



Market indicators:
Quantitative analysis of
movie programming on
pay-television channels

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Preface

This issue of **PTS** presents a quantitative survey of the movies exhibited by Brazilian pay-television channels, using averages for the three-month period from December/2009, January and February/2010. Among other items, the tables and analysis cover the number of movies screened, the number of premieres, country of origin and year of production for channels that screened movies in the period. The purpose of the analysis is to identify the characteristics of the channels surveyed and detect changes or trends in their programming.

In the Market Research section **PTS** goes on publishing the findings of the 16th survey conducted in partnership with Ibope. This issue focuses on the reasons cited by respondents for not subscribing to pay TV. The study also analyzes the intentions of non-subscribers and whether they would consider paying for the service worthwhile in order to have a better picture when watching free-to-air channels.



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Quantitative analysis of movie programming by pay-television channels

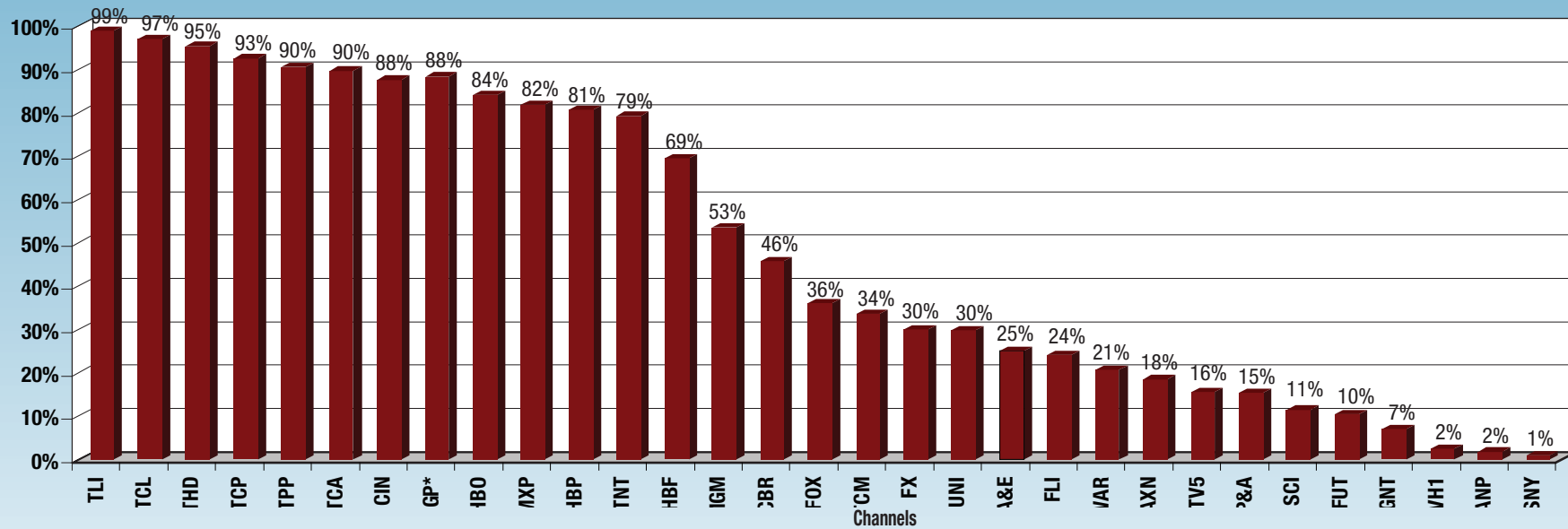
Updating the data published in issue no. 153, PTS presents a new quantitative survey of movie channels using a sample for the three months from December/2009, January, February/2010. Once again the aim is to provide information that will be useful to operators, programmers and media buyers in comparing the different channels and identifying trends on the basis of a common set of criteria. Quantitative data alone are not sufficient, of course, to establish a rank order or determine the value of a channel.

Subscriber perceptions, channel images, recall and audience research, and measures of movie quality are equally important factors which PTS intend to set out to cover in future surveys.

Methodology - The survey focused on channels delivered by affiliates of the Net and TVA systems whose movies were listed in the respective programming guides for December/09, January and February/2010. Only feature-

length films were covered. Series were excluded. The main source of information was the Net programming guides and press kits distributed by programmers. Data collected were tabulated and cross-referenced to obtain the number of movies screened, the number of premieres, the number of repeats, year of production, breakdown by genre etc. PTS assumes the channels effectively screened the movies listed in the respective programming guides.

Percentage of programming allocated to movies (average percentage of December/09 - February/10)



