Visit Us At Discop Istanbul
NOW YOU ARE LOOKING AT WHAT TURKEY WATCHES EVERYDAY.

VISIT US AT PAVILLION 4

sales.kanalD.com.tr / sales@kanald.com.tr
A GOOD ISTANBUL GUIDE

This is the second time we attend Discop Istanbul with a special edition, fully devoted on the market. Last year we were extremely pleased with the results—both advertisement and market feedback—and we are going deeper this year. Undoubtedly, West Asia is a good place to focus on.

What will you find at this issue? A full local content edition, focused on West Asia content buyers and producers. These are the pillars of Prensario worldwide: specific issues, regional buyers on top. So, here we provide mainly West Asia top broadcaster interviews and locally produced reports, with figures and trends.

What is important to say about the market, at this first page? Apart from the well known concept that it is the fastest growing show within the content business, the fact that the event is evolving to a pole of emergent territories. It receives not only West Asia and Middle East buyers, but also people from Africa, Central & Eastern Europe, the CIS territories and East Asia.

With this condition, a new sort of market can take place, different from the others in the international calendar. Emergent territories need different strategies from developed markets, and if all the attendees are the same, new business practices created. The evolution of Discop Istanbul will be very interesting to check, in 2014 and the upcoming years.

Nicolas Smirnoff

DISCOP ISTANBUL 2014: MAIN SCHEDULED EVENTS

<table>
<thead>
<tr>
<th>Event</th>
<th>Date &amp; Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramas with Passports</td>
<td>March 4, 10am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>New Trends in Turkish Drama</td>
<td>March 4, 4pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Welcome Cocktail Party</td>
<td>March 4, 7pm</td>
<td>TBA (*)</td>
</tr>
<tr>
<td>Public Broadcaster in the Digital Era</td>
<td>March 5, 10am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Focus on Iraq</td>
<td>March 5, 11am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Global Agency Party “Work Hard, Play Hard”</td>
<td>March 5, 10pm</td>
<td>Conrad Hotel Ballroom</td>
</tr>
<tr>
<td>Now branded entertainment influences creativity and budgets</td>
<td>March 6, 11am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Launch of Broadcast Entertainment Europe (MENA Asia)</td>
<td>March 6, 3pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Character animation and the growth of licensing in Turkey</td>
<td>March 6, 4pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Turkey: a world-class drama coproduction hub</td>
<td>March 6, 5pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>(*) To be announced</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(* To be announced)

This is the second time we attend Discop Istanbul with a special edition, fully devoted on the market. Last year we were extremely pleased with the results—both advertisement and market feedback—and we are going deeper this year. Undoubtedly, West Asia is a good place to focus on.

What will you find at this issue? A full local content edition, focused on West Asia content buyers and producers. These are the pillars of Prensario worldwide: specific issues, regional buyers on top. So, here we provide mainly West Asia top broadcaster interviews and locally produced reports, with figures and trends.

What is important to say about the market, at this first page? Apart from the well known concept that it is the fastest growing show within the content business, the fact that the event is evolving to a pole of emergent territories. It receives not only West Asia and Middle East buyers, but also people from Africa, Central & Eastern Europe, the CIS territories and East Asia.

With this condition, a new sort of market can take place, different from the others in the international calendar. Emergent territories need different strategies from developed markets, and if all the attendees are the same, new business practices created. The evolution of Discop Istanbul will be very interesting to check, in 2014 and the upcoming years.

Nicolas Smirnoff

DISCOP ISTANBUL 2014: MAIN SCHEDULED EVENTS

<table>
<thead>
<tr>
<th>Event</th>
<th>Date &amp; Time</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramas with Passports</td>
<td>March 4, 10am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>New Trends in Turkish Drama</td>
<td>March 4, 4pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Welcome Cocktail Party</td>
<td>March 4, 7pm</td>
<td>TBA (*)</td>
</tr>
<tr>
<td>Public Broadcaster in the Digital Era</td>
<td>March 5, 10am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>The state of digital in Turkey and Central Asia</td>
<td>March 5, 11pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Focus on Iraq</td>
<td>March 5, 4pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Global Agency Party “Work Hard, Play Hard”</td>
<td>March 5, 10pm</td>
<td>Conrad Hotel Ballroom</td>
</tr>
<tr>
<td>Now branded entertainment influences creativity and budgets</td>
<td>March 6, 11am</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Launch of Broadcast Entertainment Europe (MENA Asia)</td>
<td>March 6, 3pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Character animation and the growth of licensing in Turkey</td>
<td>March 6, 4pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>Turkey: a world-class drama coproduction hub</td>
<td>March 6, 5pm</td>
<td>Conference Room</td>
</tr>
<tr>
<td>(*) To be announced</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(*) To be announced
WHAT’S NEXT IN THE TURKISH TV MARKET?

For the second year in a row, PRENSARIO International, one of the most dynamic editorial events in Turkey in the field of broadcasting, has brought together the most important, influential, and forward-thinking companies to discuss the state of the market in Turkey.

Turkish TV market is mostly fragmented. Sport games, predominantly football matches, still predominate their place up. Audience is a bit tired of complicated story plots and showing loyalty more rapidly to content perceivable with ease. Traditional media is still popular. Although digital media is gaining ground with great speed, the audience still prefers traditional media. There is no special study for this. Productions that are made for TV’s are broadcasted in the digital media at the same time.

MAGNIFICENT CENTURY Ranked second with 9.97% (total viewers); Karadayı (ATV); grabbed third spot with 9.78 rating. Top 10 includes The Little Bride (Samanyolu), Black Rose (FOX), Yildirim (Star TV), Jevel (Kanal D), Fugitive (ATV), Don’t Worry About Me (ATV) and Sefkat Tip (Samanyolu).

Following with ATV, it had an excellent start 2014 of one of the most popular series, Fugitive became the star in Turkey in Turkey by achieving 7.8% rating and 17.5% share in time slot of 9pm-11pm during January (TNS Gallup). The most important programming strategy at Samanyolu TV was to broadcast TV series, instead of TV movies. Other networks of the same group did well in 2013 were: Samanolu Haber, Yumurcak TV and Meltem TV. The company also operates Hatay TV in Antalya and Deniz TV in the US, as well as the international net Dunya TV.

50 years is no mean feat in this sector, remarks Ibrahim Eren, Deputy Director General of Turkish Radio and Television (TRT), the state-owned broadcasters that is celebrating in 2014 half a century of life. TRT made the best of this time: "As TRT, we will continue to invest in the very best commissioned and acquired content for viewers."

