



**mip**tv®

# Buyers' Trends at MIPTV

Cannes, France  
[www.mipworld.com](http://www.mipworld.com)

All rights reserved

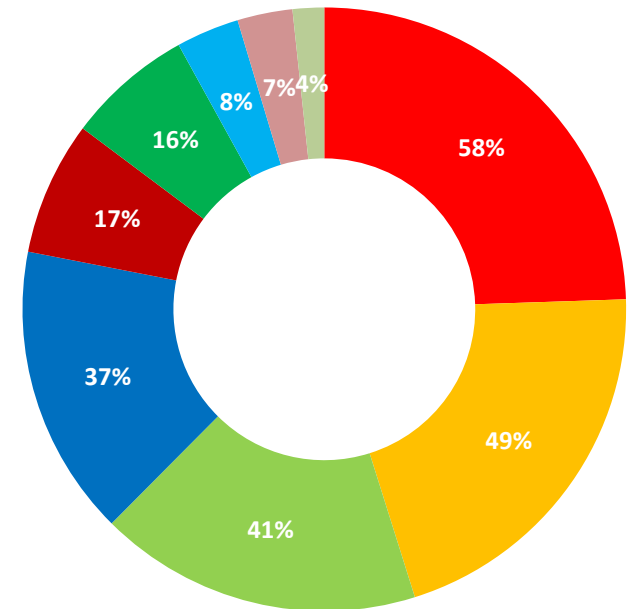
1. Who are MIPTV buyers?
2. A focus on MIPDoc
3. An interest for TV programmes... from all around the world
4. An increasingly competitive buying landscape
5. Buying linear rights isn't enough anymore

# 1. Who are MIPTV buyers?

**4.000** buyers are attending MIPTV...

... including **1.600** buyers who only attend MIPTV vs MIPCOM

Genres of interest to MIPTV buyers\*\*

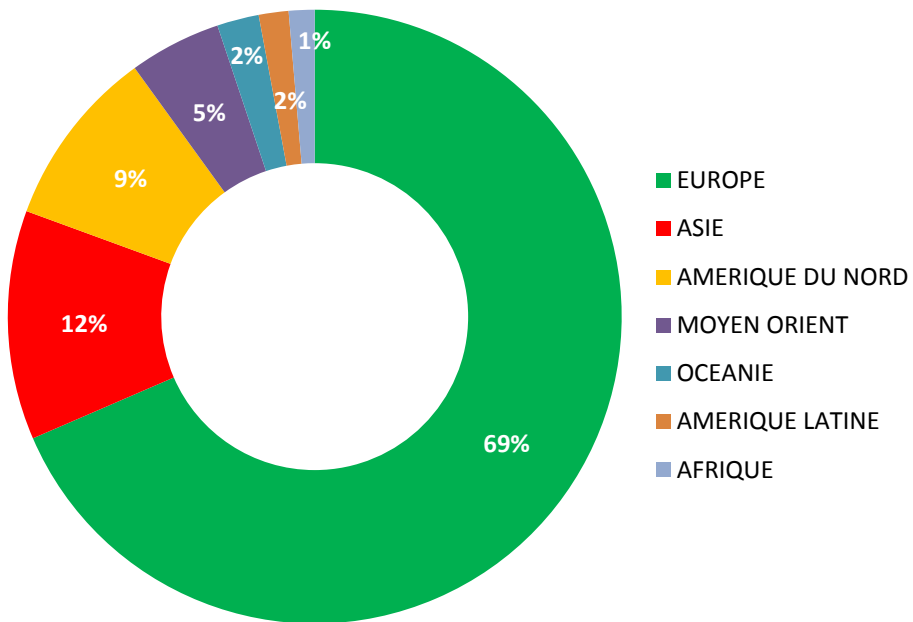


- Drama/Fiction/Scripted Format
- Docs & Factual
- Formats/Non-Scripted Entertainment
- Kids & Teens
- Music
- Sport
- Games
- Erotic/Adult
- Publishing