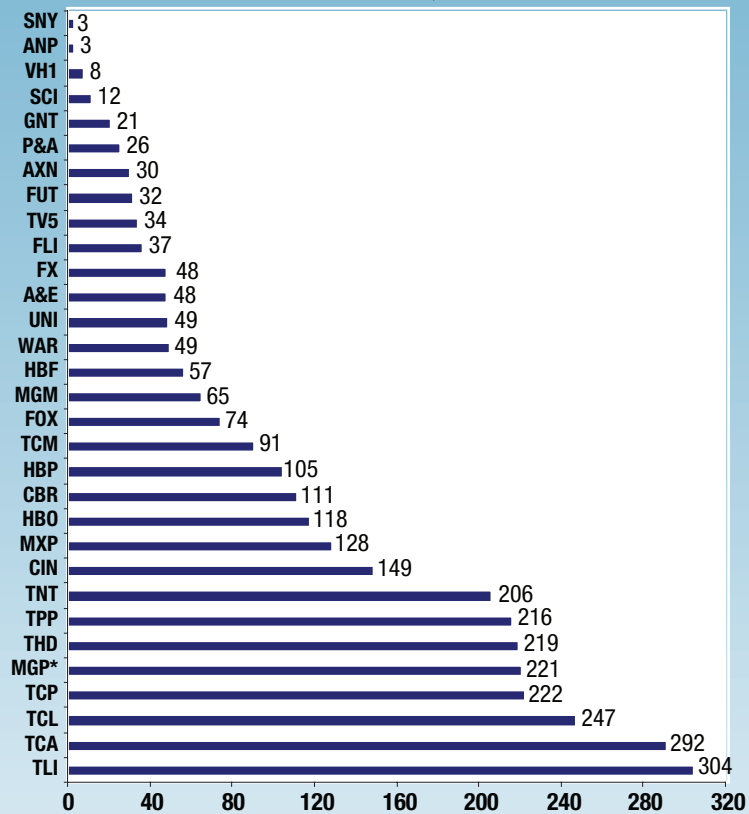
The amount of programming time allocated to movies by each channel was calculated using the number of movies shown (including repeat screenings), their duration, and the total number of hours the channel was on air during the three-month period. The figure clearly shows two groups: dedicated channels, in which movies accounted for 53% to 99% of total air time (Telecines Light, Cult, HD, Premium, Pipoca, Action, Cinemax, Megapix, HBO, Maxprime, HBO Plus, TNT, HBO Family and MGM); and channels that deliver series, shows etc. as well as movies, which accounted for 1% - 46% of total air time (Canal Brasil, Fox, TCM, FX, Universal Channel, A&E, Fox Life, Warner, AXN, TV5 Monde, People and Arts, Sci-Fi, Futura, GNT, VH1, Animal Planet and Sony).

(*) Megapix average refers to two months - December/09 and February/10.

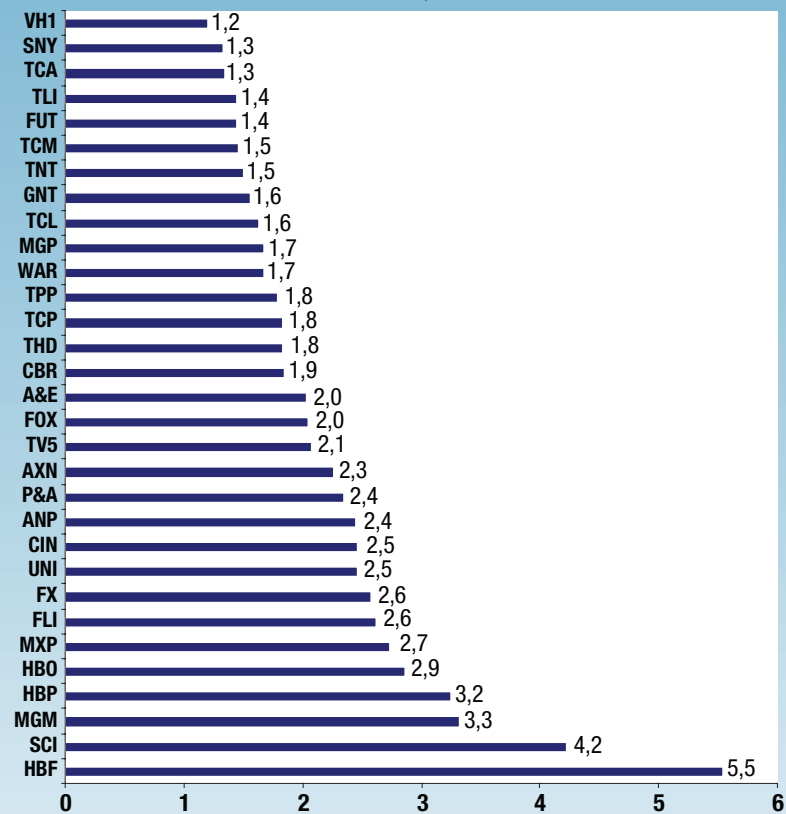


Quantitative analysis of movie programming by pay-television channels

Average number of different titles screened (December/09 - February/10)

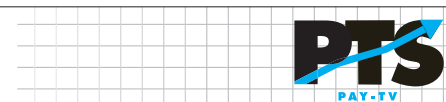


Average number of repeat screenings per channel (December/09 - February/10)