TRT’s 50th year also coincides with a very important benchmark, the 100th year of Turkish Cinema. Continues the executive: “To TRT, we will participate in a lot of activities this year. To underline the importance of this year further and in the name of using our resources more efficiently and creating value for the industry, we plan to commission 30 new television feature films.”

For the new entities out there, there will be chances not to be missed. That is why we value this project immensely. In addition, we plan to produce mini television series in the honor of the 50th anniversary. As an alternative to the

of TV movies. Other networks of the same group that did well in 2013 were: Samanyolu Haber, Yumurcak TV and Meltem TV. The company also operates Hatay TV in Antalya and Deniz TV in the US, as well as the international net Dunya TV.

50 years is no mean feat in this sector, remarks Ibrahim Eren, Deputy Director General of Turkish Radio and Television (TRT), the state-owned broadcasters that is celebrating in 2014 half a century of life. TRT made the best of this time: “As TRT, we will continue to invest in the very best commissioned and acquired content for viewers.”

TRT’s 50th year also coincides with a very important benchmark, the 100th year of Turkish Cinema. Continues the executive: “To TRT, we will participate in a lot of activities this year. To underline the importance of this year further and in the name of using our resources more efficiently and creating value for the industry, we plan to commission 30 new television feature films.”

For the new entities out there, there will be chances not to be missed. That is why we value this project immensely. In addition, we plan to produce mini television series in the honor of the 50th anniversary. As an alternative to the

of TV movies. Other networks of the same group that did well in 2013 were: Samanyolu Haber, Yumurcak TV and Meltem TV. The company also operates Hatay TV in Antalya and Deniz TV in the US, as well as the international net Dunya TV.

50 years is no mean feat in this sector, remarks Ibrahim Eren, Deputy Director General of Turkish Radio and Television (TRT), the state-owned broadcasters that is celebrating in 2014 half a century of life. TRT made the best of this time: “As TRT, we will continue to invest in the very best commissioned and acquired content for viewers.”

TRT’s 50th year also coincides with a very important benchmark, the 100th year of Turkish Cinema. Continues the executive: “To TRT, we will participate in a lot of activities this year. To underline the importance of this year further and in the name of using our resources more efficiently and creating value for the industry, we plan to commission 30 new television feature films.”

For the new entities out there, there will be chances not to be missed. That is why we value this project immensely. In addition, we plan to produce mini television series in the honor of the 50th anniversary. As an alternative to the

of TV movies. Other networks of the same group that did well in 2013 were: Samanyolu Haber, Yumurcak TV and Meltem TV. The company also operates Hatay TV in Antalya and Deniz TV in the US, as well as the international net Dunya TV.

50 years is no mean feat in this sector, remarks Ibrahim Eren, Deputy Director General of Turkish Radio and Television (TRT), the state-owned broadcasters that is celebrating in 2014 half a century of life. TRT made the best of this time: “As TRT, we will continue to invest in the very best commissioned and acquired content for viewers.”

TRT’s 50th year also coincides with a very important benchmark, the 100th year of Turkish Cinema. Continues the executive: “To TRT, we will participate in a lot of activities this year. To underline the importance of this year further and in the name of using our resources more efficiently and creating value for the industry, we plan to commission 30 new television feature films.”

For the new entities out there, there will be chances not to be missed. That is why we value this project immensely. In addition, we plan to produce mini television series in the honor of the 50th anniversary. As an alternative to the
The Lebanese drama series from Samanyolu TV, among the top TV programs in Turkey’s prime time family. The channel’s first original production is the daily talk show About Life. Secondly, Modern Times Group (MTG) launched its factual pay-TV channels Viasat History HD, Viasat Nature HD, Viasat Explorer, which broadcast since January 1 with Turkish voice-over on TurkStat’s digital cable TV service Telekonus, as part of the company premium tier package. The channel programming is also be available on the platform’s catch-up TV services.

The Protagonists

Pelin Divas Tusuoglu, editor in chief. Kanal D, explains: ‘We keep our leadership position in the local market as previous years. In 2013, Kanal D maintained its standing as most viewed TV channel of Turkey with 114 total day among total individuals and 150 total day among AB demographics group.’

Apart from drama series, it will be producing comedy and entertainment genres. Explains Divas Tusuoglu: ‘We have already launched a comedy show called Ahada on MG Gold, which is getting quite positive response. Soon, some game shows will be on air such as the local adaptations of Money Drop and The Chase. X Factor is on air since February!’

Regarding international sales, the executive comments: ‘We believe that especially the number one serial The Little Bride will take the first place on the sales list. Our priority is given to the Middle East, because the profit of this region is much higher than the other regions. Our goal is to expand to Europe and Far East. Most of our shows were sold countries in Middle Asia, Middle East, the Balkan states, Afghanistan, Pakistan and some African and Far East countries and the sales are continuing.’

Once FOX TV stops was the designation of former Fox International Productions executive Shemesh Aksin as EVP of Programming at the TV channel, which is among the top five stations in the country’s booming TV market. She reports to Pietro Vicari, general manager at FOX TV. Aksin, who was EVP of International Acquisitions and Sales at FIP, is now in charge of boosting network’s entertainment offering and is responsible for commissioning, acquiring and scheduling films, drama, factual, kids and event entertainment programming, as well as working with channel’s partners.

Fox Turkey has some fantastic projects in development, and while it is sad to leave FIP after four thoroughly enjoyable years I look forward to returning to Turkey and joining Pietro and his team as they continue to invest in the very best commissioned and acquired content for viewers’, remarks Aksin.

Even from ERT: ‘We have produced a lot of material in 2013 and we are very proud of each of these programs. As we carry no financial woes as a public broadcaster and always operate with the conscience of the responsibility we shoulder in mind, we strive to produce content that carries attributes like quality, respect for social values,
variety and balance, educational and entertaining. If we look from the angle of always reaching out to the maximum viewers as possible, we will always be the ‘Leader’ in Turkey. Today, TRT operates in mainstream channel, TRT1, and 14 thematic networks that allow the public corporation to reach out to all segments of society and in no way to any other channel with its vast program variety. TRT Kids is an example that is very rare in the sector. Today’s first and only free to air children’s channel, it regularly tops other channels in dynamic ratings. Even if we group our content under 3 main groups, drama, documentaries and kids, with the additions of sub-groups we are able to offer a rich amount of content at the market. He says.