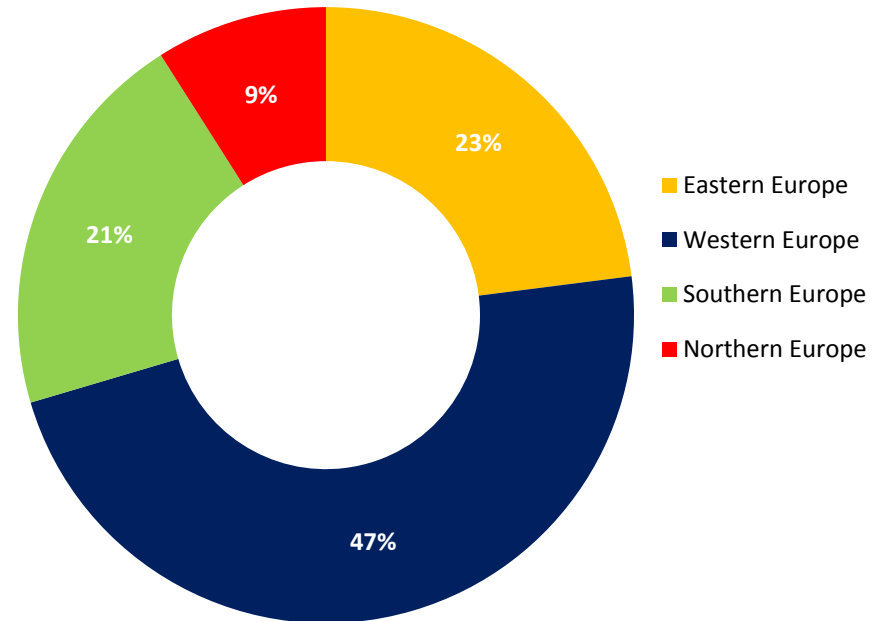
\*Based on MIPTV 2012 figures

\*\*How to read: 58% of MIPTV Buyers are interested by the Drama/Fiction/Scripted Format genre

## By continents



## Focus on Europe\*\*



\* Based on MIPTV 2012 figures

\*\* **Eastern Europe** includes Albania, Armenia, Bosnia & Herzegovina, Bulgaria, Croatia, Czech Rep., Estonia, Georgia, Hungary, Kazakhstan, Latvia, Lithuania, Macedonia, Moldova, Poland, Romania, Russian Federation, Serbia, Slovakia, Slovenia, Ukraine - **Western Europe** includes Austria, Belgium, France, Germany, Ireland, Luxembourg, Netherlands, Switzerland, UK - **Southern Europe** includes: Cyprus, Greece, Italy, Malta, Monaco, Portugal, Spain, Turkey - **Northern Europe** includes Denmark, Finland, Iceland, Norway & Sweden.

## **2. A focus on MIPDoc**

**400** buyers, including...  
**...87** commissioning editors  
**50+** countries  
**1.400** programmes & projects  
**27.000** screenings

Buyers / Commissioning editors are looking for an important diversity of genres\*:

- **Adventures & Travel** (ie. foreign countries & cultures, languages courses...)
- **Art, Music & Culture** (ie. artists' biographies, photography, architecture, painting, sculpture, design, fashion, movies...)
- **Archive & Footage**
- **Current Affairs** (ie. political, social, economic, investigation...)
- **Educational - Youth Oriented**
- **Ethnology & Sociology** (ie. human interest, religion, philosophy...)
- **History & Civilization** (ie. ancient and modern, 20th century, European and international history...)
- **Lifestyle & Entertainment**
- **Nature & Wildlife** (ie. animal stories, landscapes and places...)
- **Factual / Reality, Docu Series & Docu Drama**
- **Science & Knowledge** (ie. blue chip science, technical issues, health...)
- **Social Responsibility & Green** (ie. environment, green agreements...)
- **Sport**

\*Source: MIPDoc Guide 2012

### **3. An interest for TV programmes from all around the world**



- **The end of US dominance in fiction:**

- **US productions continue to export well** and fill up programming grids.
- **Alternative territories are gaining ground** when it comes to fiction at the expense of the US series. While five years ago, the *C.S.I* franchise, *Desperate Housewives*, *Grey's Anatomy* and *House* (to name only a few) flooded the international top rankings, in 2011 only *House* appeared in more than one country (Canada and France) as well as the American sitcom *Two and a Half Men*, which figures in the US top rankings but also those of Australia, English-speaking Canada and Italian-speaking Switzerland.

