

PRESS RELEASE

Los Angeles, 31 January 2019

NoTa
NEW ON THE AIR



Eurodata TV
WORLDWIDE

Programme Trends: the supremacy of content

With the variety of options to watch programmes, the key asset relies on the intrinsic quality of the show, and on the ability to optimise the distribution on relevant platforms. The Eurodata TV 2018 review of international TV content trends, focuses on successful programmes and broadcasting strategies.

Frédéric Vaulpré, Vice-President of Eurodata TV Worldwide, said: ***“Networks and pure players develop innovative broadcasting strategies to adapt to new ways of viewing. The contents are thus available on 4 screens and in non-linear, sometimes even before the live broadcast, as is the case of pre-broadcasts.”***

Avril Blondelot, Head of Content Insight at Eurodata TV Worldwide, added: ***“In 2018, more than 10,000 new programmes* have been detected on the scope covered by our monitoring tool NoTa. In terms of trends, the hybridization of fiction genres is continuing; documentaries are well received by young people, particularly those who speak of them. Finally, entertainment programmes that showcase physical challenges, from dancing to boxing, or those that isolate individuals, are making headway.”***

Content trends: period dramas, societal changes documentaries, confinement reality shows

Dramas are the most popular genre: they account for 1/3 of fiction launches in 2018. For almost 1 out of 4 of these launches, the audience exceeds their channel slot's average by at least 20%. These include period dramas such as ***La Vita Promessa (Rai 1, Italy)*** which allowed its network to increase its market share on the slot by an average of 34%. Moments that are part of the collective memory are presented with new perspectives this autumn, such as Francoism, a difficult period of Spanish history, which is portrayed humorously in ***Arde Madrid (Movistar+, Spain)***.

Documentaries are at the forefront of factual programmes: they attract more and more young adults year after year: in 2018, 21% of them allowed their broadcaster to boost their audience on the slot by more than 20%. Two topics work particularly well: documentaries questioning young people's place in society, such as ***Vrij Land (NPO2, Netherlands)***, which allowed NPO2 to increase its young adult market share by 157%, as well as documentaries dealing with social issues like ***180 days (Télé-Québec, Canada)*** (a market share among 18 to 34 year olds multiplied by 2.5).

As regards entertainment, the emerging trend is the confinement of contestants in separate boxes. For example, ***The Circle (Channel 4, UK)*** puts isolated participants in individual flats, who can only communicate with each other through a dedicated social network. By using this format, Channel 4 has seen the market share for this time slot multiply by 2.8 among young adults. Other examples of this include ***Boxed (Keshet International)*** and ***Cooking Box***, a programme currently being developed (***CJ E&M, Banijay Rights***).

* Fiction, factual and entertainment programs, broadcast in 48 territories studied by NoTa (+500 TV networks and digital platforms).

PRESS RELEASE

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Catch-up and online viewing enhance live viewing on TV set

Although live TV and TV sets are still the kings, TV content is significantly consumed à la carte in 2018. Therefore, the only reading of the audience figures or TV set viewing time is no longer enough to reflect the reality of a market that has been transformed by the changing practices of viewers, especially the youngest ones. To analyze the overall success of a programme, we need to look at the time-shifted audience and include the viewers who watch it on internet screens. TV Measurements are consequently getting richer worldwide, to varying degrees depending on the country.

The British TV series ***Killing Eve*** is a clear illustration of this: it was broadcast on the **BBC** and made fully available on the network's iPlayer platform from the broadcast date of the first episode. In the UK, official TV ratings (TV audience at Day+7) show slow audience erosion episode by episode. But when added the pre-broadcast, Month+1 catch-up and online audience, the trend reverses: the programme gains viewers as the episodes progress.

Therefore, 75% of the series' audience originate from these new non-linear uses. It should also be noted: whatever the use, TV sets still represent 89% of views.

John Peek, Managing Director at Tape Consultancy said: **« the successes of *Bodyguard* and *Killing Eve* are other examples of the continued audience draw of drama series in the UK, and internationally, but also underlines that traditional broadcasters can still reach wide audiences with projects that strongly resonate with viewers: It's about quality in drama, not volume. The challenge is to identify the projects that can deliver. »**

**Original fiction, factual and entertainment series. Excluding children programmes.

About NoTa

NoTa (New On The Air) detects all new TV and Web programmes across Entertainment, Fiction and Factual genres (documentaries, magazine programmes, etc.) in some 50 key territories (including recent additions such as: Austria, Vietnam, Malaysia and the Czech Republic). Thanks to its daily updated database and e-nota.com website, the NoTa Premium Service provides a detailed description of these new programmes: the concept, the producers, the distributors, the programming, the competitive environment, the audience... NoTa also provides access to video clips of new programmes lasting a few minutes.

Combined with the Eurodata TV Worldwide unique international audience platform, the NoTa service allows users to identify and analyse the most effective programmes and formats among the 10,000 programmes detected every year.

PRESS RELEASE

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About Eurodata TV Worldwide

Created by Médiamétrie, Eurodata TV Worldwide distributes programming and audience information, based on its partnerships with television audience measurement companies throughout the world. Eurodata TV Worldwide's database includes over 7,000 channels in more than 110 countries and provides exhaustive daily information covering schedules, content, production, international distribution and audience levels for targeted programmes, sourced directly from its worldwide counterparts. These results are exploited in a range of services that aid decision-making by audio-visual professionals worldwide: producers, distributors, broadcasters, rights managers, sponsors, etc.

Website: www.eurodatatv.com

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About Médiamétrie

The French industry leader in media research, Médiamétrie monitors, measures and analyses audience behaviour and market trends. Created in 1985, Médiamétrie is expanding its activities in television, radio, the Internet, cinema, mobile phones, tablets and the cross-media sector in France and abroad. Médiamétrie generated a turnover of €93 million in 2017.

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