For the 2014 TV season, TRT will have two brand new drama series. The Golden Apple and A Tale of Yusuf. Of course we have successful shows that have higher ratings surely continue for the future seasons are determined by the previous season. The content of the future season will be one of the new drama series of the 2014 TV season on TRT1. We are improving these services every year. Right now, we are forecasting that over 600 million online videos will be watched at Kanal D’s OTT services in 2014. This is creating additional revenue streams for us and availability of such services is increasing the loyalty of our viewers in such a competitive market. On the other hand, those changes are pushing us to be more creative on the content development side, i.e. we are not only thinking TV, but second screen, VOD and other engagement tools at the development stage.

In the local market, Kanal D’s main goal is to keep its leading position in the sector. In the future, we believe that creating content with high brand value will remain crucial regardless of the distribution ways. Our aim will be improving the brand value of the content sustainably”, concludes Eren.

Gurses from ATV: “Turkish ad market still have a lot of potential for growth and it can develop at least 2 times of what it is today. As the growth of ad industry is parallel to the economic developments, we expect a 100% increase in 5 years. In Turkey, the ad market is always higher than Turkey’s GDP. And he concludes: “There is no definite answer which finds out the audience’s preferences. But the most important is the good combination of different factors such as strong storyline, good cast, setting, and quality work. We can’t say that the historic productions are trending, because only one and the first one was very popular. Other dramas, which tried to copy a popular idea, failed. The real trend is improving quality of drama series and improving story lines.”

Bozaslan, from Anamurte: “Traditional media is still popular. Although the digital media is gaining ground with great speed, the audience still prefers traditional media. There is no special study for this. Productions that are made for TV’s are broadcasted in the digital media at the same time. Regarding future, he concludes “The developments for the future seasons are determined by the previous season. The content of the future season finds direction according to the previous data. Shows that have higher ratings surely continue for another season. We will continue watch serial and some entertainment shows unless a brand new trend is discovered.”

Eren, from TRT continues: “With the advancements in the world creating changes in peoples psychological and social structures, new trends are created in TV. People’s interests change parallel to the changes in society. We can call this an involuntary adaptation to change and evolution. Format production has multiplied in numbers over the past years.”

‘As in the international market, Turkey also has raised interests towards formats. With the cultural diversity that we have, it’s difficult to make Turkish viewers through certain stereotypes. But in general, it’s important to mention that respect for family values and cultural riches lie right in the core of this wealth.”

‘We have two very important matters in our future plans. One of them is local and international co-production, and the other one is to become more efficient in the digital world: we have a new establishment just for this purpose named New Media Channel Coordination. With this unit we try to participate in all the platforms that has a viewer’. The advancements in technology in recent years have underlined the importance of digital media. With the anticipation of digital channels getting more and more popular each day, we plan to devise new products for those outputs. Trans media studies, projects geared towards the worldwide web and an Internet TV that has a specific broadcasting stream are among our new projects, he concludes.

The Female of the Species… and Dave

Army nurses, private detectives, revolutionary thinkers… and Dave. Independent women lead our latest independent drama slate. Oh, and let’s not forget Dave.

Turkish content for export

According to local sources, during 2013 Turkey has become the second largest producer of drama of the world, behind the US and surpassing Latin America. It exported Turkish drama for USD 200 million, a growth of 100% in comparison with 2012. Local players estimate that the figure will reach 1 billion in a couple of years. For example, Magnificent Century—probably the most sold Turkish series ever— was premiered in China, being the first Turkish product in that market with great success.

Turkish content exportation evolution (2011-2013)

Source: local sources

< 10 >
Visit Us At Discop Istanbul
DISCOP ISTANBUL: THE GROWTH IS HERE

While the central markets (United States, Europe) are flat or still suffering the waves of 2009 global crisis —five years and going—the territories joined in Discop Istanbul are steadily growing, both in TV channel and production developments. They are not the paradise, of course, but there are lots of things to do around.

It is always interesting to talk with Patrick Jucaud-Zuchowicki, CEO at Basic Lead and organizer of Discop Istanbul. He always says trendy concepts as ‘Content business axe has moved to East. Middle East, West Asia and Africa’ take only 2% of worldwide content market incomes, about 250 billions of euros. But these regions are growing 100% per year, and they have 60% of the world population.

Also ‘A region is getting strong when you see local players not only buying, but also dealing to each other, moving from its first country to others. When you see evolution from canned business to formats and co-productions. From 2-3 years ago, we are checking all of these in West Asia. We have now the international chains and many regional players developing themselves. There are solid business opportunities in the production and co-production sides.

In fact, at Discop Istanbul there are buyers mainly from Turkey, Central Asia and Middle East, but also many from Central & Eastern Europe, CIS nations, North Africa and even East Asia. Countries such as UAE, Kazakhstan, Azerbaijan, Afghanistan, Lebanon, Jordan, Syria and the Gulf States, Egypt, Morocco, grow in their presence every year. The market is a new pole of emerging territories now.

This year the event has moved from the Ceylan Intercontinental Hotel, to the Istanbul Convention Center, staying all together at a traditional floor (5,000m²). From about 750 participants in 2013 (230 buyers) the event expects to receive about 1,000 attendees this year, with more than 300 buyers.

Another two big news are the seven national pavilions, such as Iraq (its here for the first time), South Africa, UK, France, Ukraine, Malaysia and China, and the designation of India as ‘Country of Honor’ with several activities related to: ‘We are receiving new companies, sellers and buyers, from Pakistan, Oman, Bahrain, Saudi Arabia and Tajikistan, among others’, said Jucaud-Zuchowicki.

Turkey plays a strategic role with almost all of the local industry attending the market, and new players like Turkish Airlines, which assists to Discop to acquire content for its VOD system for their passengers. ‘Is a show of the diversity we have this edition’, completes the organizer.

Regarding the conferences, Basic Lead divided them in three days: Tuesday 4 is about Drama Formats, Wednesday 5 is Digital Content, and Thursday 6, Branded Entertainment and Product Placement. ‘At Discop, it is being launched The European Product Placement Association (EPPA)’, highlights Jucaud-Zuchowicki, who also remarks the social events organized by leading Turkish distributors, such as the Global Agency ‘Work Hard, Play Hard’ party on Wednesday, March 5 at 10pm at the Conrad Hotel Ballroom.

FIGURES & TESTIMONIES

The Arab Spring, for instance, triggered positive changes in the broad-acting industry. There are 80 million Arab households with 93% receiving satellite TV and more than 700 Arab channels. Drama is the most important genre among Saudi Arabia, Kuwait and UAE viewers (93% against 50% on entertainment and sports). Social dramas beat other genres like comedy or Bedouin stories. There are new production centers in MENA: Egypt, Syria, Lebanon, Jordan, Gulf States and Iraq.