- **The emergence of alternative international suppliers:**

- **Turkish series continue to thrive internationally**, such as *Aşk ve Ceza*, a local success which finds itself among the most popular broadcasts in Bosnia Herzegovina, Croatia and Macedonia. *Magnificent Century*, based on events that occurred during the reign of Süleyman I, was sold to more than 40 countries.
- **British series are also extending their status worldwide**, both in Europe and in the United States. In 2011, *Downton Abbey* was critically acclaimed and ignited the ratings internationally: it appeared in the annual Top 10 in the United Kingdom and Australia, and particularly boosted broadcasters' ratings in Spain, Sweden and in the US on PBS's Masterpiece slot.



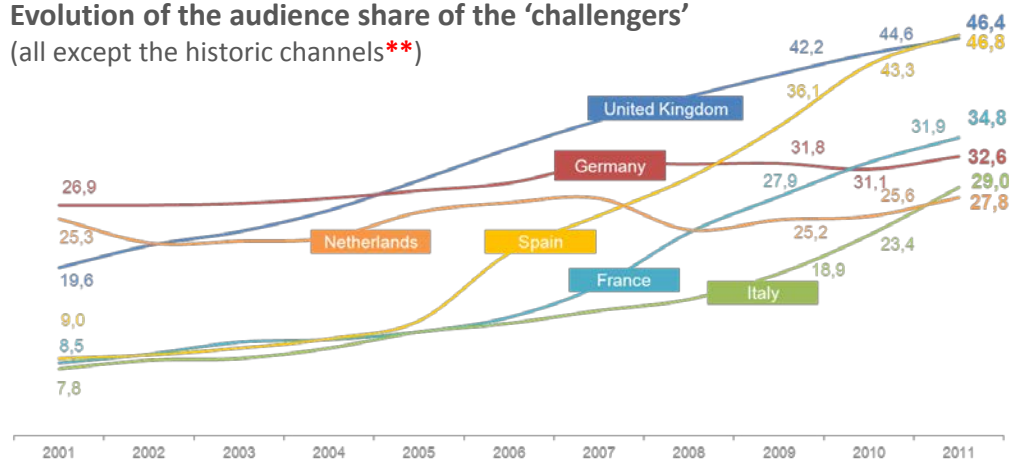
## **4. An increasingly competitive buying landscape**

# Buyers have to cope with the expansion of the channel offer & the arrival of new players

The expansion of the channel offer, reinforced by the analogue switch-off, is an extra motivation to consume television. In Spain, for example, the market share of those channels other than the historic analogue selection has grown from 9% in 2001 to nearly 47% ten years later. This is nearly the same level as in the UK, where these channels already enjoyed a share of 20% in 2001. In France, 2011 was the last year for mixed analogue and digital TV, and the non-historical channels already reached a share of almost 35%, showing strong potential for further development over the next few years. In Italy and the UK, the switch off is scheduled for the end of the year.\*

## Evolution of the audience share of the 'challengers'

(all except the historic channels\*\*)



\*\* Historic Leaders: Germany : ARD 3, ARD 1, ZDF, RTL, Sat1, Pro7 / France : TF1, France 2, France 3, M6, France 5/Arte, Canal+ / Spain : La1, La2, Tele5, Antena 3, regional channels FORTA / Italy : Rai Uno, Canale 5, Italia 1, Rai Due, Rai Tre, Rete 4, La Sette (La Sette replaced TMC le 24 June 2001) / Netherlands : Nederland 1, Nederland 2, Nederland 3, RTL4, RTL5, RTL7 (ex Yorin), SBS6, Net5, Veronica (ex V8) / UK (high definition included where measured) : BBC1, ITV1, Channel 4, BBC2, Five. a