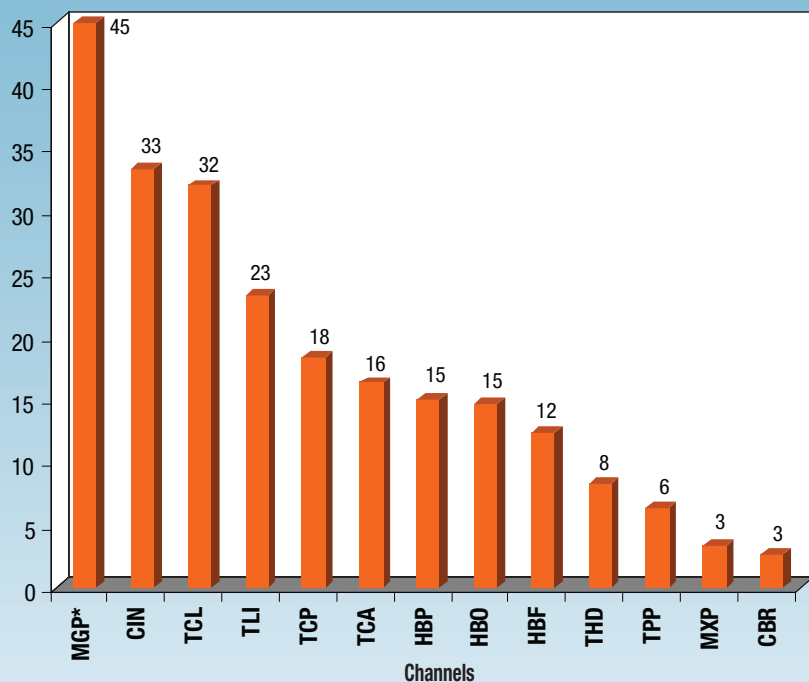
The first figure shows the average number of different titles aired by each channel. Telecine Light tops the list with 304 different titles on average. The next figure shows the average number of times each movie was aired during the period in question. HBO Family tops with five times airing each movie. Futura, Telecines Light, Action, Sony and VH1 screened virtually no repeats.

(*) Megapix average refers to two months - December/09 and February/10.

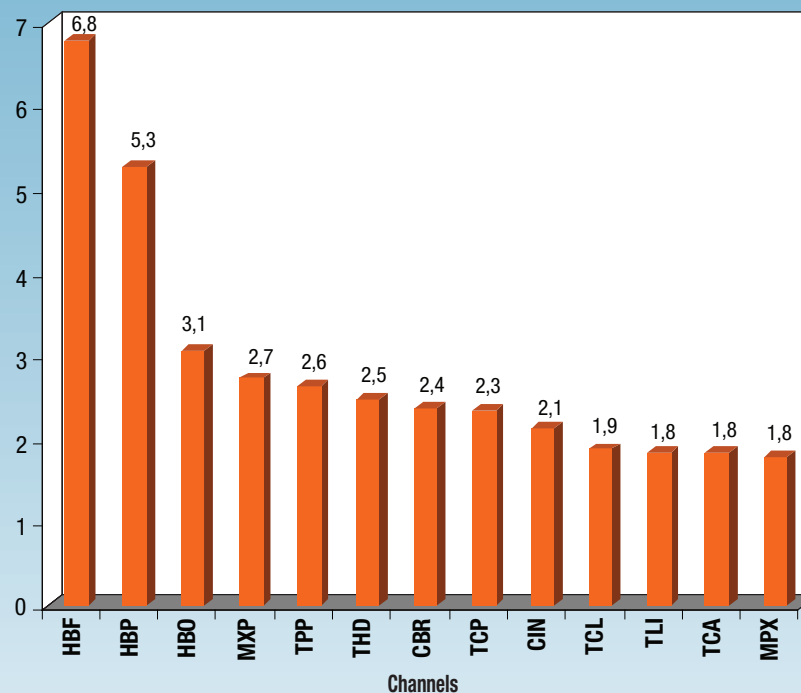


Quantitative analysis of movie programming by pay-television channels

Number of premieres (December/09 - February/10)



Average number of premiere repeats per channel (December/09 - February/10)



Premieres were defined as movies never screened before by the channel in question; most had never been shown by any pay-TV channel in Brazil. The first figure shows that Megapix screened more premieres than any other channel, with an average of 65 in the period. The second figure shows HBO Family with the largest average number of premiere repeats, followed by HBO Plus.

(*) Megapix average refers to two months - December/09 and February/10.