Nabil Kazan, president and CEO of K & Partners: ‘The new trend of dubbing almost any program into Arabic has motivated channel owners to acquire relevant programs from around the world’. The MBC Group, main media group in Middle East, last year made a super production with Qatar, Oman, and there are more original local projects in 2014.

Egypt is one of the most experienced drama producers. Ahmad Rahman, head of acquisitions and drama at Al Nahar TV Network has produced the TV series Room with a Television partner and Endemol Foreign series (from U.S. to Turkish ones) do not reflect Egyptian culture, so our strategy is to go further on the production of local stories.

Anyway, the executive stressed that Turkish series are a high-end product for prime time, which obtains huge ratings. The costs go from USD 15,000 to 100,000 per episode.

Abdel Raoul Oria, deputy channel manager at ITV, Afghanistan: ‘Local TV industry is moving fast. Right now, 50% of our grid is own production and it will keep growing as we are buying more and more entertainment.
was in Istanbul last year pushing this. The same happens with Lebanon, whose TV industry is becoming bigger, especially on the drama side, and is looking for partnerships.

East Asian community is numerous, too. The Filipino broadcasters GMA and ABS-CBN, and Transit TV from Indonesia, buy and sell in Istanbul. Malaysia, through the state agencies FINAS, CCMA and MINDC, is again at Discop with over 20 companies. CEE countries as Serbia, Bulgaria, Romania, Croatia and Bosnia Herzegovina, are keen on Turkish series. Margarita Jane, head of acquisitions at Look TV (Romania): ‘We attend Istanbul to buy content quickly, to refresh the screen all the time, and to be competitive among big local broadcasters.’

Latin America has a strong presence of its traditional telenovela distributors, providing both canned and formats and studying co-production opportunities. They agree: ‘Our advantages are the quality/quantity of TV executives (writers, directors) that guarantees high production levels; a variety of locations; and production costs (cheap and fast)’. Other trends: the more stable political and economical situation is helping content sellers in territories usually difficult to do business, like Pakistan and Uzbekistan, whose TV industries are also better organized (fighting the piracy, for example). TV channels and producers from the former Soviet countries are demanding more formats, both entertainment and fiction. In comparison with two-three years ago, now they are not asking and researching about the product, ratings, etc. – they are buying directly, said one seller last year in Istanbul.

Local buyers turning to distributors across the region? For instance, Outlook Entertainment (UAE) is providing Critical moments, a medical drama series shot in Egypt. Adham Nasrallah, marketing and sales: ‘It’s considered the biggest Arab production done under American TV production-standards and probably the only one sold abroad: West Asia, Africa and Asia.’

What do the buyers look for this Discop West Asia? Consider these testimonies we have collected last year in Istanbul: Neusacharya Inn (VT) (Russia): ‘Turkish drama series’; Asad Nukisheva, Channel 7 (Kazakhstan): ‘Dating/dancing shows’; Gaye Arman Bicakcioglu, Kanalturk (Turkey): ‘Entertainment formats, news and documentary programs’; Safwat Ghattas, Spot 2000 (Egypt): ‘Fiction formats’.

About digital platforms, Turkey is the main country in West Asia. On one side, leading Turkish pay TV player D-Smart (about 1 million subscribers) launched last year its OTT service called D-Smart 8u, offering movies, series and kids contents, while leading broadcaster Kanal D is developing a new SVOD services for web and mobile, with international content (HBO, etc.).

Turkish Prime Minister Recep Tayyip Erdogan confirmed that the Türksat 4A satellite was launched with a proton rocket from Kazakhstan on February 15, and there are also now plans to launch Türksat 4B in the second quarter after a test period. Both satellites have been produced at the Mitsubishi Electronic Company’s satellite production centre in the Japanese capital: 4A will allow Türksat to offer tele and TV services in Turkey, Europe, Central Asia, the Middle East and Africa. 4B will meanwhile cover Africa.

Undoubtedly, content business is everywhere, and is growing particularly fast in West Asia.
Mongolia, Kazakhstan and Pakistan: Figures & Trends

Television in Central Asia seems to hold rather well according to the viewing time results recorded in 2013. While Mongolia, which started TV audience measurement in November 2012, registered an average daily viewing time of 3 hours and 42 minutes in 2013 (+57 minutes up on the 2012 worldwide score), Pakistan and Kazakhstan gained an increase of 2 minutes and 6 minutes respectively reaching 2 hours and 4 minutes and 3 hours and 17 minutes a day.

Despite certain monopolistic television markets being dominated by state-run groups, Central Asia is marked by a strong presence of privately owned local TV channels, mainly broadcast by satellite and cable. In Pakistan, the government-run group PTV, which cumulate more than 50% market share thanks to its flagship generalist channel PTV1, coexists with hundreds of private channels. They are however, only permitted to air on cable and satellite.

This is very much the same in Mongolia, where private channels mainly broadcast via cable & satellite are gaining in importance, contributing to fragmentation of the market. For instance, the leading channel, the state-funded television MNB, registers only a 9.9% market share and is closely followed by private stations TV5, TV9 and Mongol TV.

The latter has undertaken significant changes over the past two years as it has launched in a three-year multimillion-dollar plan aiming to revitalize the country’s programming and viewing habits as well as allowing it to rank as number one in the market.

The channel unveiled last year a new schedule driven by local productions, format adaptations and, most importantly, new imported fictions for primetime. The goal is to create a specific timeslot for foreign blockbuster series, mainly from the US or the UK such as Homeland or Downtown Abbey.

Beyond Western acquisitions, Mongol TV continues, as are the other channels, to count on South Korean drama that remains a local favorite. Over the year 2013, seven out of the ten best performing shows were Korean series, the best performing, Yellow Boots, reached a 60.2% share among all individuals for its peak episode on TV5. Other formats will follow such as the Mongolian version of Family Harmony (Kahbar) or a multi-national version of the game show Wipeout featuring contestants from Kazakhstan, Ukraine, Russia and Finland. The show was acquired by TV7, which signed a management consultancy deal with Endemol allowing the international production and distribution company to run the channel’s schedule.

Latin American telenovelas are also appreciated in the country, having been encouraged by a three-year deal sealed in 2010 between Globo TV International and Mongol TV that commissioned 186 hours of Globo content per year. The Brazilian group has extended its reach to two other channels in 2013 with its latest hit Brazil Avenue recently acquired and broadcast on cable channels Edutainment TV and Movie Box.

