special Agent Omar Adom Zidan, also known as “O.A.,” on the ongoing CBS crime procedural drama show *FBI*.

## Ramy Youssef

Hulu’s *Ramy*, created by and starring Egyptian-American comedian Ramy Youssef, also set a milestone for Arab-Americans as it shows life as an American Muslim in a New Jersey neighborhood.



## Fresh off the Boat

Only lately with the rise of popularity of Korean pop and series, there have been US series with predominantly Asian cast and leads, including *Fresh Off the Boat*, and most recently Netflix’s *Beef* which has an all-Asian cast; with other notable mentions like *Killing Eve*, *Glee*, *Elementary*, *Grey’s Anatomy* and many others.



# Diversity on European Television: Lots of Room for Improvement

This year, MediaCatch launched the first major study on Diversity, Equality and Inclusion (DEI) on European television which mostly covered representation and on-screen time. This is the first such attempt to evaluate the “DEI state” of European broadcasters and it showed that only one among the 25+ monitored broadcasters had equal representation on the air. Georgi R. Chakarov talked with Lars Damgaard Nielsen, Co-Founder and CEO of MediaCatch, about the methodology and results of this pioneering study as well as the importance of developing DEI in media content for both public and commercial benefits.

**Lars, MediaCatch is an audio and video media intelligence and research company that was born from research conducted at the University of Southern Denmark. Could you provide our readers a brief overview of your activities and methods of research, which also involves the use of artificial intelligence?**

We’ve developed technology that understands media the way humans do. We see, listen to, and read everything, and we do it live 24/7. Just imagine the insights you could glean from all the content out there if you could observe every piece as a human does, noting all the intriguing insights. Now, combine that with traditional ratings and metadata from social media and websites. For instance, we pinpoint where every logo is displayed on television, social media, and websites. We identify who’s on screen, their age, gender, origin, and the topics they discuss. Additionally, we develop custom AI algorithms for our clients.

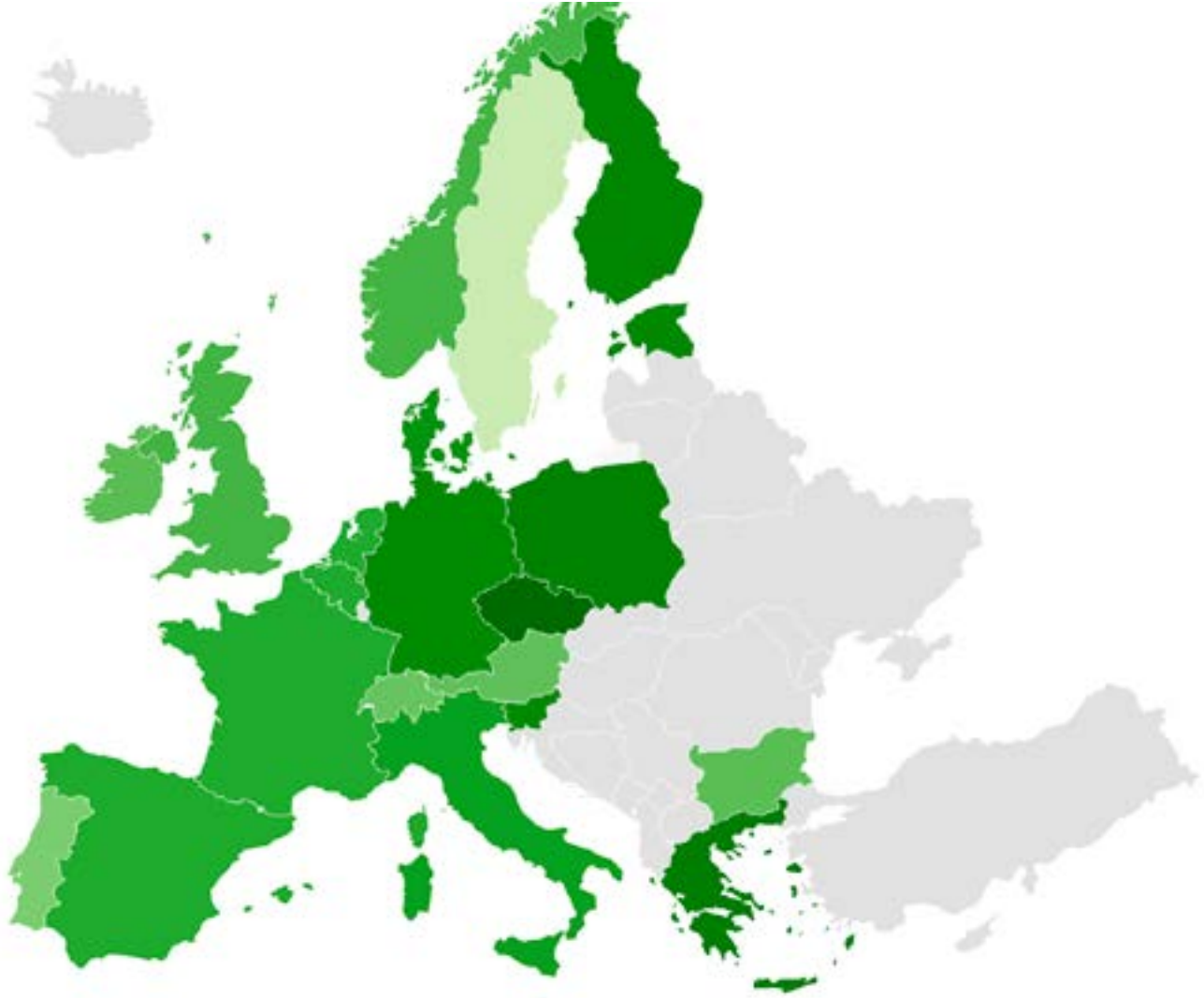
If you’re a brand, our technology can help manage contracts with creators and influencers, ensuring you receive the value you’ve paid for in terms of branded posts, video placements, reach, topics, and more. Think of it as the ad rating data of the future. Moreover, we can assist in ensuring that creators align with your brand’s safety standards.

For media outlets, our technology offers insights into the diversity, inclusivity, and equality of your content. We employ a variety of



## Gender equality in European broadcast content

The darker the country, the fewer women in the content from the broadcasters in the country. Hover over each country to see more specific stats per broadcaster.



Map: Made by MediaCatch • Source: DiversityCatch • Created with Datawrapper

The first step is to have the insights to act on. Because if you don’t have data, all you have are opinions. And that doesn’t bode well when creating a strategy.

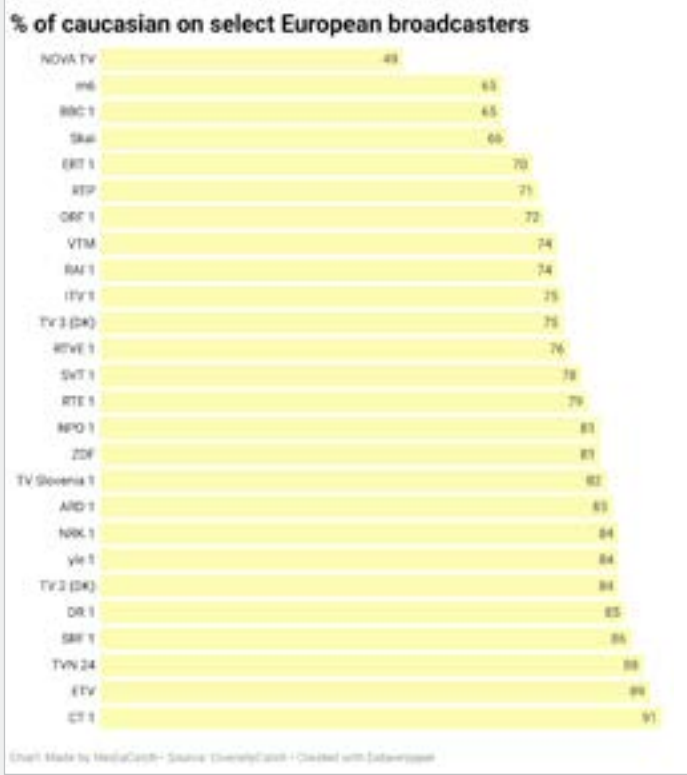
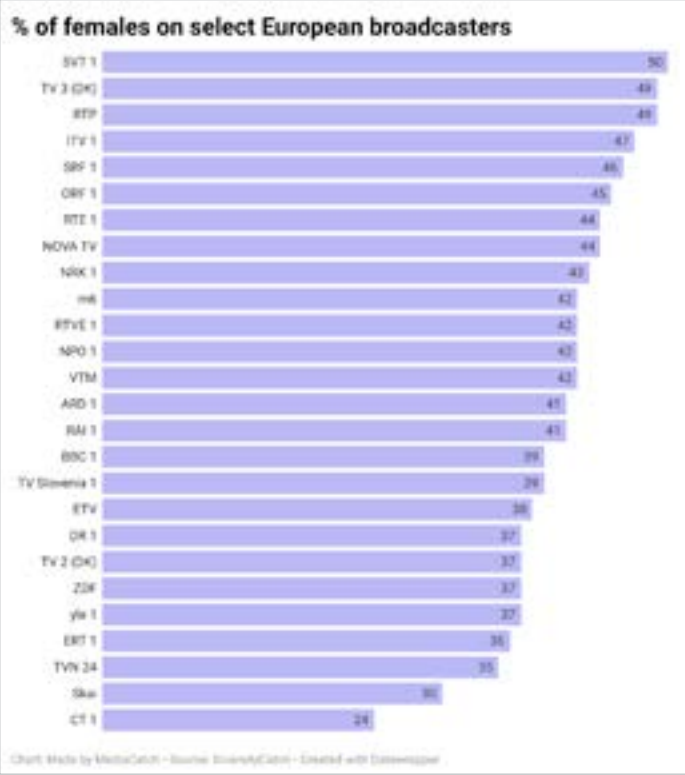
technologies in our tech stack to analyze genders on screen or in audio, as well as age and origin. In our in-depth reports, we also delve into topics to identify potential misrepresentations. While achieving gender equality in screen time is one thing, ensuring gender equality in topics is a more intricate challenge. Experience it for yourself at [diversitycatch.com](https://diversitycatch.com).