Source: Eurodata TV Worldwide / Mediametrie (France) / BARB (UK) / AGF/GfK Fernsehforschung (Germany) / Auditel (Italy) / Kantar Media (Spain) / Stichting KijkOnderzoek (Netherlands) – All rights reserved

Also, the growing number of channels and the arrival of new players such as Netflix or Amazon's Lovefilm make the competition tougher than ever. In this context, traditional broadcasters need to extend their presence on the different screens.\*\*\*

\*Source: "Television scores in 2011! A panorama of worldwide TV consumption" exclusive whitepaper by Eurodata TV Worldwide/relevant partners for MIPTV-MIPCOM

\*\*\*Source: "Worldwide TV Trends - Equipment, offer, content: already connected" exclusive whitepaper by Eurodata TV Worldwide/relevant partners for MIPTV-MIPCOM

# Buyers need to further reinforce the quality of their programming offer\*

NHK's head of international programme development, Kazumasa Iida says the launch of many satellite channels over the past year is heating up the competition for good programming. "It's becoming harder to acquire high-quality dramas, and the competition is heavier in sport and history documentaries".

"The challenge is less about price than it is about quality. We want programmes that are fresh and take an original approach", says Luc Verreth, current affairs buyer for VRT Nieuws in Brussels (responsible for acquisitions for the populist 1 & the more in-depth Canvas channels).

"The buying business has got bigger and tougher as there are more competing channels, so everyone is after the same stuff; everyone wants the big, bold and best ideas. (...) We always buy something that will engage viewers; if we don't have that, we don't have anything. We need programmes that are the talk of the town. We get in early with the producers so that we're part of the journey and part of the revenues", says Cathrine Wiernik, head of format acquisitions and international relations at Swedish commercial TV giant TV4.

"Africa is stepping up in the broadcast arena in terms of how content is delivered to viewers and though we may not currently offer the kind of services and platforms one might expect in Europe, we are certainly fast approaching that," Alex Okosi, MTVNA's senior vice-president/managing director, says. "One need only look at digital satellite TV's introduction of VOD and mobile services to realise this." As multi-channel TV's penetration accelerates locally, MTVNA has stepped up its fight for the most popular content. "The best content obviously commands a premium however this can be mitigated by asking for exclusivity in certain countries and on certain media platforms (eg pay TV) either for the entire licence period or for the first six months of the licence."

Roope Lehtinen, CEO of Moskito Television, part of Nice Entertainment Group, says "we are always looking for something unique, since the big multinationals are all competing against us in our home territory. If somebody has a factual entertainment show that is emotionally catchy, has a solid concept and a track record, we will take it. And if somebody has a good live entertainment show or a big reality show that stands out, we are definitely very interested."

# Co-production is an essential strategy to differentiate from the competition

## The spread of international co-productions\*:

- National productions still enjoy the lion's share of the national top rankings.
- In parallel, there is a **spread of international co-productions** that opens up new possibilities for the future of TV. In 2011, *Borgia*, *The Bridge* and *Death in Paradise* were among the best performing international co-productions. In 2012, *Lilyhammer*, a Norwegian-American television series, stars a New York gangster trying to start a new life in far away Lillehammer, Norway. This seven episode series co-produced by the Norwegian pubcaster and Netflix achieved shares above 55%.