Contrary to Mongolia, Pakistan and Kazakhstan would rather federate viewers around homogeneous productions. While Pakistan meets success with national series (the top ten being broadcast on public channel PTV), Kazakhstan is fueled with locally adapted entertainment formats. The local version of X Factor, on the air in 2013 for a fourth season, ranked once again among the yearly best performing programs, achieving a 51.9% share among all individuals for its peak episode on First Channel Eurasia.

Kazakhstan

Program Rank in Kazakhstan and Mongolia

Mongolia

<table>
<thead>
<tr>
<th>Network</th>
<th>Time Slot</th>
<th>Episode</th>
<th>Series</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV5</td>
<td>Wed</td>
<td>20:00UTC</td>
<td>Mongolia-price (Kahbar)</td>
<td>212.3</td>
</tr>
<tr>
<td>TV9</td>
<td>Mon</td>
<td>20:00UTC</td>
<td>Kahbar</td>
<td>155.6</td>
</tr>
</tbody>
</table>

Source: Eurodata TV Worldwide / One TV Year in the World / Relevant Partners – All rights reserved
4 JUDGES DECIDE WHETHER THE ARTISTS ARE REALLY SINGING, OR IF IT’S JUST...

WE'RE LOOKING TO FIND THE BEST VIP ENTERTAINER

PLAYBACK

HERE COMES THE MACHINE THAT WILL SHAKE UP TALENT SHOWS!

THE CELEBRITIES NEXT CHALLENGE SHOW

7 COACHES TEACH 7 CELEBRITIES HOW TO PUT TOGETHER INCREDIBLE VARIETY NUMBERS
MBC, Middle East: new to channels, more originals productions

Prensario is pleased to publish a new interview with one of the main referent of the TV market in Middle East, Fadi Ismail, Group Director of Drama Production, Middle East Broadcasting Corporation (MBC). The company had a great 2013 with new channels, as well as groundbreaking original productions that will be released in 2014.

‘We have moved from strong to stronger in 2013. It was another year of growth and achievement on all levels. A new channel was born: MBC Bollywood, and international talent formats such as Arab Idol, Arabs Got Talent and The Voice (currently on air) have been a phenomenal success. There will be more announcements about new entertainment formats, to be released this season,’ resumes Ismail.

MBC continues to offer its viewers the best of Arabic content and mix of drama genres. ‘In addition, we were one of the few stations which continued airing Turkish dubbed dramas while other channels boycotted that genre. We also introduced Korean dubbed series and the response was very encouraging. In general, 2013 was a positive year’.

Regarding original local productions, and following the mega success of the series Omar (coproduced with Qatar TV), there will be more this year. ‘New Arabic drama productions will be released, such as Cactus Alliance, a high end Dubai based thriller of 15 episodes. And Saraya Abdeen (The Palace), a period drama taking place in 19th Century Egypt in the Palace of the ruler. It is sort of Downton Abbey meets the Magnificent Century, and will be the biggest period drama ever done in the region,’ says Ismail.

The company is also well known for having adapted Latin titles from Brazil, Mexico (Ruby) and Argentina (Mentiroso). In 2014 it will produce and broadcast Matrimonio/Second Chance, an adapted telenovela of 120 episodes. ‘Latin America is the home of the genre and, therefore, it is a logical place to look for scripted formats and even co-production opportunities on content that makes sense in MENA as well as in Latin American markets,’ Ismail continues. ‘We have even picked up a short-33 episode prime time series and adapted it: we hope to have an Arab version of The Chairwoman (Telefe/Endemol) on screen by next year’.

FuturE

The executive concludes about the future plans: ‘For the future, there will be more quality content and better production values with stronger storytelling. We are open to adapt international scripted formats but also looking forward and working towards the day when our productions can travel worldwide and be adapted elsewhere’.
**Channel Seven, Kazakhstan:**

‘Quality programs for the family’

Channel Seven was established on the base of capital TV channel EBA and has started republic broadcasting in September 9, 2009. Today, it is a rapidly fast developing channel with its own production projects and premier content, which has a clear positioning and strategy of broadcasting, and confidently conquer Kazakhstan’s media market. It is considered among the top 3 strongest players in the media market.

There are nine main Kazakh TV channels, three of which are public: Kazakhstan, Khabar and El Arna broadcast primarily for Kazakh audience. Commercial channels, which appeared after 1991 (KTK, Channel 31, NTK), have their own loyal audience. Commercial channels are trying to share content in the Kazakh and Russian languages in the proportion of 50/50 according to the law of the state. The main TV channels have become one of the key players of the local market in less than 2 years after being launched. "Qualitative and professional content, which has a clear positioning and strategy of broadcasting, and confidently conquer Kazakhstan’s media market. Today, it is a rapidly fast developing channel with its own production projects and premier content, which has a clear positioning and strategy of broadcasting, and confidently conquer Kazakhstan’s media market. It is considered among the top 3 strongest players in the media market.

About the the content strategy, she adds: ‘Annually, in addition to the new TV season, which traditionally starts in the fall and spring, we launch bright and loud premiere for a wide audience’.

For example, on Dance! Dance! men and women lose weight by dancing for the grand prize of 2 million tenge, and the reality show The perfect bride, where eligible bachelor of Kazakhstan Azamat Nurpeissov in the team with his parents, grandmother and friends, choose the most worthy bride of 15 beauties.

Shuzheyeva, general director, who adds that by the end of 2012 the channel reached 86% for the population in Kazakhstan.

About the the content strategy, she adds: ‘Annually, in addition to the new TV season, which traditionally starts in the fall and spring, we launch bright and loud premiere for a wide audience’.

For example, on Dance! Dance! men and women lose weight by dancing for the grand prize of 2 million tenge, and the reality show The perfect bride, where eligible bachelor of Kazakhstan Azamat Nurpeissov in the team with his parents, grandmother and friends, choose the most worthy bride of 15 beauties.

We continue with the third season of Aima on-line with a selection of unusual videos Kaznet, and mystical program Signo. Steppe Legends for viewers who like paranormal events, adds Shuzheyeva. Also, the third season of Escape from the village, which took place in Paris, the sharp social talk show Way out! and The Show Forty million tenge’.

‘Own production projects are especially important, as they show an increase in the professionalism and experience of the employees. We contribute to the development of local TV in general. The share of own production is 45%, and acquired content is 55%. Every year we move the bar upwards and increase the coverage of interest viewers’, remarks the executive.

‘Our goal is to deliver a quality product to Kazakh viewers designed for all family members. In 2014 we plan to increase the share of own production, focusing on original projects, as well as to continue to adapt the world formats. All programs will be produced in both Kazakh and Russian languages’.