Breakdown by genre

Genre	A&E	ANP	AXN	BRA	CIN	FOL	FOX	FUT	FX	GNT	HBF	HBO	HBP	MGM	MGP	MPX	P&A	SCI	SNY	TCA	TCL	TCM	TCP	THD	TLI	TNT	TPP	TV5	UNI	VH1	WAR
Action	13,10%	11,11%	14,29%	0,60%	4,04%	2,73%	11,21%		41,38%	3,23%	1,18%	8,76%	10,19%	15,82%	16,29%	19,74%	12,99%	22,22%		22,86%	2,43%	3,31%	13,49%	14,13%	0,22%	17,64%	15,28%		16,44%	8,33%	13,51%
Animation					3,59%		7,17%	2,08%			21,18%	4,80%	2,23%		1,81%								4,65%	3,95%	4,16%	0,49%	5,25%		2,05%		2,03%
Adventure	6,90%	22,22%	3,30%	3,89%	4,04%	0,91%	5,38%	2,08%	3,45%		20,59%	8,76%	7,01%	3,57%	5,43%	6,49%	5,19%	8,33%		4,80%	2,83%	8,09%	4,80%	6,23%	3,72%	6,96%	6,33%	1,96%	12,33%		8,78%
Biography																					0,40%	0,37%		0,15%							
Comedy	31,72%	44,44%	6,59%	27,84%	31,17%	35,45%	42,60%	12,50%	29,66%	16,13%	27,06%	27,12%	26,75%	19,39%	28,51%	21,82%	28,57%		88,89%	1,03%	21,59%	21,69%	32,23%	33,13%	57,61%	39,00%	31,64%	26,47%	36,99%	83,33%	35,81%
Cartoon					0,45%		1,79%					0,28%	0,96%			0,90%							0,45%	0,76%	0,77%		0,62%				
Documentary					1,12%			3,13%							0,45%					0,80%	3,37%			0,76%	0,22%		0,31%				
Drama	18,62%	11,11%	43,96%	57,19%	38,79%	42,73%	17,04%	73,96%	4,83%	40,32%	14,71%	28,81%	26,11%	24,49%	20,59%	15,58%	27,27%	2,78%		9,49%	40,08%	23,53%	23,24%	19,15%	24,86%	16,34%	16,67%	29,41%	8,22%	8,33%	12,16%
Epic																					0,40%	0,37%									
Erotic				4,19%	2,24%										7,14%	3,62%	9,87%			22,63%											
Espionage																					0,27%							0,98%			
Fantasy	1,38%						0,90%				0,59%	0,28%	0,32%	1,53%	0,45%						0,40%	1,10%	0,15%	0,91%	1,86%	0,32%	0,93%				0,68%
Western						1,82%						0,28%	0,64%	2,55%	0,68%	1,04%				0,69%	6,48%	9,19%	0,15%	0,46%		0,32%	0,15%				0,68%
Fiction	0,69%	11,11%	4,40%		1,57%		2,24%		6,90%		0,59%	1,69%	0,96%	2,04%	2,04%	3,38%	2,60%	25,00%		3,77%	1,89%	4,04%	2,10%	2,28%		4,69%	3,24%	0,98%	4,11%		6,08%
War															0,51%	0,45%	1,04%			0,46%	0,81%	3,68%				0,32%					
Children's				0,90%	1,12%		2,24%				10,59%	1,13%	1,91%		0,23%							0,74%	2,85%	1,52%	1,20%	0,65%	1,70%				
Musical				1,50%	1,57%	3,64%	0,90%	2,08%			3,53%	2,54%	1,27%	0,51%							3,10%	5,88%	0,45%	0,46%	0,11%	0,49%	0,46%				
Crime	1,38%		1,10%	1,80%	1,79%				2,76%	4,84%		1,41%	3,50%	4,08%	1,36%	6,23%	1,30%			2,17%	1,21%	3,68%	0,60%	0,46%		0,49%	0,62%	3,92%			4,05%
Romance	6,21%		1,10%	0,60%	1,79%	4,55%	2,24%	4,17%		1,61%		1,98%	0,96%	4,59%	3,39%	0,52%	5,19%		11,11%		4,05%	4,04%	1,20%	1,52%	4,93%	1,94%	1,70%	1,96%	2,74%		6,08%
Suspect	15,86%		18,68%	1,50%	3,36%	8,18%	4,93%		7,59%	33,87%		6,50%	11,15%	11,73%	10,18%	7,53%	11,69%	2,78%		20,91%	8,23%	6,99%	8,85%	10,18%	0,33%	7,61%	9,10%	0,98%	10,27%		8,78%
Thriller	4,14%		6,59%		2,69%		1,35%		3,45%			5,08%	4,78%	2,04%	3,62%	6,49%	5,19%	38,89%		10,40%	2,16%	3,31%	4,65%	3,80%		2,75%	6,02%		6,85%		1,35%
Unspecified					0,67%							0,56%	1,27%			0,26%					0,27%		0,15%	0,15%				33,33%			

When the three-month average was used for analysis, movies classified as "dramas" and "comedy" predominated. The exceptions were Telecine Action (action and suspect), FX (action), Sci-Fi (fiction) and GNT (suspect).



Breakdown by country

A&E

Country	N° of films	Share(%)
USA	121	83,4%
England	7	4,8%
Brazil	6	4,1%
Fr/En/USA	3	2,1%
Other	8	5,5%
Total	145	100%

Animal Planet

Country	N° of films	Share(%)
USA	9	100,0%
Total	9	100%

AXN

Country	N° of films	Share(%)
USA	78	85,7%
England	5	5,5%
Germany	2	2,2%
En/USA	2	2,2%
Other	4	40,0%
Total	91	100%

Canal Brasil

Country	N° of films	Share(%)
Brazil	329	97,6%
France	4	1,2%
USA	4	1,2%
Total	337	100%

Cinemax

Country	N° of films	Share(%)
USA	296	66,4%
France	25	5,6%
Germany	18	4,0%
Brazil	17	3,8%
Other	90	20,2%
Total	446	100%

FOX

Country	N° of films	Share(%)
USA	195	87,4%
England	8	3,6%
USA/Germ	3	1,3%
Canada	2	0,9%
Other	15	6,7%
Total	223	100%

Fox Life

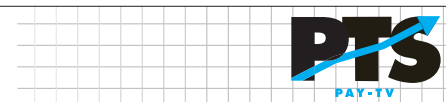
Country	N° of films	Share(%)
USA	87	79,1%
England	4	3,6%
En/US	3	2,7%
Argentina	2	1,8%
Other	12	10,9%
Total	110	100%

Futura

Country	N° of films	Share(%)
USA	22	22,9%
France	18	18,8%
Irland	8	8,3%
Brazil	6	6,3%
Other	42	43,8%
Total	96	100,0%

FX

Country	N° of films	Share(%)
USA	129	91,5%
FR/En/US	3	2,1%
USA/Germ	3	2,1%
Brazil	1	0,7%
Other	5	3,5%
Total	141	100%



Breakdown by country

GNT

Country	N° of films	Share(%)
USA	37	59,7%
Canada	12	19,4%
France	3	4,8%
Germany	2	3,2%
Other	8	12,9%
Total	62	100%

HBO

Country	N° of films	Share(%)
USA	317	3,7%
England	13	1,1%
Australia	4	0,8%
Brazil	3	4,8%
Other	17	4,8%
Total	354	100%