**Earlier this year you published the first serious attempt at creating a diversity index that**

**spans the European broadcasting industry: Diversity Index of European Broadcasters content. What prompted the creation of such a report, how long did it take to compile it and were the results surprising?**

We did this because no one else has done it, and it’s a very important topic. On top of that, it’s interesting knowledge for some of our customers in the broadcasting industry to benchmark themselves against other broadcasters. We spent three weeks on it. During this time, our AI





Methodology

MediaCatch used facial recognition to estimate a person’s age within a range of +/-4 years. Gender identification is accurate to 98%, and origin identification is 90% accurate. The analysis covered everything that was shown on air.

watched the TV channels live to gather all the data. Unfortunately, the most surprising thing was that only one broadcaster had equal representation regarding gender on screen. In this first benchmark, we did not look into the topics.

**What was the scope of the research? What did you analyze in the report, which territories and how many broadcasters?**

The Diversity Index of European Broadcasters content consists of an analysis of more than 25 broadcasters content across 21 countries. Analyzing more than 13500 hours of content.

**Tell us more about the Diversity-Catch AI used for the research - what is it, how does it work and is it accurate enough?**

The AI we used for The Diversity Index of European Broadcasters content have an accuracy of: Gender identification: 98%; Age identification: +/- 4 years;and Origin identifications: ‘caucasian/non-caucasian’: 90%.

**Many international companies are creating senior management**

**positions with the sole task of implementing more diversity and inclusion. What is the role of diversity in today’s media and are Western and Eastern European companies lagging behind in this respect?**

There is a commercial aspect of it, and there is an institutional aspect. Commercially, you end up missing a great business opportunity because a lot of research shows that DEI is important for the new generations when they choose what to buy and where to work. From an institutional point of view, media representation plays a vital role in shaping social attitudes and contributing to the discourse around diversity and inclusivity. Especially when it comes to public service broadcasters, they are mandated to serve as mirrors to society, reflecting the diverse lived realities of the populations they represent. This disconnect compromises the ability of public broadcasters to act as the cohesive force they are meant to be. It undermines their credibility and relevance to a large segment of the society they are tasked with representing. This is problematic because, for pub-

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lic service broadcasters, it is their reason for existence. If the mirror is broken, its raison d’être for the public broadcasters is too.

**Which are the broadcasters that champion diversity and which are the ones which still have progress to make in the various categories?**

SVT in Sweden was the only broadcaster that had equal representation of genders on screen. We also looked at age and origin - and here, you also have to consider the census data for each country. When it comes to origin, our experience shows that many people on screen who are non-Caucasian are often featured in news segments about countries outside of Europe, as well as in TV series and movies.

**Are there significant differences between different types of broadcasters, i.e. public service and commercial ones and are there particular regions in Europe that fared “worse” in the index?**

Some of the countries that could rise to the challenge and attempt to resolve their representation issue

are Greece and the Czech Republic. Three quarters (76%) of screen time is allocated to men which is deeply unequal.

**In terms of countries, what differences have you observed in terms of West vs East, or North vs East?**  
There were no significant differences in this respect.

**What are the main takeaways and implications from your reports and what are the ways for improvement to have more representative media and content?**

The main takeaways are that there is still a lot of work to do when it comes to equality in representation. There are many ways to work towards more inclusive media representation. One aspect is equal representation in gender, age, and origin. Another is ensuring equal representation in the topics people discuss to identify and avoid misrepresentation and stereotypes. But the first step is to have the insights to act on. Because if you don’t have data, all you have are opinions. And that doesn’t bode well when creating a strategy. ■



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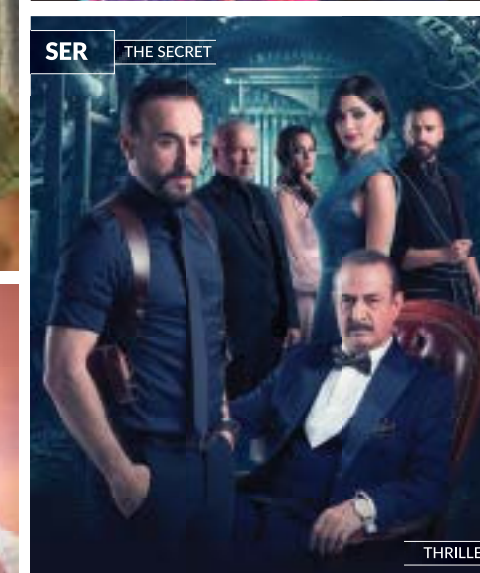
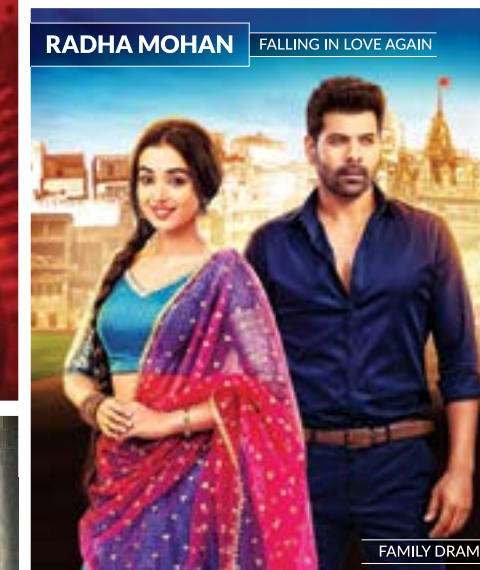
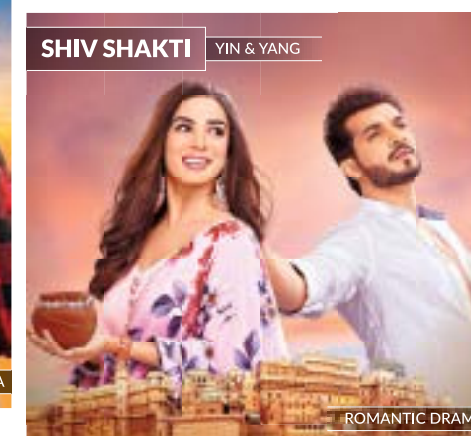
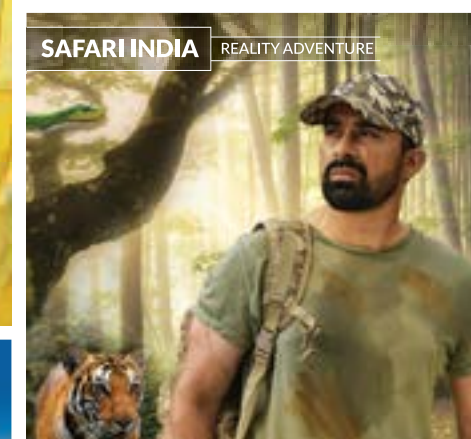
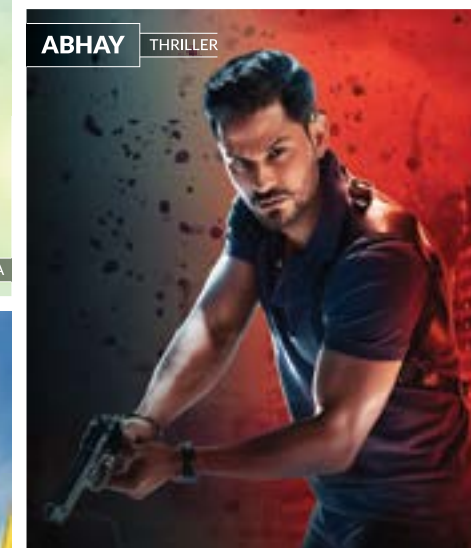
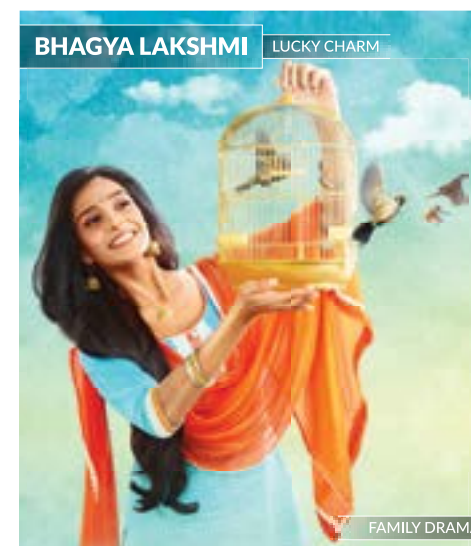
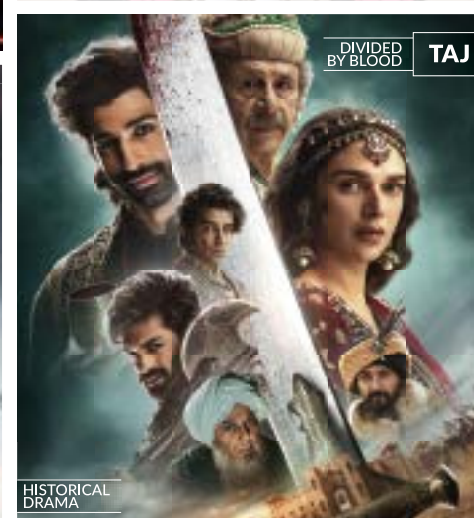
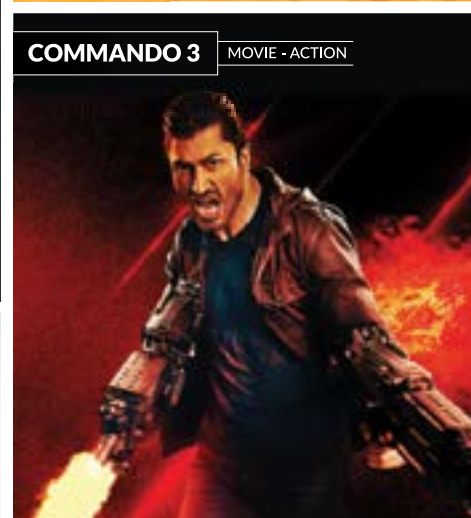
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# ZEE THE WORLD OF STORYTELLING