“We are looking to acquire and forge new international coproductions, complementing the company’s domestic French productions. We want to establish strong and original co-productions across such key genres as wildlife, discovery, science, technology, the environment, ancient civilizations and archaeology, and major historical events and anniversaries”, says Caroline Behar, France Televisions’ head of acquisitions and international co-productions. “Documentaries hold an important place on all France Televisions’ channels but particularly on France 5, which devotes half of its schedule to the genre. We have built strong long-term relationships with producers, distributors and other broadcasters such as the BBC, NHK, ZDF, National Geographic and AETN“.\*\*

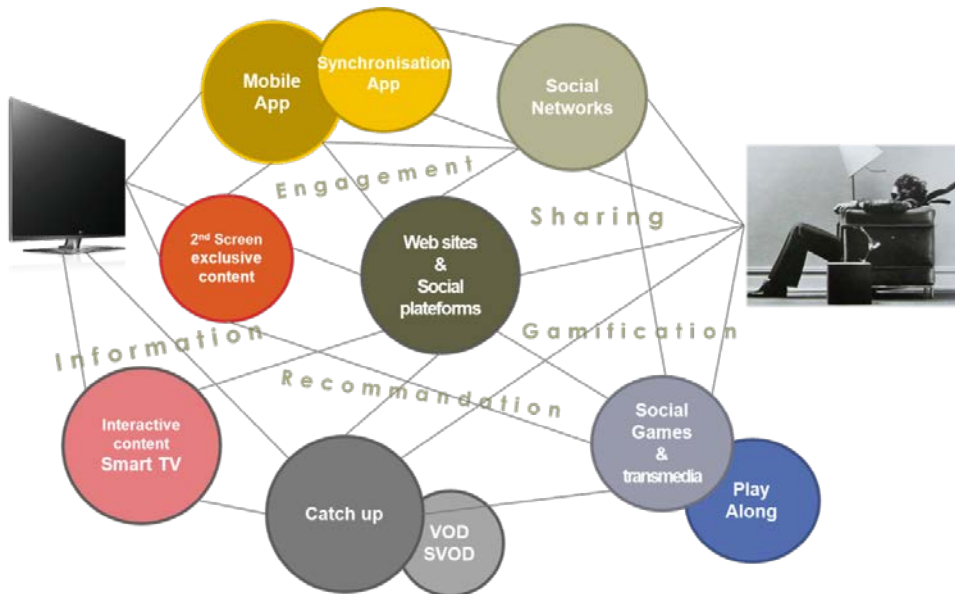


\*Source: [“Television scores in 2011! A panorama of worldwide TV consumption”](#) exclusive whitepaper by Eurodata TV Worldwide/relevant partners for MIPTV-MIPCOM

\*\*Source: “New International co-pros at top of France Televisions’ MIPTV agenda” article - MIP Publications

## **5. Buying linear rights isn't enough anymore**

# Buyers need to respond to consumers' desire to watch TV in a delinearised way



**With or without Smart TVs, content is already connected.** Broadcasters are now developing digital experiments to address different issues: retention, acquisition and monetisation. Second screen and social media are an opportunity for them to create engagement from their viewers. \*

**A wide range of solutions are exploited to create augmented experiences:** broadcasters are now responding to the desire of viewers to watch TV in a delinearised way, at any time and on any device, through the development of catch up / VOD / SVOD platforms built on a solid brand (MyTF1, BBC iPlayer, etc.).\*

“The advent of social media has changed the way we buy programming,” says Charlie Parsons, US-based vice-president of global development and production at the National Geographic Channel (Nat Geo TV). “It has made us think of different extensions (of the programming brand) on different devices at different times for TV, promotional material, exclusive content, short-form entertainment. We want to serve all media consumers and be wherever they are. The times are changing and that keeps you thinking in different ways on how to slice and dice projects for the appropriate audiences.”\*\*

\*Source: [“Worldwide TV Trends - Equipment, offer, content: already connected”](#) exclusive whitepaper by Eurodata TV Worldwide/relevant partners for MIPTV-MIPCOM

\*\*Source: “Shopping in the digital age” article - MIP Publications

TV buyers need to secure all platforms rights, as they work on strategy development, market opportunities through emerging technologies, transmedia strategies, participative experiences... They are now dealing with VOD & catch-up rights, even if they still often have to find out how to monetise those rights. They can ask for catch-up rights for free (and sometimes even VOD rights), as they often do not have specific budget yet. Some already have a budget when their broadcasting group is developing new digital platforms (ZDF, RTI Mediaset, Televisa...).