HBO Family

Country	N° of films	Share(%)
USA	313	87,9%
England	14	3,9%
Canada	7	2,0%
Australia	5	1,4%
Other	17	4,8%
Total	356	100%

HBO Plus

Country	N° of films	Share(%)
USA	262	83,4%
England	19	6,1%
Australia	6	1,9%
Spain	5	1,6%
Other	22	7,0%
Total	314	100%

Maxprime

Country	N° of films	Share(%)
USA	346	89,9%
England	8	2,1%
South Korea	7	1,8%
Japan	6	1,6%
Other	18	4,7%
Total	385	100%

Megapix

Country	N° of films	Share(%)
USA	320	72,4%
England	20	4,5%
France	18	4,1%
Germany	13	2,9%
Other	71	16,1%
Total	442	100%

People & Arts

Country	N° of films	Share(%)
USA	59	76,6%
Brazil	9	11,7%
En/Fr/Ger/Ir/USA	3	3,9%
USA/Germ	3	3,9%
Other	3	3,9%
Total	77	100%

Sci-Fi

Country	N° of films	Share(%)
USA	35	97,2%
Canada	1	2,8%
Total	36	100%

Sony

Country	N° of films	Share(%)
USA	7	77,8%
England	1	11,1%
En/Fr/Ger/Ir/USA	1	11,1%
Total	9	100%



Breakdown by country

TCM

Country	N° of films	Share(%)
USA	249	91,5%
England	16	5,9%
Italy	2	0,7%
Other	5	1,8%
Total	272	100%

Telecine Action

Country	N° of films	Share(%)
USA	677	77,4%
France	35	4,0%
Canada	31	3,5%
England	25	2,9%
Other	107	12,2%
Total	875	100%

Telecine Cult

Country	N° of films	Share(%)
USA	454	61,3%
France	57	7,7%
England	54	7,3%
Germany	24	3,2%
Other	152	20,5%
Total	741	100%

Telecine HD

Country	N° of films	Share(%)
USA	548	83,3%
England	34	5,2%
Brazil	15	2,3%
France	15	2,3%
Other	46	7,0%
Total	658	100%

Telecine Light

Country	N° of films	Share(%)
USA	691	46,9%
Canada	48	3,3%
England	46	3,1%
France	28	1,9%
Other	659	44,8%
Total	1472	100,0%

Telecine Pipoca

Country	N° of films	Share(%)
USA	494	76,2%
England	35	5,4%
Brazil	22	3,4%
Canada	21	3,2%
Other	76	11,7%
Total	648	100%

Telecine Premium

Country	N° of films	Share(%)
USA	506	75,9%
England	34	5,1%
Brazil	29	4,3%
Canada	28	4,2%
Other	70	10,5%
Total	667	100%

TNT

Country	N° of films	Share(%)
USA	559	93,2%
England	10	1,7%
USA/Germ	7	1,2%
USA/England	7	1,2%
Other	17	2,8%
Total	600	100%

TV5 Monde

Country	N° of films	Share(%)
France	39	38,2%
France/Belgium	6	5,9%
France/Argelia	1	1,0%
Other	56	54,9%
Total	102	100%



Breakdown by country

Universal Channel

Country	N° of films	Share(%)
USA	140	95,9%
En/Fr/Al/Ir/USA	3	2,1%
New Zeland	2	1,4%
Engl/France	1	0,7%
Total	146	100,0%

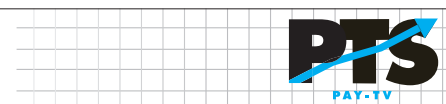
VH1

Country	N° of films	Share(%)
USA	20	83,3%
England	1	4,2%
En/Fr/Ger/Ir/USA	1	4,2%
USA/Fr/Em	1	4,2%
USA/Eng	1	4,2%
Total	24	100%

Warner

Country	N° of films	Share(%)
USA	140	94,6%
England	4	2,7%
Australia	1	0,7%
France	1	0,7%
Other	2	1,4%
Total	148	100%

The tables show a high concentration of movies produced in the United States, which accounted for between 1,2% - 100%. The exceptions were TV5 Monde (most of movies produced in French) and Canal Brazil (virtually only brazilian movies).