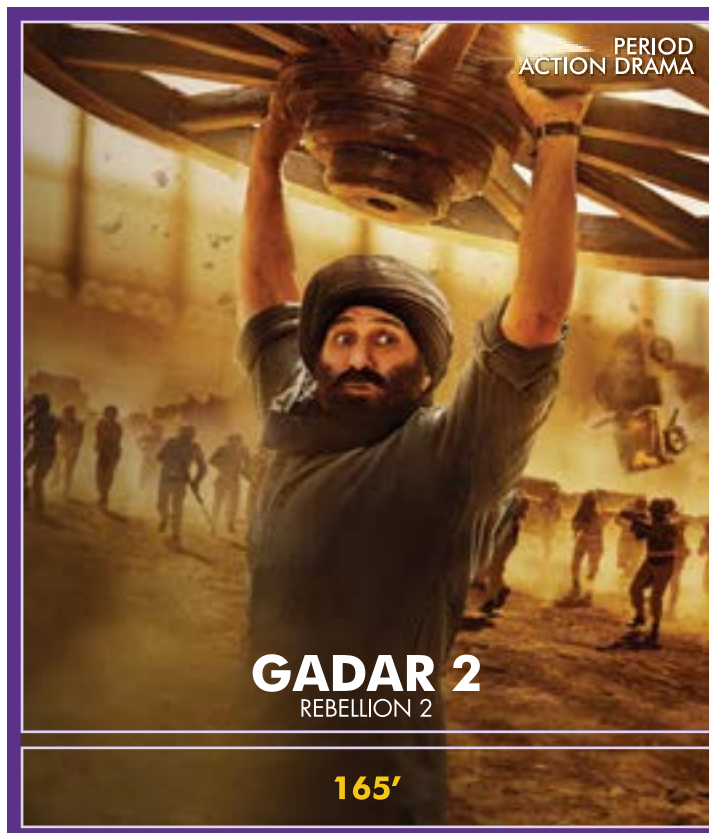
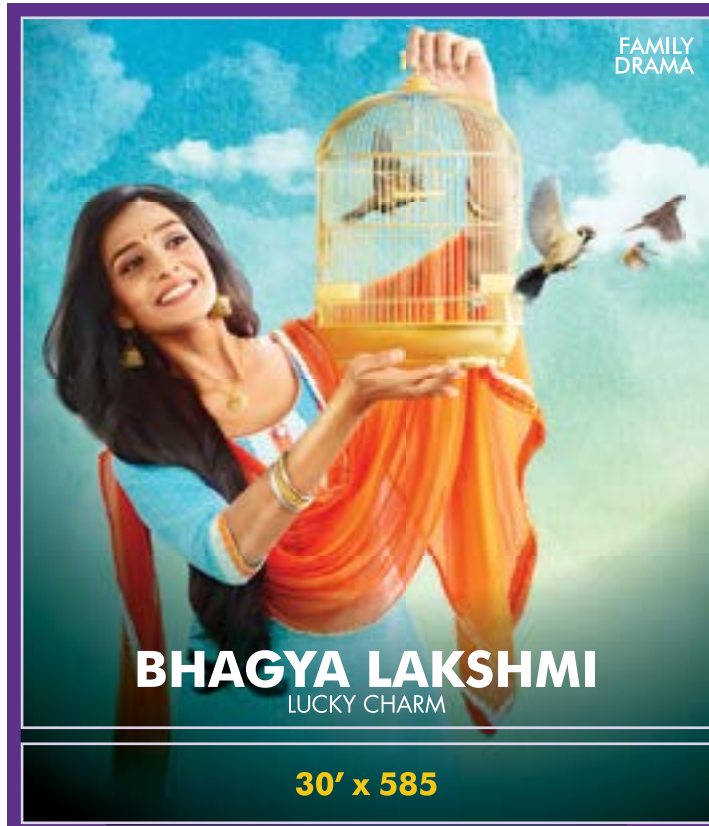
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# Telekom Srbija's Expansion Plans

## An Interview with Aleksandra Martinović, Director of Multimedia Division

In recent years, Telekom Srbija has emerged as one of the leading content creators in Southeast Europe with its productions traveling to every corner of the world. Building on its strong international reputation, the media arm of the telecom company, TS Media, is actively expanding its operations thru new partnerships and ventures with major media players and content creators. Aleksandra Martinović, Director of the Multimedia Division, talks with Stanislav Kimchev about the company's new ambitions and latest projects.

**A**leksandra, Telekom Srbija is one of the largest telecommunications operators and one of the biggest content creators in Southeast Europe. Can you tell us a little bit more about the company's media portfolio and in which territories you currently operate?

Yes, Telekom Srbija is the largest

content distributor and producer in Central and Eastern Europe, with over 1.7 million multimedia users. In our media portfolio, alongside more than 100 titles of original scripted content, of which 60 are ready for global distribution, you can find well-known news channels through our partnership such as Euronews, Bloomberg and News-

max. Apart from the outstanding scripted and news content, TS offers premium sports content through its Arena Sport channels, broadcasting elite sports leagues like the Premier League, UEFA Champions League, UEFA Europa League, Lega Serie A... Along with all other associated assets, this positions us as the leading telecom



Civil Servant







Black Wedding

and content provider in this part of Europe. Telekom Srbija operates in 6 territories beyond Serbia, including Montenegro, North Macedonia, Bosnia and Herzegovina, Austria, Switzerland, and Germany, and the next one in line will be the United States of America.

**Telekom Srbija’s Superstar TV is the most-watched cable channel in Serbia and is among the Top 10 national channels. What is the channel offering in terms of programming and what is its winning strategy in this very busy market, with lots of local and international channels?**

Superstar offers by far the highest-quality film and series content, both through top foreign series and movies as well as domestic ones. What is distinctive about Superstar is its exclusive premiere of titles from our TS Media’s Production, which achieve the best results, as its original local-regional content

that everyone is eager for. Our strategy revolves precisely around this exclusivity, and that is what yields results.

**Have you planned launching new channels in Serbia and in the region?**

Our plan is to always offer viewers the best and highest quality content on the market. Sometimes, this is reflected through launching of new specialized channels or through partnerships with international partners, and at times, it involves further boosting the quality of existing channel content. We consistently invest in quality.

**What are the latest trends in Southeast Europe in terms of content and how are viewers/users consuming this content? Can we say that markets in CEE are catching up with the leading markets in this respect?**

I am confident that the CEE market

represents the next significant opportunity when it comes to content production. This market offers originality on one hand, and on the other, clear global standards in terms of production, as evidenced by the sales of our titles to major streaming platforms. Viewers across our region are “hungry” for local and regional content, that they can identify with, and can “trigger” their emotions – and as you know, the entire entertainment industry relies on evoking emotions. We are talking about the entire Adria region here, with diverse languages but perfect mutual understanding, which then opens an entirely new Adria market for producing scripted content and catering to such demand.

***The Golden Boy, The Civil Servant, The Black Wedding* are some of your most-popular titles. You have numerous deals for your content, i.e. with international streaming partners like Amazon Prime Video, Disney+; etc. You also work with distributors like GoQuest and Beta Film. Viewers**

**from which territories can watch your content and what is your distribution strategy for 2023 and beyond?**

The achieved collaboration with all the major global players in film content distribution is yet another proof that our content is high quality and in line with the latest trends. Our strategic goal undoubtedly includes content internationalization and its exposure worldwide. International collaborations and co-productions will contribute to the expansion of our content on a global scale.

**During NEM Dubrovnik it was announced that you have joined the TV adaptation of Juan Gomez-Jurado’s Cicatriz (Scar) novel, with your partners being Plano a Plano, Dopamine and Asacha Media Group. Could you reveal more details about the project - the storyline, cast, how did you come on board this project?**

*Scar* is especially important for TS Media, given that we are part of a renowned team hand in hand with Amazon Prime. This serves as both confirmation and an obligation to continuously enhance our capabilities. *Scar* will be filmed in Serbia and Spain, with well-known Serbian and Spanish cast and I am confident that together we will create a significant global story full of emotions, passion, tension... The series’ creators are the writers of the Netflix series *Money Heist*, which is another confirmation of a project with guaranteed success.

**Telekom Srbija is attending many trade events, including MIPCOM and NEM Zagreb. What are your expectations for the two upcoming market events?**

The TS Media team strives to always be present at the forefront of the biggest regional and global multimedia events, not only to showcase our achievements but also to stay abreast of new trends. From both mentioned events, we expect positive outcomes, successful presentations, panels, connections, and certainly a significant leap and progress in competition with the largest European and global players. ■



Golden Boy



# NATPE Global: What to Expect?

As SVP & Executive Director of NATPE Global, Claire Macdonald is managing the relaunch of the major international market in Miami in early 2024. In this interview, she tells Stanislav Kimchev what will be some of the highlights of the event (most of which are still in preparations) and what are the ambitions of the new NATPE Global brand following the successful revamp of NATPE Budapest this summer.

**NATPE Global is the content industry's most important event that's located in the world's most valuable market. In 2024 you are changing the venue of the market. What are the dates and the new place of the event?**

NATPE Global will take place January 16-18, 2024 at the freshly renovated InterContinental Miami, along the city's waterfront and within easy reach of South Beach, the Design District and Wynwood's many galleries, restaurants and boutique shops.

**In January 2023 Brunico acquired NATPE's assets, including NATPE Global, previously known as NATPE Miami. What were the main reasons behind this acquisition and what are your plans for the event?**

Brunico is known for producing market-leading events including

Our view is to provide unmissable events and unrivaled experiences, which certainly did manifest in Budapest.



the Banff World Media Festival, Realscreen Summit and Kidscreen Summit. When the opportunity arose to invest in the NATPE brand we saw that we could fill a gap, connecting all parts of the media ecosystem. There is no other event in North America that brings together players from all aspects of the business. We'll be addressing topics in content distribution and development and platform distribution, and connecting stakeholders with a goal of creating new opportunities.

**What are the main elements that have made NATPE Miami so successful throughout the years that you will also utilize in NATPE Global and what will be the novelties next year?**

Over the course of 60 years NATPE has seen many transformations, but it's always been a venue where decision-makers have gathered and where commerce has been done. Those elements remain core to our vision and rigorous vetting is in place to ensure that our buyers' list is not only extensive, but also diverse and deep. I think that returning delegates will notice a marked increase in meaningful networking opportunities that provide unrivaled access, and that great care has been taken to present an efficient and comfortable environment to conduct business.

**NATPE Global is focused on the North American TV and digital market but it also attracts many participants from Latin America, Europe; etc. What are the main topics that will be discussed during the event in Miami in January 2024?**

We will be living up to our name and providing a global perspective and representation. We currently have delegates from 45 countries locked in to attend, and while there will be a some LatAm and U.S.-centric conversions, we are taking care to deliver an international view. Key topics and threads will include IP and ownership, unraveling and revealing new deal models, identifying content that does (or does not) travel and we've integrated Stream-

ing+ - an entire strand that digs deep into the most pressing issues and challenges surrounding the OTT business, content and consumer experience to help surface opportunities and solutions for global industry.