Nowadays, there are several major trends in the market Kazakh TV: Production of own content based on international format (The Voice, One to one, Star Factory, etc.), rebroadcast or purchase of the Russian content; and translation of the art programs with Eastern accent – Turkish, Indian serials and films’, says Shuzheyeva.

‘Channel Seven’ is characterized by its brightness and boldness in the media market. In order to show the world’s best formats, adapting under Kazakh viewer, we decided to work with companies such as BBC, Endemol, NBCUniversal. By acquiring global formats, we realized the extent of responsibility to our viewers’.

‘However, Kazakhstan appreciated adaptation of world formats like Strictly come Dance, Wipeout, Dance you are on, Operation Triumph, Comedy club, The Money Drop, Rivals in law and many others. We are positioned as a channel for family viewing. Net broadcast is focused on multi-population, that is why there are programs for children, for youth, and fans of extreme sports, entertainment, Russian and Ukrainian serials, concerts, movies and documentary films’.

The channel main program providers are Central Partnership, PBC Weitmedia, Sovteleteksport, Film UA, Starmedia and others. ‘But we plan to expand the market, so we currently have started to work with Turkish, Arab and Indian companies’, concludes the executive.

One of the top rated locally produced reality shows Channel Seven!

**Kazakhstan: Market share evolution, per channels (2009-2013)**

Source: TNS CA, 7:00-25:00, All 6-54, 100+

---

**Youth audience. Our imagination.**

**Or take a pick from our catalogue. Over 500 titles**

**COMING AND VISIT US AT DISCOP ISTANBUL STAND Nr. $20**

---

**DISCOP Istanbul 2014 | Broadcasters CENTRAL ASIA**
SONY: ‘THERE’S A REAL HUNGER FOR LOCAL PRODUCTIONS IN MENA’

Sony Pictures Television Arabia produces local programming for broadcasters across the Middle East. This covers both scripted and non-scripted content, developing original shows as well as adapting international formats for local audiences. Its business serves 22 countries across the Middle East and North Africa, and it operates with bases in Dubai, Cairo and Beirut.

Ziad Kebbi, president, Sony Pictures Television Productions Arabia, explains to Prensario the most recent news regarding original production and alliances with top broadcasters of the region: “Our recent productions include a local adaptation of the Latin American telenovela Betty La Fea called Hebal Regal El Ghorab (Crow’s Foot). We are also in the third season of El Bab x El Bab, our Arabic adaptation of Everybody Loves Raymond. Both series are licensed by pan-regional broadcaster OSN.”

‘The non-scripted side, we are currently midway through our second season of The Voice: Ahla Sawa, which we produce for pan-regional network MBC. The show, which features contestants from more than a dozen countries, is a huge draw with more than 100 million viewers tuning in each week’, continues Kebbi.

“We are also developing more original shows for Arabic audiences,” he highlights, and adds: “We had major success last year with our celebrity talk show Ana Wa’l Anas that ran during Ramadan. In addition, our homegrown Egyptian sitcom Lessa Badry continues to play on Al Hayat’s schedules.”

TRENDS & FUTURE

‘Much like we are seeing around the world, there’s a real hunger for local productions across the MENA market. Audiences here want to connect with the story and look for characters that reflect them. Having one of the largest format libraries in the world, we are able to leverage our catalog of hit series to create original series that are in tune with the tastes of Arabic viewers.’

At first glance, shows like Everybody Loves Raymond and Betty La Fea might seem to have very little in common with the Arabic world, but when we look at them closely we see that the characters, the family unit, and even the overall themes appeal greatly to our audience’.

Regarding the future, Kebbi says: “We are now the leading international studio in the region and will keep building on this scale and success. We have brought some of the world’s biggest format franchises to the Middle East and have a great deal of local programming in development for the year ahead.”

And he concludes: ‘Developing local telenovelas, for example, is a key priority for us. The most important thing is to ensure that there is a strong local theme in everything we produce, so that our viewers can associate and connect with the characters’.

See us at Discop Istanbul Stand S2
March 4th-6th
International Convention & Exhibition Center
Istanbul, Turkey

Excellence in Global Content
Cisneros Media Distribution
CisnerosMediaDist.com

(© 2014 Sony Pictures Television Inc. All Rights Reserved)
**2013-2014: Deep Changes in the Arab Broadcasting Industry**

The 2013-2014 Arab TV scenario will show drastic changes. The Arab Spring (revolutions in Tunisia, Egypt & Libya; political unrest & riot in Syria, Iraq and Yemen; heat in Bahrain, Palestine, Sudan & Lebanon) is still generating transformations in the local TV and content industry.

This political situation within the region allowed the birth of 150 new Arabic satellite channels and, consequently, a strong increase of viewers on Arab TV networks. A ban was applied in 2013 on Turkish drama in major Arab government related TV channels due to a stand by the Turkish authorities against Arab government related TV channels and, consequently, a strong increase of viewers on Arab TV networks. A ban was applied in 2013 on Turkish drama in major Arab channels and, consequently, a strong increase of viewers on Arab TV networks.

In 2000, the expenditure reached only 573 million in 2010 to USD 10 billion in 2013. In total, there are 75 state-run TV networks, while over 225 generalist movies & drama and 175 Islamic/cultural channels. Also, 65 news & current affairs, 60 music & entertainment, 40 sports & youth, 35 games & others, 14 children and 11 tele-shopping stations.

**Viewership**

Free-to-air viewership prevails in the Arab world. The Pan-Arab TV networks have greater importance than terrestrial viewing hence received 60% of advertising. Regarding cable TV, it exists only in the Gulf Cooperation Council (GCC) and Lebanon. Pay TV via encrypted cable or satellite TV viewership does not exceed 10% of all Arab TV viewers. In total, there are 75 state-run TV networks, while over 225 generalist movies & drama and 175 Islamic/cultural channels. Also, 65 news & current affairs, 60 music & entertainment, 40 sports & youth, 35 games & others, 14 children and 11 tele-shopping stations.

**Production & Dubbing Centers**

The main hubs for content production and dubbing services are in Egypt, Syria, Lebanon, Jordan, Iraq and the GCC. The first one specializes mostly in the production of melodrama, comedy, sitcoms and animation series. Egyptian studios and TV channels are dubbing foreign drama, animation, cartoons and soap operas in the local accent.

**Arab Spring**

The Arab Spring allowed between 2010-2013 the birth of 150 new Arabic satellite channels and, consequently, a strong increase of viewers on Arab TV networks.