Digital buyers like Hulu and Netflix look for exclusive rights, as they aim at ensuring quality of their content (thus proposing prices as high as those of cable TV channels in the US). Others are proposing a diverse range of deals to acquire needed rights: flat fee, revenue share or minimum guarantee.



“We need to make sure we can buy different rights so that we can build 360-degree projects, adhere to our viewers’ needs, and capitalize every single (digital) platform”, says Cathrine Wiernik, head of format acquisitions and international relations at Swedish commercial TV giant TV4.

“For those of us in the kids’ business, having the ancillary rights (to the programmes) is essential because our audience expects it. They don’t remember how content entertainment was before. To do their job properly, buyers constantly need to get their heads round new technology. When a producer clears a performance rights with us, it covers future (digital) inventions as well”, says Cecilia Persson, vice-president of acquisitions and co-productions, EMEA, for Turner Broadcasting’s kids’ channels.

“We expect the rights to be clear for the appropriate territory for each platform and we like to know upfront all of the platforms envisioned by creators and how the content will be used for each platform,” says Jennifer Stewart, senior director of acquisitions and development at Canadian public broadcaster CBC. “This should be integral to the creators’ thinking from the outset. We’d also like a good sense of how the creators manage their rights through such technologies as geo-fencing (which maps what’s possible or not in different geographical markets).”

“We have to be able to ensure that our content is available through every platform, so if there are rights to be had, we take them”, says Jules Borkent, SVP of global acquisitions and international programming for Nickelodeon.

# Why linear rights are not enough anymore for buyers (cont'd)\*

“Japan is not actually a big market for non-linear service yet, but we are trying to get mobile, internet, SVOD and all forms of VOD rights as well as TV rights in the event that we start TV everywhere and a VOD service in the near future”, says Yasuko Arai, The Walt Disney Company Japan’s senior manager for acquisitions and television programming.

Peter Kim, senior manager of TV Chosun, IPTV and mobile rights, says “people in Korea use smartphones and download programming on a regular basis. It’s part of our strategy to be able to reach them wherever they are, whether in their home, office or subway. So full rights across the board is what we need.”

In Finland, Roope Lehtinen, CEO of Moskito Television, part of Nice Entertainment Group, admits that “buying online or digital rights can get tricky when it comes to formats. But it shouldn’t be. TV shows are now everywhere. When we produce formats, we should also have the possibility of putting them everywhere. It’s as simple as that.”

This report has been developed thanks to a series of MIPTV-MIPCOM material, including MIPTV event's statistics, articles from MIPTV & MIPCOM publications, and qualitative interviews with buyers conducted by MIPTV & MIPCOM Buyers Department.

The report is also leveraging information extracted from two exclusive whitepapers developed by Eurodata TV Worldwide/relevant partners for MIPTV-MIPCOM audiences: "[Worldwide TV Trends - Equipment, offer, content: already connected](#)" & "[Television scores in 2011! A panorama of worldwide TV consumption](#)".

## **This report is brought to you by MIPTV**

MIPTV is the world's market and creative forum for content on every screen.

MIPTV takes place in April and brings together over 11,000 professionals from 100 countries.

Visit mipworld website: [www.mipworld.com](http://www.mipworld.com)

Follow us



<http://feeds.feedburner.com/mipworld/ABNF>



[http://twitter.com/\\_mip\\_](http://twitter.com/_mip_)



<http://www.youtube.com/mipmarkets>



<http://www.facebook.com/mipmarkets>



<http://linkd.in/mipmarkets>



<http://www.flickr.com/photos/mipmarkets>

Download MIPTV/MIPCOM iPhone App: <http://road.ie/mip-markets>