**NATPE Budapest in June 2023 proved to be the 'winner' in terms of number of exhibitors, delegates and feedback from partners compared to a similar event which was organized by another company which already filled the NATPE Miami slot this year and is holding its NA market event again in January 2024. This aggressive scheduling of events head-to-head by your competitor has left the TV industry somewhat confused. What has been the feedback about this from your partners and what are your expectations for January 2024?**

Yes. There's no question that our constituents are puzzled and indeed, frustrated by the proliferation of events in key markets. In these challenging economic times, few have the budget to attend what they perceive to be "similar" events. The truth is they are very different, albeit in the same geographic location and days apart. Our view is to provide unmissable events and unrivaled experiences, which certainly did manifest in Budapest. Fully 100% of respondents to our post-event survey said they planned to return in 2024. That's remarkable validation. Our goal is to replicate that response to NATPE Global. From an exhibitor point of view, we are well positioned to meet our targets.

**Tell us more about NATPE Global's advisory board - what is its role for the market?**

We lean on the advisory board to help distill the key issues and trends that are driving the industry now. We're covering content from concept to delivery and have to ensure that the content on stage and in breakout rooms provides practical and tactical takeaway for attendees.

**Can you reveal some of the executives that will have keynotes at NATPE Global?**

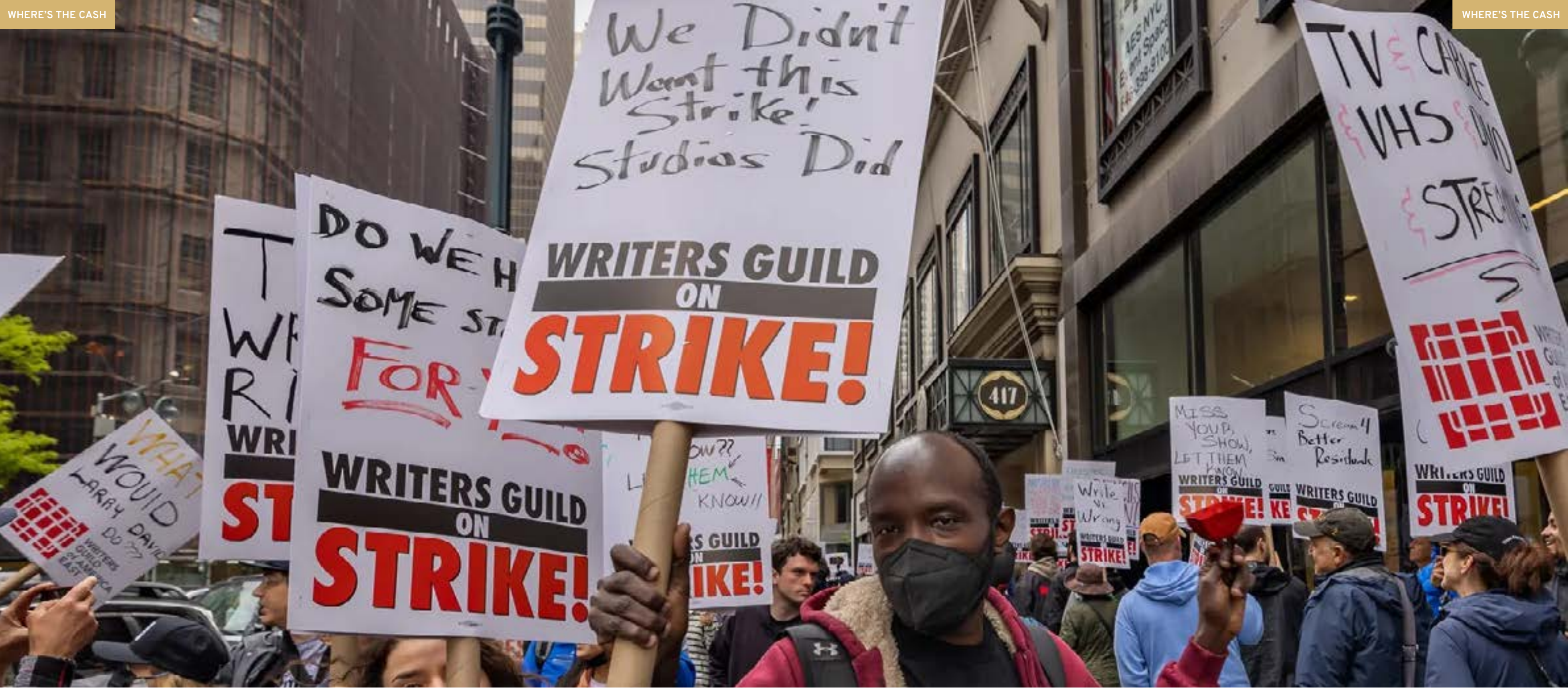
I think that returning delegates will notice a marked increase in meaningful networking opportunities that provide unrivaled access

Confirmed keynotes to date are Matthew Ball, CEO, Epyllion; Izzet Pinto, Founder and CEO, Global Agency; Fernando Szew, CEO, FOX Entertainment Global & MarVista Entertainment and Chris Williams, CEO & Founder, pocket.watch. Lots more to come.

**You have also announced the NATPE Global Pitch Showcase. Could you reveal more details on it?**

The NATPE Global Pitch Showcase is an international live pitch event designed to further develop projects in Scripted Comedy, Scripted Drama & Unscripted/Formats. The finalists will have the chance to pitch live to decision-makers and an audience during the event, giving them access to an international network of contacts and personalized mentoring. ■





# The Strike is Dead; Long Live the Strike!

It was a hot show biz summer – and while fall has already come, the labor summer is not over in the States. Even though the Writers Guild of America (WGA) announced that it has reached a preliminary labor agreement with major studios on the threshold of the changing seasons (the term of the new agreement is September 25, 2023 through May 1, 2026 with its estimated value being \$233 million per year and it is yet to be ratified by WGA members in early October), the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) is still looking to nego-

tiate its own deal with The Alliance of Motion Picture and Television Producers (AMPTP).

**“We feel great. We won,” said WGA West President Meredith Stiehm in an interview.**

Analyses on the matter are pouring but one thing is crystal clear: viewers around the world are winning, since content production is expected to resume shortly, with late-night talkers returning first while scripted is still

waiting for the “other” strike to end. Not that viewers felt the strike that much just because of the sheer volume of content out there. But do they really need 600 new shows every season? Not really. And will they continue to see subscription prices increase? Most definitely yes. So, are they really winning?

Another winner, paradoxically being one of the main points of contention, is artificial intelligence (AI) because it got such a publicity boost and mainstream coverage due to the strikes that even the least tech-savvy people became familiar with its potential usage in entertainment.

The WGA announced that the major wins are in terms of pay increases and AI. The pay increases are significant with notable increases for “high budget subscription video on demand” and streaming films. Essentially, the WGA got what it has been demanding from the start when it comes to AI: AI will not be able to write or rewrite literary material, and AI-generated material will not be used as a source material. In other words, an exec won’t be able to ask ChatGPT to come up with a story and ask writers to turn it into a script that the exec owns the rights to. The WGA also “reserves the

right to assert that exploitation of writers’ material to train AI is prohibited by MBA or other law.”

The guild announced that it won guarantees of minimum staffing in writers’ rooms, a key issue for many of its members. Staffing will be determined by the number of episodes per season. Minimum pay rates will climb by more than 12% over three years. Also, residuals will rise for the use of TV shows and movies outside of the United States and a bonus will be awarded for the most popular shows on streaming. Among the bigger wins is also the ability to share in the

success of content that performs well on streaming services like Netflix or a residual payment based on viewership, which will be calculated by hours streamed and runtime.

In a major development for the industry, following the deal, studios now will have to provide the WGA with actual data. Specifically “the total number of hours streamed, both domestically and internationally, of self-produced high-budget streaming programs.” Netflix, Disney+, Amazon, and the other streamers won’t be able to come up with weird metrics or meaningless self-referen-



tial rankings to give to the WGA. The numbers the studios provide may be subject to NDAs—so the general public won't necessarily have access to those metrics. Yet the WGA will still be able to release data in aggregate, giving us a much more nuanced and revealing look at the business of streaming than anything we've had before.

For those interested in numbers and technicalities, the full list of WGA wins is available on their website.

But what did the studios get? A drop in their share prices but, at the same time, the strike did provide a short-term financial benefit for the companies. Paramount Global, Disney, Amazon Studios and others saved hundreds of millions of dollars that otherwise would have been spent making and marketing shows, LA Times notes. For some of the traditional companies, the savings boosted their stretched balance sheets, which they use to impress Wall Street, in an otherwise challenging year. On the other hand, Warner Bros. Discovery is predicting a \$300 to \$500 million loss this year due to the WGA and SAG-AFTRA strikes (if they don't end by the end of the year).

Another "win" for the studios is the fact that, as Newsweek pointed out, original writers on older cable and network TV projects that have subsequently aired on streamers will remain uncompensated by the newer platforms. An example of this is the legal drama *Suits*, which has been a hit on Netflix globally and is also available on NBCU's Peacock, after having initially premiered on the USA Network. "Broadcast hits like *Grey's Anatomy*, *Supernatural* and *NCIS* have also been mainstays on Nielsen's streaming viewership charts thanks to their popularity on streaming services, often racking up millions of viewing minutes per week and outperforming viewership for streamers' new original shows. This part of the agreement could lead to a scramble from streamers to license other cable and network shows, as their anticipated success on such platforms would not lead to payouts to the original writers," the magazine claimed.

Studios are not expressly prohibited from using AI to generate content. Writers, however, have the right to sue if their work is used to train AI. The producers also agreed to meet at least twice a year with the guild to discuss plans to use AI in film development and produc-



tion. Will it be enough? "They spent months trying to craft words to protect writers from AI and they ended up with a paragraph that protected nothing from no one," according to media mogul Barry Diller, former CEO of Paramount Pictures and founder of the Fox Broadcasting Company. "Fair use needs to be redefined, because what they have done is sucked up everything and that violates the basis of the copyright law. All we want to do is establish that there is no such thing as fair use for AI, which gives us standing."