Breakdown by year of production

Channel	Before 1960	1961 - 1970	1971 - 1980	1981 - 1990	1991 - 1995	1996 - 2000	2001 - 2005	2006 - 2010
A&E				3,45%	10,34%	33,10%	48,97%	4,14%
Animal Planet				11,11%	11,11%	55,56%	22,22%	
AXN				5,49%	13,19%	18,68%	56,04%	6,59%
Canal Brasil	11,38%	10,18%	21,56%	16,47%	3,29%	9,58%	14,07%	13,47%
HBO Family	0,59%	1,76%	2,94%	9,41%	8,82%	12,94%	12,94%	50,59%
Fox Life			0,91%	3,64%	6,36%	35,45%	41,82%	11,82%
Fox			0,45%	3,14%	2,24%	10,76%	43,95%	39,46%
Futura	7,37%	3,16%	4,21%	5,26%	200,00%	33,68%	18,95%	7,37%
FX			0,69%	2,07%	7,59%	13,10%	51,03%	25,52%
GNT					1,61%	9,68%	37,10%	51,61%
HBO			1,98%	6,78%	8,76%	7,91%	17,51%	57,06%
Cinemax			2,69%	18,39%	8,97%	14,13%	11,21%	44,62%
MGM			1,02%	11,22%	25,51%	25,00%	36,22%	1,02%
Megapix			1,81%	12,22%	11,54%	15,16%	47,29%	11,99%
P&A					6,49%	27,27%	59,74%	6,49%
HBO Plus			0,96%	7,01%	8,92%	7,01%	13,38%	62,74%
Maxprime			4,94%	18,18%	13,77%	16,88%	8,05%	38,18%
Sci-Fi			2,78%	5,56%	5,56%	11,11%	33,33%	41,67%
Sony						44,44%	55,56%	
Telecine Action	0,34%		0,34%	4,69%	6,40%	12,34%	40,34%	35,54%
Telecine Cult	21,86%	9,99%	9,18%	16,19%	4,72%	6,07%	13,23%	18,76%
TCM	50,37%	18,75%	17,28%	13,24%	0,37%			
Telecine Premium		0,15%	0,15%	0,15%	0,30%		5,70%	93,55%
Telecine HD			0,15%	0,76%	0,30%	0,30%	12,16%	86,32%
Telecine Light		0,22%		0,88%	8,00%	14,68%	39,87%	36,36%
TNT			0,49%	1,62%	5,18%	24,27%	61,33%	7,12%
Telecine Pipoca				0,62%	1,08%	3,70%	25,00%	69,60%
TV5	4,62%	9,23%	3,08%	9,23%	1,54%	4,62%	29,23%	38,46%
Universal Channel				0,68%	6,85%	23,29%	54,11%	15,07%
VH1				4,17%	4,17%	33,33%	54,17%	4,17%
Warner	0,68%			4,73%	12,84%	26,35%	41,89%	13,51%



Monthly charge continues to hinder growth of subscriber base

Class C accounts for 52% of respondents who intend to subscribe.

PTS continues to publish the findings of the 16th survey profiling pay-television subscribers in the main metropolitan areas of Brazil, conducted in partnership with IBOPE. This issue focuses on the reasons cited by respondents for not subscribing to pay TV. The study also analyzes the intentions of non-subscribers and whether they would consider paying for the service worthwhile in order to have a better picture when watching free-to-air channels.

Methodology: The survey consisted of personal interviews based on structured questionnaires with open-end and closed-end questions. Data were collected in the period January 19-February 2, 2009, in 11 major metropolitan areas: Brasília, Belo Horizonte, Campinas, Curitiba, Florianópolis, Fortaleza, Porto Alegre, Recife, Rio de Janeiro, Salvador, and São Paulo. The sample comprised 17,215 individuals, with pay-TV subscribers accounting for 2,353 or 13.6% of the total, proportionately distributed among the metropolitan areas surveyed. As in previous surveys, socioeconomic categories A, B, C and D/E were covered

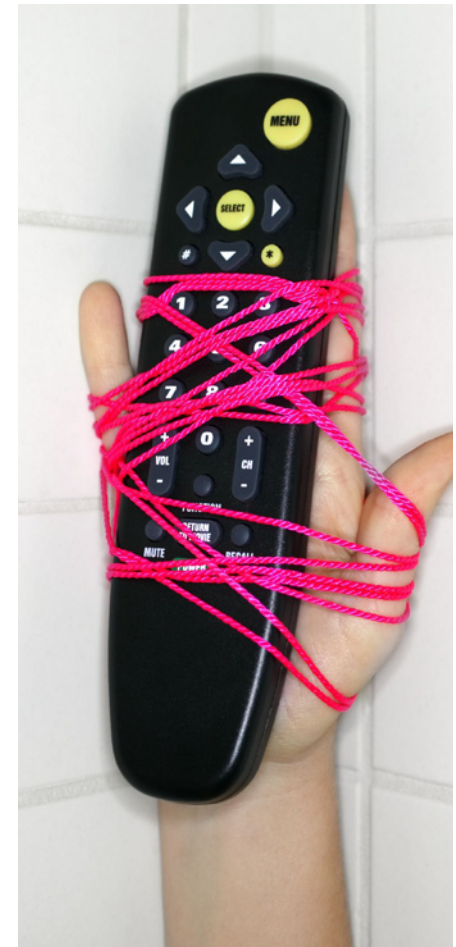
according to the Brazilian classification. This time class A accounted for 3% of the interviews, B for 30%, C for 47%, and D/E for 20%. Levels of educational attainment were in line with the averages for the Brazilian population, with 37% having completed secondary school or holding a university degree.

The sample was balanced in terms of age groups: 20% were aged 10-19, 22% were 20-29 years old, 18% were aged 30-39, 16% were 40-49 years old, and 24% were aged 50 or over. Women accounted for 53% of the sample. For pay-TV subscribers interviewed only, the socioeconomic breakdown was as follows: 71% A/B, 27% C, and 2% D/E. Respondents broke down as follows by the service provider to which they subscribed: Net 55%, Sky 26%, TVA 7%, Telefonica 4%, other 8%. Classes A and B accounted for the largest proportion of the service providers' subscriber bases, with D/E accounting for at most 2%.

Conclusions: As noted in previous surveys, the reason most frequently cited for not subscribing to pay TV has traditionally been the high price of the

monthly subscription fee. This continues to be the case among both ex-subscribers (47%) and respondents who have never subscribed (42%). The second most frequently cited reason is the impossibility of incurring an additional expense for those who have never subscribed (22%) or, for ex-subscribers, the fact that they do not watch a lot of TV (20%).