**Results of Viewer’s Preference**

90% choose drama series, movies & soap operas; 50% entertainment, news & sports; and 25% other genres (source: PARC – Omnibus Survey).

**MENA TV HOUSEHOLD (2013-2015)**

<table>
<thead>
<tr>
<th>Country</th>
<th>2013</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egypt</td>
<td>9,485</td>
<td>9,512</td>
</tr>
<tr>
<td>Sudan</td>
<td>7,241</td>
<td>7,268</td>
</tr>
<tr>
<td>Morocco</td>
<td>8,164</td>
<td>8,203</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>9,273</td>
<td>9,327</td>
</tr>
<tr>
<td>Iraq</td>
<td>6,001</td>
<td>6,047</td>
</tr>
<tr>
<td>Yemen</td>
<td>5,963</td>
<td>6,012</td>
</tr>
<tr>
<td>Syria</td>
<td>4,889</td>
<td>4,947</td>
</tr>
<tr>
<td>Lebanon</td>
<td>2,902</td>
<td>2,957</td>
</tr>
<tr>
<td>Libya</td>
<td>1,350</td>
<td>1,389</td>
</tr>
<tr>
<td>Jordan</td>
<td>1,358</td>
<td>1,397</td>
</tr>
<tr>
<td>Oman</td>
<td>650</td>
<td>681</td>
</tr>
<tr>
<td>Kuwait</td>
<td>1,145</td>
<td>1,175</td>
</tr>
<tr>
<td>Qatar</td>
<td>1,145</td>
<td>1,175</td>
</tr>
<tr>
<td>Bahrain</td>
<td>1,358</td>
<td>1,389</td>
</tr>
</tbody>
</table>

Nabil Kazan is considered the pioneer of the Pan-Arab advertising industry. It has a solid knowledge of advertising, sponsorship, tele-events & satellite TV communication acquired during four decades by on-site working experience in the Middle East & Europe.

(*) Born in Beirut in the forties and with dual nationalities Lebanese & French, Nabil Kazan is considered the pioneer of the Pan-Arab advertising industry. It has a solid knowledge of advertising, sponsorship, tele-events & satellite TV communication acquired during four decades by on-site working experience in the Middle East & Europe.
"Media convergence is a fact of life," remarks Biggam, and continues: "Consumers want more on-demand or OTT delivery of content and more personalization of content. In addition of course to linear TV, which stubbornly refuses to decline despite the best efforts of the Internet gurus."

"The best, maybe the only thing broadcasters can do is to stay ahead of the curve – so get your own OTT offer out there before a big US player gets in ahead of you, make sure you have the rights you need to offer your customers a real multi-platform experience. If viewers want to watch content on laptops, tablets they will do so, which means it is up to our companies to make sure they’re rewatching it on our screens and not those of a competitive, legal or otherwise."

"Specifically, many of our companies are doing some or all of this list: diversifying revenue, growing beyond national borders, exploring co-productions, dealing with digital switchover, launching OTT services, fighting piracy, moving to cross-platform/cross-device distribution, looking at on-demand windows, moving towards day and date deals for appropriate content. But in as far as I can summarise the experience of our member companies if it works for the consumer, we’ll do it.’’

**WHAT ARE THE EU BROADCASTERS DOING IN THE ERA OF CONVERGENCE**

- **Diversifying revenue**
- **Growing beyond national borders**
- **Exploring co-productions**
- **Dealing with digital switchover**
- **Launching OTT services**
- **Fighting piracy**
- **Moving to cross-platform/cross-device distribution**
- **Looking at on-demand windows**
- **Moving towards day and date deals for appropriate content**

The role of the Association of Commercial Television (ACT) in Europe is to represent the European broadcasting and content sector at the EU institutions. So whatever is on the political agenda has to also be our priority. In 2013 there was – almost – only one topic on the EU agenda: rights to content. In Europe, we have a set of copyright laws, which date from the 1990s or the early 2000s. In reality, these rules work fine – if they didn’t, it would be impossible for people to come to markets like Discop and do deals.

‘Certainly, European producers and broadcasters find that new rights for new uses and new platforms can be negotiated. ‘The problem is that not everyone agrees and there are plenty of people in Brussels who will tell that rights deals are somehow a problem for their (usually not yet launched) platform’ ‘What these groups (usually from the tech sector) are driving is that they want to see copyright laws ‘reformed’ which means loosened (and the value of content thereby reduced). The danger here is that this helps global tech companies rather than European content players, but it is still a seductive argument and one we have to rebut wherever we can,” he adds.

‘So, to sum up, my team and our member companies have spent much of the past year putting the case to the EU decision-makers that copyright works well, and that anyone who wants to buy content should be in Istanbul doing deals instead of in Brussels complaining to regulators. However, EU regulators can help - and the most fruitful area for the EU to help is in addressing piracy and online theft of content.’

**DISCOP**

‘One of the roles I have at the ACT is to communicate to the EU institutions what is going on in the marketplace. It’s too easy for people living in Brussels (whether an EU regulator or someone like myself who represents the industry) to view media as an abstract idea, or as a business sector that needs to be strictly regulated to produce certain (usually vague) outcomes,’ says Biggam. ‘Why specifically Discop Istanbul? I wanted to know Prensario. He answers: ‘Two reasons. First, the dynamism and innovation in program making from this part of the world is not nearly well known enough to the EU institutions. Sometimes we in Brussels are scared that US content might come to take over “our” screens, or that somehow regulators can decide what is best for people to watch.’

‘Rather than engage in an academic argument about this, it’s much better to point to some of the great examples we have, whether it is Danish cop shows or Turkish costume dramas, of genres of content which have taken our sector by storm in recent years, because viewers regard them, not because of any quota or regulation.’

‘The other reason is simple. What is decided in Brussels today will be applied in Istanbul, Kiev, Tirana, Baku and Tbilisi tomorrow. I can spare the details but whether it’s via negotiations to join the EU, via the Council of Europe, or just regulators seeing what has worked elsewhere and applying it domestically (see, regulation can work rather like a program format…) EU rules will impact on the daily business practice of many market participants. So, my daily work in Brussels is as relevant to a Turkish or Kazakh company as it is to a French or German one.’

**FUTURE**

‘Media convergence is a fact of life,’ remarks Biggam, and continues: “Consumers want more on-demand or OTT delivery of content and more personalization of content. In addition of course to linear TV, which stubbornly refuses to decline despite the best efforts of the Internet gurus.”
Consumer confidence in the Middle East/Africa (MENA) region declined 2 index points in the fourth quarter of 2013, reporting a score of 90, according to Nielsen’s latest Global Survey of Consumer Confidence. Egypt reported the most drastic decline in the region of 7 index points to 76, a shift that reversed a 6-point index gain in Q3.