## The Breakthru

As THR noted: "After about a month where talks were at a standstill, progress accelerated starting Sept. 20, when the two sides got back to the bargaining table at the AMPTP's Sherman Oaks headquarters with major industry leaders (Disney's Bob Iger, Netflix's Ted Sarandos, Warner Bros. Discovery's David Zaslav and NBCUniversal's Donna Langley) attending. With top leaders in the room, the studios made



changes to their position on issues like minimum staffing in television writers' rooms and rewarding writers for the success of projects on streaming. Regulations on artificial intelligence proved to be a lasting sticking point, but the two sides eventually came to a compromise by Sunday night. In its communication to members about the agreement on Sunday, the WGA called the resulting agreement "exceptional."

## What Happens Next?

SAG-AFTRA and AMPTP remain divided on similar issues like wage increases, a proposal to give union members a cut of platform subscriber revenue when their streaming projects succeed and regulations on AI, among other issues. Even with the writers back at work, production cannot resume in any meaningful way without performers. Multiple insiders note that if SAG and the AMPTP don't reach an agreement in the coming weeks, with a contract ratified in October, then production start dates would be pushed back several more months. "Once you're in October, it's unlikely any studio will start producing between the window of Thanksgiving and Christmas. It's too expensive," said a former network boss quoted by The Hollywood Reporter. "They'd start in January."

Then there will be the competition which productions will resume (or start) first. "If you have movies and shows with less than three to four weeks left, now you've got people on crews being offered shows for 20 weeks or 30 weeks, and it becomes hard to hold on to them." And, after all, some people have left the TV and film industry for other work. Variety adds: "on the television front, most networks and streamers are focused on picking back up with long-running shows and big-budget freshman series that were in preproduction or already shooting, rather than developing anything new. That's because they won't have to put in as much time filling out writers rooms or casting new roles. Instead, especially for shows many seasons in, they can reassemble the same ensembles and creative teams and get back to work relatively quickly." TV development budgets for 2024 are expected to be greatly pared down as the studios work through the backlog after the five-month strike pause, the publication added. ■





# Are the 'Streaming Wars' Over or Have They Entered a New Phase?

Describing what has been happening in the world of streaming as 'wars' seems inappropriate, not only because of the real wars raging right now – with Russia's invasion of Ukraine and Hamas' latest attack on Israel which declared a state of war – but also because one can hardly talk about wars between streamers now and who will prevail over the other – it is more about surviving in the long term. One thing is sure, though – the 'Golden Age' of streaming is over.

Once there was much joy and excitement by the public for all the new streaming players appearing – HBO Max, Apple TV+, Peacock, Disney+; etc. The big companies that own them invested billions into

content, offered cheap rates and promotions, first-run movies and just about anything else in order to compete with established players like Netflix – and they failed since the service continues to be on top by a large margin. Nowadays, it is all about ad tiers, password cracking, increasing prices, cutting costs (canceling shows) and mostly – getting back the billions invested up to this moment. Consumers will continue to prioritize which streaming services they maintain and which they let go. This creates a competitive landscape where streaming platforms vie to be the "chosen ones."

There were several major developments in the past few months:

Increasing prices – the latest news is about Netflix once again consider-

ing raising subscription prices, this time for its ad-tier (WSJ broke the news). The standard ad-free Netflix experience currently costs users \$15.49 per month and is one of three options available to viewers since the service dropped its cheapest ad-free option in July—there's also a \$6.99 ad-supported plan and \$19.99 "premium" plan with Ultra HD. Discovery+ owner Warner Bros. Discovery said it will also raise the monthly price of its ad-free tier by \$2 for a total monthly cost of \$8.99—viewers can see ads on the platform and pay \$4.99 (Warner Bros. Discovery also owns pricier streaming service Max). Netflix and Discovery+ join (HBO) Max, Peacock, Paramount+, Starz and AMC Networks-owned Shudder in raising their prices, so

far this year. Netflix last raised its rate in the first half of 2022, with its most popular plan getting a \$1.50 increase. Amazon, which bundles its Prime Video service with its Prime membership program, raised its annual fee by \$20 to \$139. YouTube TV raised its prices in March, and Hulu With Live TV will join it in October.

The password cracking continues: when Netflix started the password sharing crackdown, many people expected this to be failure. Now many other streamers are following in its footsteps. In fact Disney+ announced that it will begin the process in November. "The cancel reaction was low and while we're still in the early stages of monetization, we're seeing healthy conversion of borrower households into full-paying Netflix memberships as well as the uptake of our extra member feature," Netflix said in its second-quarter investor letter. And it added a net 5.9 million subscribers in the period, a dramatic reversal from the 1.8 million it added in the first quarter.

Ad tiers enter the scene: Netflix, as well as Max and Disney+, have raised rates in recent months and launched cheaper ad-based subscription options for customers, trying to boost revenue in a challenging era and remain competitive with more price-sensitive customers. Netflix too has gone all-in on a



lower-cost, ad-supported service, something that its co-founder and now chairman Reed Hastings said for years the company would never do – which says a lot. Most recently, Amazon announced that it plans to introduce "limited" advertising on Prime Video movies and shows, beginning early next year. The company's release said the U.S., U.K., Germany and Canada will be the first countries to get Prime Video ads, though Amazon didn't specify the timing beyond "early 2024." France, Italy, Spain, Mexico, and Australia are set to introduce Prime Video ads later in the year. Most of

the major streamers now have some kind of ad-supported tier. Dataxis reported that the 9 territories selected for the launch of advertising in 2024 on Prime Video, Germany, Canada, the US, and later this year the UK, followed by Australia, Spain, France, Italy and Mexico count in total nearly 160 million subscribers, 180 million counting the 22 million from the service in India where Amazon launched a tier with ads in June. As a comparison, the 12 countries in which Netflix's ad-supported offer is currently available represent a potential audience of around 170 million subscribers. Netflix and Disney+ in late 2022 both introduced lower-cost plans with ads. Prior to that, services like Hulu, HBO Max (now Max) and Paramount+ already offered ad-supported options. Amazon also has a separate free ad-supported streaming TV (FAST) service, Freevee, which users can access through Prime Video or via a stand-alone app, if they aren't subscribed to Prime. Apple TV+ is one of the last big-name streamers that's completely ad-free. But that may change in the future, as Apple in February hired Lauren Fry as head of video ad sales, The Information reported.

Sports becomes even more important: the future of sports belongs to streamers and most likely vice versa. Naturally, the battle for rights is heating up as Apple, Amazon, YouTube, and Peacock try to make their own "ESPN". Some







experts think Apple should buy it, others believe Apple can build it on its own, as they are doing with the MLS deal, and by adding more leagues such as the Pac-12 conference. Apple secured exclusive rights to MLS for \$2.5 billion. It's the one and only traditional sports league that attracts the same demographics as streamers, including Gen Z males, Fortune notes. Another majors news from the last weeks is Apple is eyeing Formula 1 as its next big sports investment. The company is reportedly considering an offer worth about \$2 billion per year. The company has been rumored to be considering many deals with various sports leagues, including the NBA, English Premier League, NFL Sunday Ticket, and more. To date, it has landed MLS Season Pass and MLB Friday Night Baseball. Meanwhile, Max added live Sports on Thursday—and built more expensive tiers on exclusive programming.

Cost-cutting prevails: amid the downturn in the tech and media industries, streamers are being pushed to cut spending and turn a profit rather than 'chasing growth at all costs,' media analyst Dan Rayburn says. One way streamers have been recouping costs is by cutting the size of their libraries to avoid resid-

ual payments and licensing fees. Removing content from platforms is a way for streamers to avoid residual payments and licensing fees. By removing the content specifically made for streaming rather than licensed shows and movies, Warner Bros. Discovery and Disney can immediately cut expenses. Warner Bros. Discovery saved "tens of millions of dollars" after eliminating content, CNBC reported. In the first quarter of the year, the demand for the dozens of shows and movies being cut from Disney+ represented only 1.9% of the total Disney+ catalog, according to data from Parrot Analytics. Another major, and very interesting development, came in July – the HBO-Netflix deal. It's been reported that Warner Bros Discovery are loaning HBO shows to Netflix to receive a financial boost. The move comes after several HBO series, including *Raised by Wolves*, *Minx* and *Love Life*, were removed from Max. The highest-profile show to receive the chop was *Westworld*, which was cancelled in 2022.

"The long-term sustainability of all these streaming platforms is uncertain, especially as they grapple with the need to adjust pricing. As they continue to invest in content, they'll eventually face the inevitability of raising subscription prices

yet again. Who will be left standing and who will falter is up for debate, but platforms like Peacock and Paramount+ will be closely watched over the next few quarters as marketers assess their long-term viability", Insider Intelligence noted in August.

After years of growth, the streaming industry faces a more restrained era. Streaming has changed from a low-priced service with no ads to now ad-supported services, less content, and now at least with Netflix, accounts that cannot be shared with non-household members. What started as a cost-effective alternative to cable TV is now an equally expensive requirement for the modern TV viewer. The streaming business is starting to look less fun for consumers and more costly for the players involved in the fight for paying users, as each company continues to spend billions to stay in it. And turn profit. Are the 'streaming wars' (if they were wars for that matter) over? Or is this just a new chapter? And if yes what will be the next one – 'gaming wars' since, according to some analysts, gaming is the most obvious candidate for delivering profits to the big media companies and some players like Netflix are already dipping their toes into this relatively new territory for them? ■

# Sports:

## The Golden Investment in Times of Crisis

In the world of money and investment, there is the Golden rule: Gold prices tend to increase during times of economic and political uncertainty, or at least never lose their value against growing inflation. In other words, it guarantees less risk and more stability for investors, and very rarely does Gold decrease in value.

If we draw a parallel between the investment and broadcasting world, the equivalent of Gold in the TV world is Sports. The value of the rights never goes down and its popularity is relatively stable if not even growing from season to season. Television channels and streamers can always rely on "guaranteed" results when they hold a certain portfolio of sports rights, and amid constantly dropping viewership this becomes more and more important.

Budgets might be reduced in other areas, but not when it comes to Sports, and oftentimes the success of certain streaming and broadcasting businesses in certain markets largely depend on the sports events that they offer to their viewers/clients.