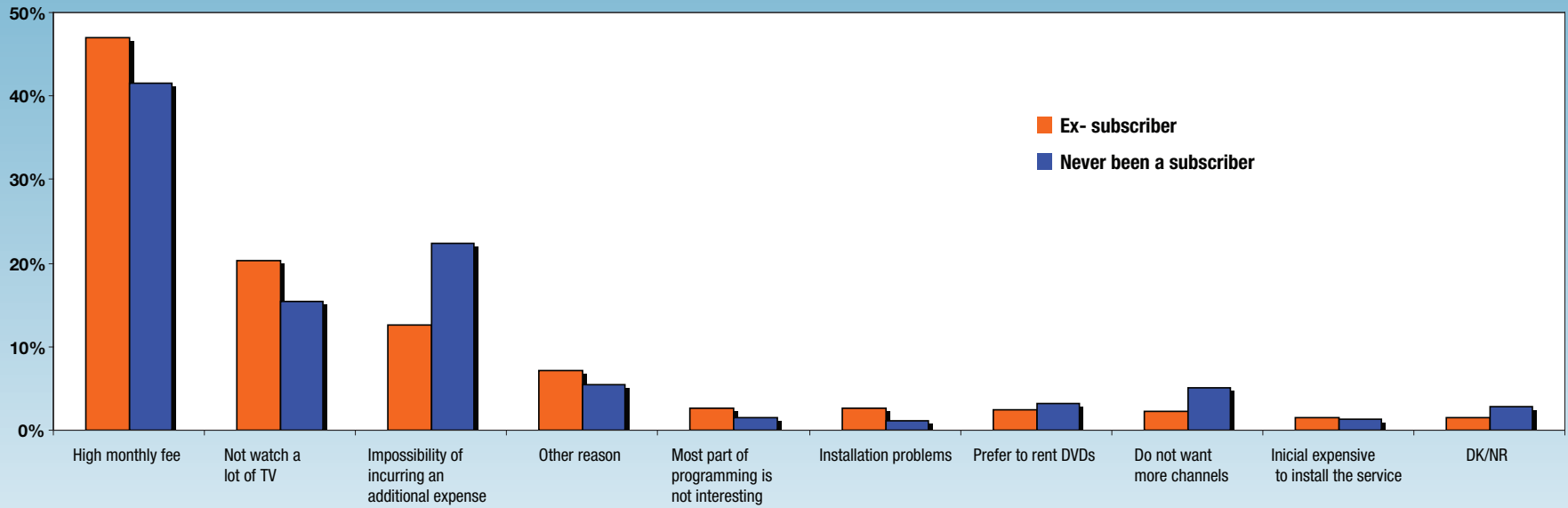
As for whether they intend to subscribe, the proportion of those who respond in the affirmative has increased since the last survey. It was about 18% in the 15th round and in this latest round (16th) it is 24%. A breakdown by social class shows class C accounting for 52% of those who say they intend to subscribe and class B for 32%. These same classes previously accounted for 46% and 30% respectively. The proportion who say they would subscribe solely for better picture reception when watching free-to-air channels remains relatively small, with some 30% saying they are not interested. Among those who are, a majority are prepared to pay R\$10 (now about US\$5.50).





Main reason for not subscribing to pay-TV

1st option

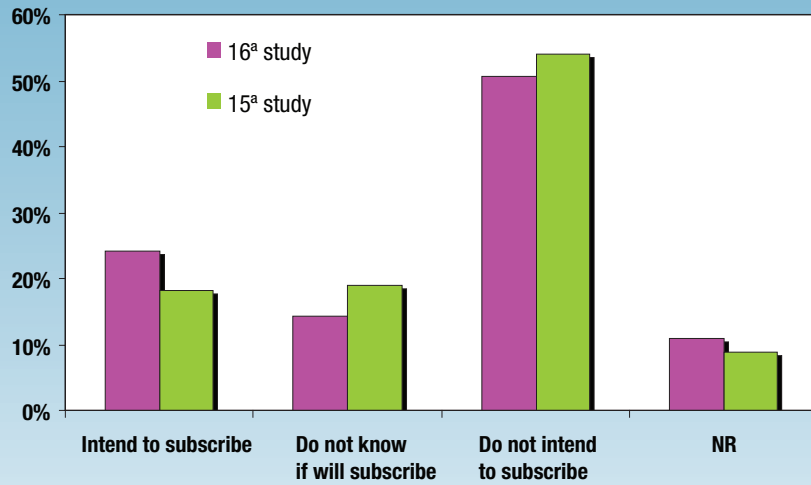


Base: 8446 interviews



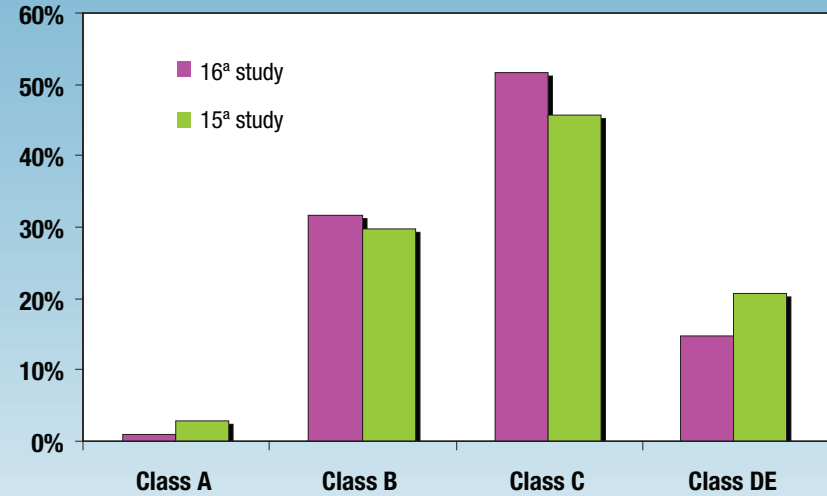
Intention about pay-TV service within following six months

Non-subscriber



Base: 15^a round - 13892 interviews; 16^a round - 14412 interviews..

