

PRESS RELEASE

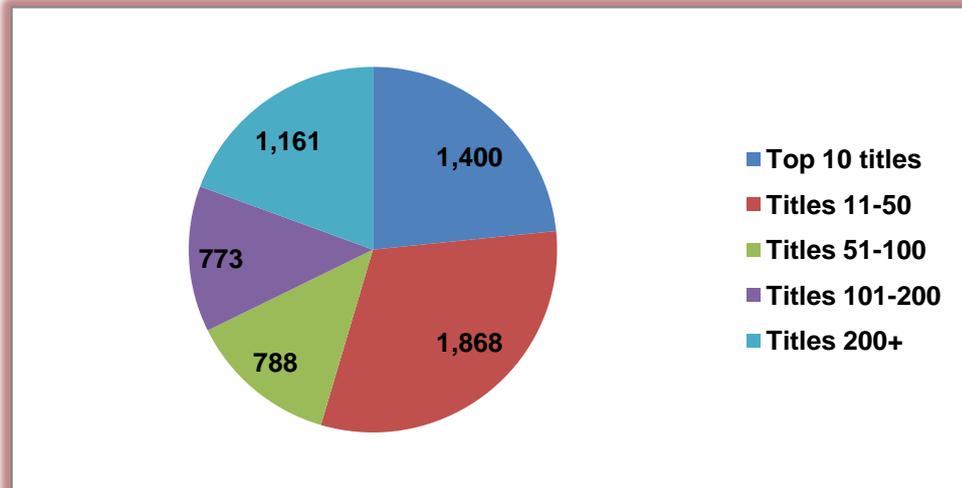
30 May 2012

for immediate release

NCIS was Europe's top drama show in 2011

The value of imported drama series for European broadcasters was \$5,990 million in 2011, with the top 200 titles supplying 81% (\$4,829 million) of that total. The *Imported Drama Series in Europe* report estimated that the top 10 titles accounted for 23% (\$1,400 million) of the 2011 total value, with the top 50 taking 55% (\$3,268 million).

Concentration of power: Value created by top titles in 2011 (\$ mil.)



Source: Essential Television Statistics, Madigan Cluff, Digital TV Research

Michael Cluff, co-author and Director at [Madigan Cluff](#), said: "CBS distributed the top three titles in 2011, with *NCIS* leading the pack by generating \$210 million. The three *CSI* franchises appear in the top 10. Only one of the top 10 titles (*Sturm der Liebe*) originated from outside the US."

Top 10 Imported Drama Series by value created in 2011		
Title	Distributor	Total Value (\$ mil.)
1 NCIS	CBS	209.7
2 CSI: MIAMI	CBS	193.7
3 CSI: CRIME SCENE INVESTIGATION	CBS	176.6
4 HOUSE M.D.	NBC UNIVERSAL	142.8
5 MENTALIST, THE	WARNER BROS	129.4
6 CRIMINAL MINDS	DISNEY	126.2
7 CSI: NY	CBS	125.6
8 STURM DER LIEBE	BAVARIA MEDIA	112.7
9 TWO AND A HALF MEN	WARNER BROS	97.5
10 BONES	FOX	85.4

Source: Essential Television Statistics, Madigan Cluff, Digital TV Research

Jonathan Bailey, co-author and Managing Director of [Essential Television Statistics](#), explained: “Only 22% of the hours screened for the top 200 titles appeared in primetime [20,507 hours from 94,638 in total]. However, 69% [\$3,337 million] of the value created for these titles was in primetime.”

Top six US distributors by value created in 2011 (\$ million)

Distributor	Value from top 200 titles	No. of titles in top 200
CBS	1,036.6	25
Warner Bros	691.4	20
Disney	634.6	22
NBC Universal	582.7	22
Fox	357.1	15
Sony	189.0	7
Total	3,491.4	111
% of 200 titles	72.3%	55.5%

Source: Essential Television Statistics, Madigan Cluff, Digital TV Research

The top six US distributors dominate the top 200, creating nearly three-quarters of the value and 56% of the titles. CBS is the clear leader, with second-placed Warner Bros some way behind.

Michael Cluff added: “However, these six companies are probably not as dominant as many people would have guessed. Indeed, seventh-placed ZDF [\$183 million, 12 titles] was pretty close to Sony in 2011. ITV was next with \$116 million [9 titles]. Ninth place (and the only other distributor to record more than \$100 million from Europe’s top 200 titles) went to Bavaria Media [\$113 million], but this was solely for *Sturm der Liebe*.”

[Madigan Cluff](#) has established program value by taking the combined annual net advertising, license and public subsidy revenues for each channel profiled. These annual revenue figures were then split for each channel by hour and by month following the advertising rate card and other investment patterns established for the channel or similar channels in the same market. Channels that carry no advertising or that have advertising break patterns which do not extend across all transmission hours had their value allocated by using the most comparable channel available.

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The **Imported Drama Series in Europe** report is collaboration between three companies, each of which has extensive experience in international television research and databases:



Essential Television Statistics specializes in the identification of films and TV programs playing around the world, creating an original title database that holds the transmission details of all imported programs back to 1993. Clients, ranging from international distributors to guilds and collection societies, benefit from receiving reports on the airings of individual programs and title catalogues, as well as on trends in program scheduling. www.etstv.com



Madigan Cluff (www.madigancluff.com) consults for global advertisers and broadcasters on the value of programs and branded content worldwide. The company has extensive expertise with partners who have directed programs and film, provided global consultancy on communications and media auditing, production and business finance. Madigan Cluff extensively databases the real communications and monetary value created as brands increasingly use programs as a high value communication vehicle.



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