This dependency is most pronounced in a market like India where the IPL costs billions (recently sold for \$2.6 billion for streaming and \$3 billion for linear TV), but also affects the overall performance of giants like Disney and their strategic decisions on a global scale. In smaller markets, like the Netherlands, holding certain rights is the only reason for the existence of certain market players, like ESPN (thanks to the Eredivisie) and Viaplay (thanks to the Formula 1).

Besides ratings for the TV channels, Sports means steady cash income for streamers. A recent study by Toluna

in the U.K., showed that Sports drives streaming subscriptions up, with 80% of respondents saying that they are ready to pay more to keep their access to sports events. It was also found that the average viewer spends £270 per year (about \$340 per year) to watch live and time-shifted matches, mostly on satellite TV platforms. At the same time, around one-third of British streamers said that they are cancelling subscriptions to general entertainment services. This makes Sports "one of the most-resilient forms of entertainment on television".

Following this rule, both Disney and Warner Bros. Discovery are looking to beef up their streamers with more live sports as Americans have started spending less on SVOD services in recent years. According to a fresh study by Parks Associates, the monthly spending on streaming subscriptions



Rugby on TFi





has declined 25% from \$90 in 2021 to \$73 in 2023, with more people moving to ad-supported platforms as streaming costs increase across the board due to the rising inflation.

However, Sports has once again proven its Golden value in the U.S. The recent arrival of Lionel Messi in the Major League Soccer meant a more than double increase in subscribers for Apple TV’s MLS Season Pass between July and August this year. According to media reports, the MLS Season Pass counted around a million subscribers before Messi’s arrival. Apple is reportedly paying \$250 million a year for the MLS broadcast rights which is a relatively small price when compared

to the Big 4 Sports in the U.S. For comparison, last year each NFL team cashed in \$372 million from national media rights, league sponsorships, merchandising and licensing, according to Forbes.

Apple is now reportedly looking into a multi-billion deal for the Formula 1 rights which could largely affect broadcasting and streaming markets on a global scale. However, there are a just a few “commodities” that can have such an impact and proven value.

The NFL remains the absolute champion in this respect as it scored an all-time high \$11.9 billion (climbing up to \$20 billion from non-NFL events) revenue in 2022, up 7% com-

pared with the previous year. When it comes to media rights thru the next 11 years, Forbes estimated the following numbers: NFL - \$12.3 billion; MLB - \$5.2 billion; NBA - \$3 billion; and NHL - \$1.2 billion. For comparison, during the 2021/22 season the Premier League generated £5.5 billion (\$6.73 billion) in revenue, £3 billion (\$3.67 billion) of which came from broadcasting rights. In other words, the value of the most popular soccer championship in the world is only half the value of the American football championship which also has a two times shorter season, and much less revenue from international TV rights compared to the Premier League which is literally broadcast in every corner of the world.

U.S. national media rights make up about 67% of the league’s total football-related revenue, according to Forbes. There is a good reason behind this as year after year the NFL continues to deliver new audience records to the struggling U.S. TV networks. At the start of the current 2023 season all NFL broadcasters, from Amazon to ESPN and NBC, reported a record interest for their live broadcasts. The first Sunday Night Football match scored 27 million viewers, up 24% over the previous season opener, while on the next day the first Monday Night Football on ESPN (also shown on ABC) became the most-watched MNF ever with 22.6 million viewers. (For comparison, the big entertainment shows

in the U.S. now get no more than 6-7 million viewers.)

Clearly, there is no other similar example with any other type of championship across the world. The success of the NFL can be explained easily with the very rules of the game which guarantee “drama” in almost every game and during the whole season, which lasts only 18 weeks and naturally “explodes” during the Playoffs and shoots into space for the Super Bowl. For comparison, the NBA teams play 82 regular games within almost 8 months, and there are 38 regular games for the Premier League teams from September until May. In other words, the NFL is much easier to schedule during the TV season in order gather a large audience as most games are played on Sunday nights. The games in all other sports are spread over different days across the week and thus miss this “audience build-up” effect for most of the season.

On the other hand, the scheduling of games on different days and in different timeslots gives the Premier League the ability to fully monetize its broadcasting rights on an international scale. But that policy makes the domestic rights too expensive for the national broadcasters because they are not able to gather audiences that are large enough to generate ad revenues similar to those of the U.S. networks. Thus, for many years already, the top European soccer

leagues remain mostly “niche”, in primetime or daytime.

However, as viewing numbers continue to drop across the board the traditional broadcasters become more willing to “risk” and acquire rights to important sports events that guarantee regular and hefty audiences for their advertisers. We observe this more and more now, especially in Europe, where sports events regularly top the annual viewing charts. Thus, in Germany RTL “stole” the NFL from ProSieben this year and continued to invest in live football from the UEFA competitions. In France, the TF1 Group is betting heavily on rugby which leads the primetime any time it airs on free TV.

This trend is even more pronounced in smaller markets like Denmark where this year TV 2 scored 1.8 million viewers for the Tour de France, while DR got 800.000 streaming users for Wimbledon. (For comparison, now a show like *Dancing with the Stars* barely gets half a million viewers on Friday night). With handball and soccer, the streaming services of the public broadcasters continued to break linear streaming records in 2023.

Still, there are executives who believe that Sports is better on cable TV than on-demand, or on free TV. “Right here, right now, the most effective way for a consumer to receive sports and news is still the bundle, and the most effective way to monetize our content remains the bundles,” Fox



Premier League Trophy

Corporation Chief Financial Officer Steve Tomsic said during the Bank of America Media, Communications, and Entertainment Conference. “It’s incumbent upon us to get a higher share of wallet from those distributors in order to justify the fact that we remain in that bundle,” said Tomsic, as Fox looks set to remain the only big U.S. player without a dedicated sports streaming service. Earlier, CEO Lachlan Murdoch said cable “drives value of Fox Sports and will for a long time to come.” According to its most recent earnings report, the network stands firm as revenue streams bring in \$3.03 billion.

One thing is certain, Sports is one secure investment for the future of broadcasters and streamers alike and its value will only continue to grow. However, as prices increase these players will start prioritizing their budgets and portfolios which will mean that a lot of leagues will be left out and start experiencing real financial troubles. Even big leagues like the Serie A and Bundesliga are currently feeling this, as the former has still not closed a deal for the next five seasons (from 2024) in Italy due to “low” bids, while the latter recently reported that it is missing around 640 million euros from international TV rights per season. ■



NFL- Rams-Broncos



Lionel Messi





# Will Apple Become the First Success AR/VR Story?

Apple has hardly been a pioneer in technology – it didn’t invent the first smartphone but when it introduced the iPhone in 2007 it effectively launched the smartphone era. The same goes for the iPod, the iPad, the AirPods and Apple Watch – all of them followed in the steps of similar products before them. The company’s strategy of taking cutting-edge technology and design and turning it into something cool, trendy and essentially a product that everyone wants to use in their everyday lives was and still is the secret of Apple’s success. In fact, its truly major accomplishment is the fact that the tech giant became the first \$3-trillion market value company in history and also the most valuable one in the world.

Now, Apple wants to use the same strategy for virtual reality (VR) and augmented reality (AR) with its newest major consumer product called Vision Pro. Apple is hoping that Vision Pro will finally bring virtual and augmented reality to the mainstream. And, figuratively speaking, put the technology into everyone’s pocket and literally speaking – on the top of everyone’s head... or as Apple’s CEO Tim Cook said “it’s the first Apple product you look through, and not at.”

The main reason for us to cover this new product is its potential importance for the TV and streaming industry as the company’s promise is that it will allow consumers to watch TV series and movies, turning into a 3D screen. More or less, the current AR/VR headsets are used for gaming and even though they have come a long way since the launch of the Oculus Rift and HTC Vive six years, they are hardly part of everyday life – in fact VR/AR have only niche status.

According to almost all reviews of VR headsets that TVBIZZ Magazine consulted, Meta’s Oculus Quest 2 (available at Amazon for \$299) is the top pick in terms of approachability, build quality, comfort and cost. Meta’s problem with VR was that people didn’t really want to wear heavy masks. The company has sold about 20 million Quest headsets but many gather dust. The hope may have been to create all-consuming immersive worlds, but the only big VR successes so far are short-attention-span novel-

ties such as rhythm games and film, the Financial Times notes.

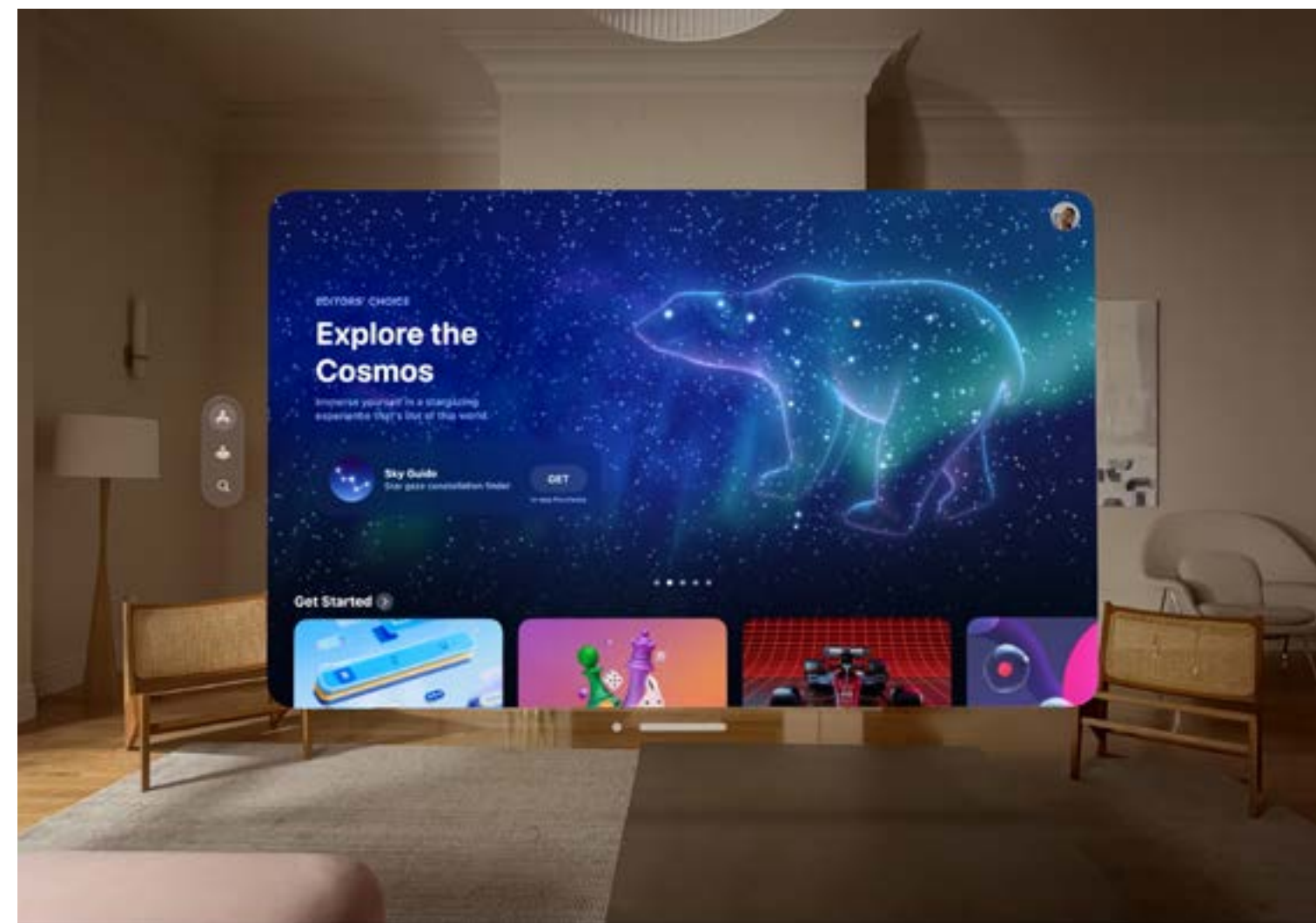
When Facebook rebranded as Meta in October 2021, it drew attention to VR and the metaverse headsets could enable. But since then, sales for existing VR headsets has been far from spectacular, usage has been worse and the anticipated proliferation of successful VR software companies hasn’t happened. It will try to change that with the new Quest 3 headset which “features breakthrough mixed reality that enables a spectrum of experiences,” according to the company. It also supports streaming apps like Peacock and Pluto TV, as well as YouTube VR.