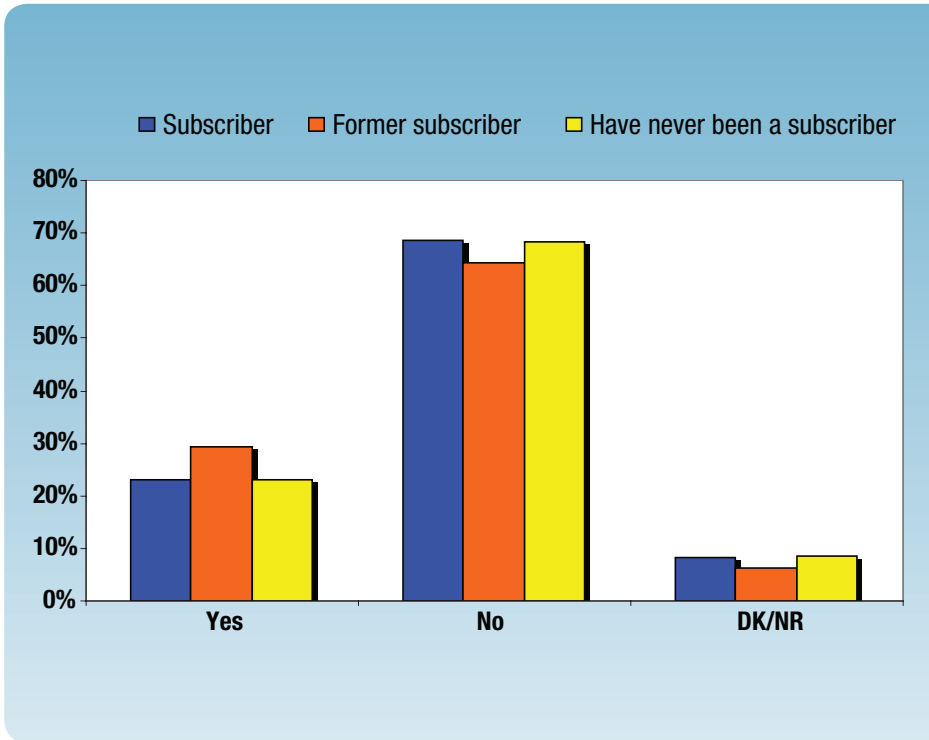
Among those who intend to subscribe



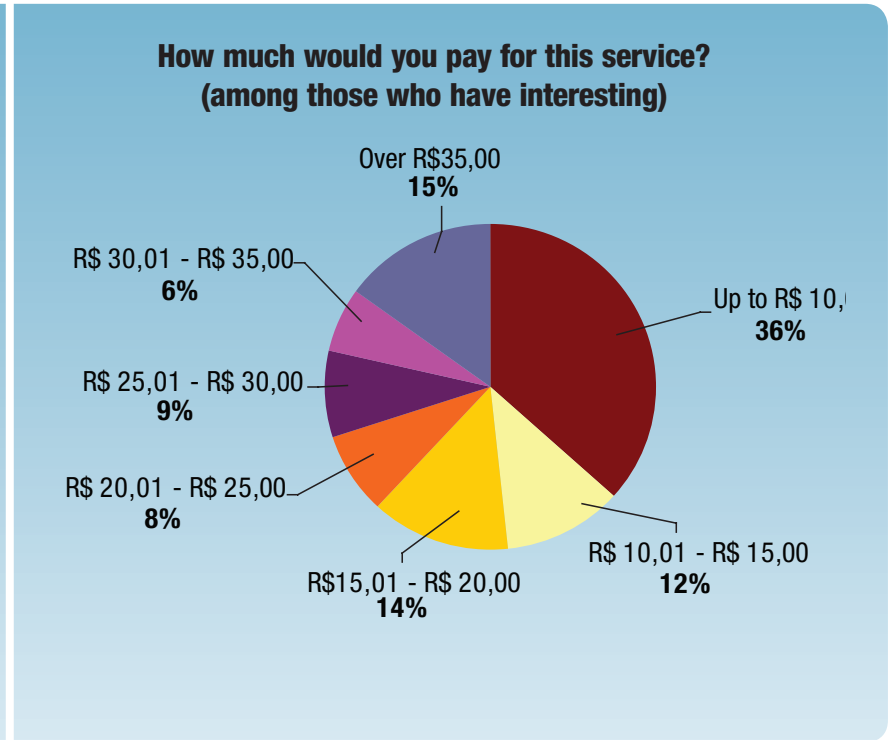
Base: 15^a round - 2533 interviews; 16^a round - 3495 interviews.



Interest in subscribing just for better picture reception when watching free-to-air channels



Base: Subscriber - 2353 interviews; ex subscriber - 1641 interviews; Have never been a subscriber - 12771 interviews.
Source of charts: IBOPE/PTS



Base: 3990 interviews

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