Apple officially revealed its new high-end AR/VR headset on in June at the Worldwide Developers Conference in Cupertino, California. The company is calling the Vision Pro its “most ambitious product ever”. The Vision Pro will feature twin micro-OLED displays, a brand-new chip, will cost \$3,499, and won’t be available until early 2024.

And that last sentence brings us to the \$3-billion question – will Apple revolutionize AR/VR and/or at least the way we watch TV or stream content? No, at least not at first, not at this price point – \$3,500 most definitely is not a price tag many people can afford for a device of this type. Especially keeping in mind that Meta’s new Quest 3 headset, launched October 10, costs only \$500. One other really major thing: Android users may find it not relevant, given that Vision Pro’s ecosystem seamlessly integrates only with other Apple devices. And Android is not going away anytime soon... Then there’s the health issues – it is still debatable whether prolonged usage might cause eye strain, headaches, and a general feeling of discomfort. Headsets are not exactly binge watching-friendly. Then there’s battery life: Apple made the decision to exclude the battery from the Vision Pro headset. Instead, the device relies on an external battery pack for power, and as a result, the battery life of

Vision Pro is limited to approximately 2 hours per single charge (but you can plug the device into a power socket if you want to watch a longer movie). And last but not least – using the device is a singular experience – one person can use it at a time – and most people do love sharing that experience (cinema attendance is definitely up post-COVID).

According to a review in the Financial Times Apple’s vision about the devices faces a handful of hurdles that means the Vision Pro is not ready for mass consumption, including the lack of a “killer app” (but it is true that Apple has about 34 million developers for its current phones and that is a huge resource it could encourage to build the killer app that would turn its headset into a must-have), technological challenges (no one wants to carry an external battery pack which the device uses via cable), and a high price point that means initially, the Vision Pro will be mostly targeted towards a more specialized TAM of pro-







professionals and pro-sumers. Analysts don't expect Apple's headset to turn into a significant source of revenue immediately, but they believe Apple is dipping a toe into a market that could one day be worth billions. "By 2030, I believe the wearables/glasses segment could account for 10% of Apple's sales (assuming they don't release a car), a similar size business as Mac and iPad are today," said Gene Munster, founder of Deepwater Asset Management, in an email to CNBC.

Apple insists this isn't merely a virtual reality headset; it's a wearable computer that lets you trade desktop screens for a limitless display while you work or do your daily chores. The Vision Pro will also let you watch TV shows and movies in 3D on a screen that's as big as your eyesight. We all know 3D was once the "next big thing". It was – for a relatively short

time. Apple now wants to revive the technology (Make 3D Great Again?). Apple has not outlined how it is actually going to deliver 3D movies to Vision Pro so it is interesting that The Information has learned that Apple has an internal team called Z50 working on 3D content for Apple TV+. It may be announced later for Vision Pro – or not. At an event, Apple gave select journalists a chance to try the headset through some carefully selected demonstrations including a clip of *Avatar: The Way of Water* in 3D. What is encouraging, though, is the reaction of the majority of the journalists who have tried the Vision Pro and its 3D feature – they all say it was much better than anticipated.

During the WWDC23 keynote event presenting Vision Pro, Apple did not focus on gaming at all. Vision Pro was presented as an augmented reality

tool for productivity, communication, and work. Existing Apple products like FaceTime will work with Vision Pro, and the headset can also be used to view your photos, videos, and panoramas as if they were life-size.

Pixelplex notes that Vision Pro is expected to be useful in areas such as remote working, product design, education and learning, fashion, and entertainment. Once it becomes widely available through mass production, it holds the potential to gain recognition in other domains as well. Of course, for the purpose of this article, the entertainment use case is the main focus. The high-resolution displays of Apple Vision Pro make it possible for users to literally immerse themselves and enjoy a full-blown, IMAX-like experience of their favorite movies and cartoons. When wearing Vision Pro, a user can even feel as if they are

in the same room as the characters and can walk right up to them or be approached by them.

Disney has already partnered with Apple to enhance the viewing experience of its streaming service, Disney+. This collaboration aims to introduce immersive experiences with the help of this sophisticated new device. The demo reel for the collaboration between Disney and Apple included 3D visuals of a basketball court, showing how users could be immersed in sports contests from home, as well as immersive National Geographic content that placed the viewer in the middle of the ocean. "It will allow us to create deeply personal experiences that bring our fans closer to the characters they love," Disney's Bob Iger said. "This platform will allow us to bring Disney to our fans in ways that were previously impossible," it was



announced during Apple's WWDC 2023 keynote.

Here is where things get really interesting: Apple analyst Ming-Chi Kuo believes that Apple could be planning augmented reality „contact lenses“ that could launch sometime in the 2030s. According to Kuo, the lenses will bring electronics from the era of „visible computing“ to „invisible computing.“ There is „no visibility“ for the contact lenses at the current time, and it's not a guaranteed product that Apple will develop.

Apple was also developing augmented reality „Apple Glasses“ that were supposed to launch a year or so after the headset, but the project has been placed on hold so the company can instead focus on a cheaper version of the AR/VR headset. Apple Glasses are expected to launch in 2027 at the earliest.

Many people in the industry believe Apple's announcement will energize consumers and software developers and bring the technology closer to its ultimate promise: a headset you wear daily, as you go about your business, or perhaps a pair of lightweight glasses, helping you with contextual information.

"It's good to see others get into this business, particularly Apple, who doesn't jump into markets too early," Magic Leap CEO Peggy Johnson told CNBC. "That is a huge validation of what we have been

doing to date, and we welcome that, because it's also good for the ecosystem."

"Industry practitioners spend a lot of time explaining the differences between augmented, virtual and mixed reality. If Apple can demystify the whole industry for the public, it could end up with the first headset mainstream consumers understand and want", CNBC notes.

What Apple should hope for its Vision Pro is that it doesn't fall into the "Avatar Effect" trap that 3D fell victim to because, let's face it, 3D TV is dead. Although 3D movie viewing goes back decades, the release of James Cameron's *Avatar* in 2009 was a game-changer (probably this is the reason why Apple used clips from the latest installment of the franchise when presenting its new headset). As Lifewire notes movie studios not only started pumping out a steady stream of 3D movies into movie theaters but TV makers, beginning with Panasonic and LG, made 3D available for home viewing with the introduction of 3D TV. But we all witnessed what happened to 3D entertainment at home. The 3D TV demise was influenced by three major factors: unfortunate timing, expensive and incompatible glasses and extra costs. Let us hope lessons were learned and Apple is not looking through rose-colored glasses regarding the future of AI/VR... ■



# Q3 TRENDING STORIES ON TVBIZZ

These are the most read news stories on TVBIZZ from July to September 2023.

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## PROGRAMMING



### Cuatro presents its main highlights for next season

Cuatro has revealed the main titles that will make up its programming in the next 2023-2024 season. Among the new arrivals on the channel are: *WACS: Ellas También Juegan*, a docu-reality that follows the day-to-day lives of footballers' wives, *En Busca del Nirvana* - Spanish adaptation of the Warner Bros. ITVP franchise *Reality Queens* and *En Guardia: Mujeres Contra el Crimen* on which no further details have been disclosed. The dating show *First Dates* produced by Warner Bros. ITVP Spain will remain in the primetime after 7 years of broadcasting. The Mediaset Spain channel will also air the new season of the docu-reality *Volando Voy*.



### TF1 launches new dating reality show on August 24

Reality TV is back in full force on TF1. On Thursday August 24, the channel will offer the program *Time to Love: La Roue de l'Amour* in the second part of the evening. Produced by Ah! Productions and TF1 Productions, the show, which was originally planned for the group's reality TV channel TFX, will finally be broadcast at 23.30. TF1 detailed briefly the concept of the show: 'Five single women will participate in a unique love experience in a place cut off from the world where they will have 100 hours to find love. Behind them, there will be eight men hiding in cabins whom they will meet one after the other'.

### AVROTROS and IDTV make new adventure show The Game

AVROTROS and IDTV are looking for participants for an adventurous game format entitled *The Game*. A program in which participants go on a journey with a group of fellow players. During this journey, different physical and psychological challenges await the participants... What kind of player are you? A team player or an individualist? Fanatic or hesitant? Will you see through lies and will you eventually walk away with the win? The castings will be held the weekend of October 1.

## RATINGS



### False start for My Mum, Your Dad on Vox

*My Mum, Your Dad* got off to a false start on Vox last night. The new show attracted only half a million viewers and posted only 4.2% share in the target demo 14-49. Later, the channel's other new show, *The Mallorca Brokers*, disappointed as well, with a poor 3.4% share. RTL's *The Block* had 10.8% share, while ProSieben's repeat of the *Stapelshow* got 4.6%. ZDF had another great night among the young viewers, leading with 15.5% share for its *McDonald's: Die Insider* investigation documentary. The total audience was 2.42 million.



### First Dates gets more viewers than The Floor and the Musical of Your Life

Antena 3 aired a new episode of *The Floor* last night. The quiz format averaged 945.000 viewers and 12.1% share. The first episode of the show had 1.4 million viewers and 16.9% share. The night also saw the premiere of *The Musical of Your Life* on Telecinco. It got only 789.000 viewers and 9.9% share. *First Dates* was leader in the primetime gathering 1 million viewers. Cuatro averaged 8.8% share. *El Intermedio* on La Sexta delivered strong as well. The program had the same audience averaging 8.5% share. *4 Estrellas* gave TVE1 957.000 viewers for 7.8% while *Lazos de Sangre* got 989.000 viewers and 9.7% share.



### RTL happy with The Traitors premiere despite average start

This morning, RTL released a press statement praising the results of last night's premiere of the local version of *The Traitors*. However, the numbers were quite "average": 11.9% share in 14-49 and 10.5% share in 14-59; which still allowed the show to lead the primetime. 1.93 million Germans over the age of three followed the game on average, the peak was registered at 2.18 million. RTL's share in the 14-59 demo on Wednesday was 10.9%. In 14-49, the channel averaged 11.2%. Sat.1's *The Great Bake Off* performed well against the much-advertised premiere on RTL: 1.3 million viewers and 8.6% in 14-49. ProSieben's *TV Total* had 10.9%.

## M&A/FINANCIALS



### Yle: Commercial broadcaster MTV begins restructuring, redundancy talks

Finnish media company MTV Oy has announced the beginning of co-determination talks with staff representatives. In a press statement released on Tuesday, the company said the negotiations would affect all 430 employees but noted that around 45 workers are expected to be made redundant. This figure may rise depending on the direction and outcome of the talks. The statement added that the decision to begin the talks has been prompted by financial and production issues, with the station feeling the economic impact of the Covid pandemic, Russia's war on Ukraine, rising inflation rates, and the procurement of rights to expensive sporting events.



### Fremantle Norway's loss widens despite increase in revenues

2022 was a tough year for Fremantle Norway despite the increase in revenue from NOK 68.6 million in 2021 to 142.6 million in 2022. The result before tax remained negative and increased from nearly -6 million to -10 million. In 2020, the company worked with a profit of NOK 2 million.



### RTVE reveals costs of Bridge of Lies

TVE has chosen the summer season for the launch of different programs which will fill up its grid. One of them is *El Puente de las Mentiras / Bridge of Lies*, which marked the return of Paula Vázquez to La 1. Naturally, one of the big unknowns with each format by the corporation is its cost. Thru the Transparency Portal, RTVE has revealed that the eight episodes of the contest have cost a total of 1.760.940.40 euros or 220.117.55 euros per episode. For comparison, the cost of *Grand Prix* was 542.800 euros per episode, while *Vamos a llevarnos Bien* has cost nearly 350.000 euros per episode.

## APPOINTMENTS



### Talpa expands and invests in adventure reality

By creating a dedicated, separate division within the company, solely focused on adventure reality, Talpa is investing in the development and production of adventure reality formats. Geraldine Smink and Wim van Dam were added to the team, both with a vast global track record in this genre. Van Dam was one of the co-creators of *Million Dollar Island*. While that show is successfully traveling the globe, Talpa has just finished recording its next big adventure reality show, in Africa. Several great adventure reality projects are soon to be announced, both originals as well productions resulting from creative partnerships.



### Format Creation Group chief leaves RTL

Matthias Scholten, the head of the Format Creation Group of the RTL Group, is leaving the broadcaster after 17 years. He informed the management of RTL Netherlands about his decision last week. In 2006 he founded RTL Productions in collaboration with RTL. In 2008 he co-founded RTL Concepts and on November 1, 2009, he became director of Contents at RTL Netherlands. In 2020, he headed the Format Creation Group.



### Fremantle, Eureka restructure labels, some staff to exit

A further merger of Fremantle Australia and Eureka Australia will result in staff departures and further restructuring of production divisions. Fremantle Global increased from a majority stake in Eureka to 100% in 2022. It will move from Drama, Documentary and Factual to Scripted content. Eureka, which was responsible for Entertainment, Reality and Gameshows, now takes on all Unscripted shows.

## DISTRIBUTION



### FOX Entertainment Global expands portfolio with unscripted content from in-house studios

FOX Entertainment Global (FEG), FOX Entertainment's worldwide content sales division, today unveiled an expanded program slate for MIPCOM 2023, with the addition of unscripted content owned and produced by its in-house studios FOX Alternative Entertainment (FAE); Gordon Ramsay's production entity Studio Ramsay Global; and entertainment brand TMZ, all of which join an array of original animated content from Bento Box Entertainment, live-action comedy from FOX Entertainment Studios; and more than 20 movies produced by MarVista Entertainment spanning holiday, drama, animation and thrillers.



### SBS acquires CJ ENM's Chimera and Blind

SBS Australia has acquired two CJ ENM produced Korean dramas, *Chimera* and *Blind*, for its OTT service SBS On Demand. The series are sold by distributor O4 Media. Starring Squid Game actor Park Hae-soo, *Chimera* is a thriller series following a chase for the truth behind a series of long-dormant explosion murders known as 'Chimera,' as formidable detective, profiler and mid-career surgeon embark on a quest with their distinct motives, reuniting after 35 years. Meanwhile, *Blind*, produced by CJ ENM's Studio Dragon, follows a story of unjust victims turned ordinary citizens and "perpetrators who turn a blind eye to uncomfortable truth."



### Banijay Rights strikes double Big Brother return in Nigeria

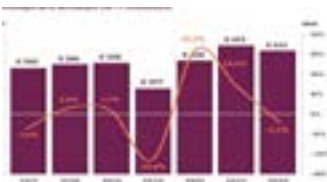
Banijay Rights today announces the return of *Big Brother* to M-NET in Nigeria following a two-season renewal by the network. Produced by Red Pepper Pictures, the eighth season of *Big Brother Nigeria* is set to launch later this month on MultiChoice-owned M-Net. The deal marks M-Net's first ever two-season acquisition of *Big Brother*, with the ninth season set to broadcast in 2024.

## ADVERTISING



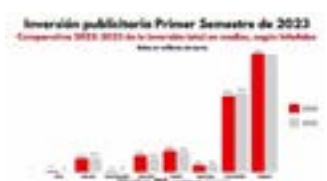
### AdAlliance will once again sell advertising time on RTLZWEI

RTL's daughter company AdAlliance will once again take responsibility for the advertising sales of RTLZWEI. Thus, the 20-year partnership between the channel and El Cartel Media will come to an end. An RTL spokesperson told DWDL.de: "We can confirm that there are talks between AdAlliance and RTLZWEI on the sale of advertising time, subject to the antitrust review. Please understand that we are not commenting on further details at the moment."



### TV advertising down 4.3% in H1 in the Netherlands

€441 million, a decrease of 4.3%, were spent on TV advertising in the first half of 2023. Based on these figures, Screenforce is adjusting its forecast for the whole year and expects the market to decrease between 4% and 6%. Spot spending fell to €389 million, while non-spot spending increased by no less than 10%. Viewing time decreases by 6% in the first half of 2023 and amounts to 175 minutes per day. In H1 2022, the drop was 12%. Delayed viewing accounted for 101 minutes, 10 minutes down yoy.



### Ad investments in Spanish media grew by 2% in H1

According to the latest Infoadex report, in the first half of 2023, ad investments in Spain grew by 2.0% or 2.668 billion euros compared to the 2.615 billion in the January-June period of 2022. In the month of June, investments remained practically stable, going from 543.2 million euros in 2022 to 543.1 million in 2023. Digital, which comes at the top by the volume of ad investments, saw a 3.4% increase by obtaining 1.246 billion euros in H1. Television, which recorded a total ad investment of 800.8 million euros or -3.5% less than the 830.2 million euros in the same period of 2022 comes second, followed by radio with a 6.7% growth.

## DIGITAL



### Channel 4.0 commissions two huge new series hot off the heels of massive viewing figures

As it continues to achieve bigger than predicted viewing figures, Channel 4.0 has commissioned two exciting new series, which will be fronted by some of the channel's most popular talent, Chloe Burrows, Harry Pinero and Yung Filly. *Bad Baby* is a brand-new digital prank game fronted by Chloe Burrows, that will see her observe from the 'control centre' as unassuming young couples are thrown into the world of parenthood and required to perform a number of cringe-worthy tasks to soothe their foul-mouthed 'bad baby'. *The Filly and Harry Show* is an all-new series where the YouTube favourites get deep into discussing hot topics.



### Warner Bros. Discovery launches startup accelerator program

Warner Bros. Discovery, in partnership with emerging venture fund and holding company Acme Innovation, has announced the launch of "Collider On The Lot," a two-month, in-person and virtual accelerator program for media, entertainment, and emerging technology companies. Those companies selected to participate will collaborate with WBD and Acme Innovation to develop innovative and future-forward approaches to engaging fans of brands, using emerging technologies to improve production processes, and enhancing digital experiences for fans.



### NBCUniversal, Roku broaden content partnership

NBCUniversal (NBCU) and Roku announced that new free ad-supported streaming TV (FAST) linear content offerings featuring fan-favorite programming from across the NBCU Global Distribution Library are now available on The Roku Channel, with more channels to come later this year. Starting today, the Global Distribution Studio Entertainment Channels newly available on The Roku Channel include: *Murder, She Wrote*, featuring episodes of the Emmy®-winning mystery drama starring the beloved Angela Lansbury; *Little House on the Prairie*, featuring the hit series starring Michael Landon and Melissa Gilbert that centers on the Ingalls family.





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Please join us for the  
MIPCOM CANNES  
**World Premiere  
Screening**

Tuesday, October 17<sup>th</sup>  
6.00 - 7.15 pm  
Palais des Festivals  
Grand Auditorium

CONCORDIA