Oil-rich nations like United Arab Emirates (110) and Saudi Arabia (101) were the most confident in the region. Confidence in South Africa posted a two-point quarterly increase to 86 and Pakistan held steady at 97.

Three-fourths of regional respondents believed they were in a recession in the fourth quarter, a figure that topped the level reported in any other region. The pessimistic sentiment was up 1% point from Q3 and 2 points from the same time period the previous year (Q4 2012). Respondents in Egypt (86%) and Pakistan (82%) reported the highest levels of recessionary sentiment. Conversely, respondents in UAE (44%) and Saudi Arabia (51%) reported the lowest recessionary sentiment in the region. South Africa posted a double-digit recessionary-sentiment improvement of 67%, down from 77% in Q3.

Discretionary spending intentions decreased across the region for all categories measured in the fourth quarter. Spending on new clothes (23%), out-of-home entertainment (18%) and holidays/vacations (13%) declined 4% each. Declining 2% each from Q3 were spending intentions for new technology (17%) and home improvement projects (14%). Sentiment regarding investing in stocks of shares (8%) and saving for retirement (4%) also declined by 2% each, while one-fourth of respondents said they had no spare cash, an increase of 3% from Q3.

Online advertising spending summed up USD 300 million in the Mena region in 2013, and is increasing at a 37% growth rate a year to reach USD1 billion in 2017, according to local sources.

ArabNet CEO and founder Omar Christidis, said: 'Online advertising is an essential driver for the growth of Arab web and mobile businesses. With the increase of ad budgets, the entire digital sector will flourish', while Michel Malkoun, managing director at Digital Media Services, stated: 'Social media reigned supreme a couple of years ago because it provided a very practical and efficient tool for small agencies to make money and reach a wide spectrum of audiences'.

Today, Lebanon leads advertising spend in the Levant —the region known as the Eastern Mediterranean—, with USD 463 million, followed by Jordan with an ad spend of USD140 million (almost three times less than its leader). While traditional advertising is growing, investment in digital advertising is increasing much more rapidly. To compare, TV advertising grew by 8%, and print advertising by 5%, whereas digital advertising increased by a whopping 29% during the past year.

Pay TV revenues in the Middle East and North Africa will grow by more than 83% between 2010 and 2020 to $5.60 billion, according to a new report from Digital TV Research. The Digital TV Middle East & North Africa Forecasts report states that Turkey and Israel are expected to contribute 52% of the region’s pay TV revenues in 2020 total. From the USD 1,490 million pay TV revenues to be added between 2013 and 2020, Turkey will supply USD 359 million, Egypt USD 362 million and Saudi Arabia USD 257 million. Revenues in Israel will fall by USD 56 million over this period due to greater competition. Satellite TV will continue to dominate pay TV revenues, taking two-thirds of the 2020 total (similar to the 2013 proportion). Satellite TV revenues will reach $3.74 billion in 2020, up by $1 billion on 2013 and nearly double the 2010 total.
D: How would you describe Al-Ghadeer’s position in the Iraqi TV landscape?

MAB: Following 2003 and the dawn of Hussein’s regime, we witnessed fantastic changes, not only politically but also on the television front. Openness progressed, obviously, but the majority of channels are either politically or religiously focused, so it’s mainly political parties backing them, each with their one-sided political angle. They ignore many issues that the audience is curious about, such as development. What I have struggled to achieve since the early days of Al-Ghadeer is to move gradually from a terrestrial and local-provincial broadcaster, to a diverse satellite channel covering entertainment and news as well as politics and culture. That diversity is part of our DNA; this is Al-Ghadeer’s position in the Iraqi television landscape. We also share with the audience many important issues regarding society, national unity and reconstruction following Saddam’s regime. We are far from being international, though, which is my ultimate goal.

D: What are the next steps for the channel?

MAB: For me, finance and investments remain the most crucial issues. My objective is to attract the largest audience share. We have developed a coproduction/cooperation strategy with other Arabic radio and TV stations, and produced our first-ever animated TV movie with Karmala Channel in Iraq and Roya from Iran. Today, we are open to coproduction.

D: Do you consider yourself a creator first or a producer?

MUTHAR AL BAKAA: I’m struggling to be a creative producer as well as a successful businessman. The producer is the one who masters the ideas and the content. He’s the one who sets the compass according to his own perspective. The message we bring to our audience is a noble one, but everything must be under control along the way. The process of being able to produce is a top priority.

D: What’s the next step for the channel?

MAB: I have a sense of responsibility toward my community and my people. This is what gets me out of bed every morning, to enrich the media landscape, keeping in mind that humanity and ethics should always prevail.
Pakistani television has seen a decline in recent years, the online space has provided both mainstream and niche publications with an avenue for growth and new audiences. According to the Internet Services Providers Association of Pakistan (ISPAP), there were approximately 30,000 websites registered under the ‘.pk’ domain in 2012.

The most explosive growth and potential can be seen in the mobile phone sector. With over 123 million subscribers, more than 69% of the country’s population owns a mobile phone, creating massive potential for Internet usage and radio consumption in the coming years. Despite these advances, the high number of privatization channels has not directly translated into a greater diversity of news content, owing to rampant cross-media ownership.

Media preferences

Although the 2002 liberalization of Pakistan’s broadcast media market led to an unprecedented growth that is often described as a media boom, concerns about the diversity of news sources persist. Approximately half the population of Pakistan continues to have limited news access, as terrestrial broadcasts by state-owned or provincial networks dominate much of the broadcast spectrum.

This is illustrated by the data in the table above, which shows that while the number of television sets has increased significantly, the number of television sets per 1,000 households has not increased as much, indicating a lack of penetration of cable and satellite television. Additionally, the table shows that the number of Internet users in Pakistan has increased significantly, but the number of broadband subscribers has not increased at the same rate.
LBCI, Lebanon: ‘Innovative product offering and well-defined brand equity’

For this Discop Dubai edition, Prensario publishes below a special interview done with the Lebanese Broadcasting Corporation International – LBCI. Currently, LBCI ranks number one in Lebanon holding the highest viewership rates.

The Lebanese Broadcasting Corporation International (LBCI) is the number 1 private TV channel in Lebanon since its launch. Over the years, LBCI has proven itself as a market leader and has maintained its position in the Lebanese market with an approximate 57% market share. LBCI stands as a pioneer in the broadcast industry aiming continuously to set new standards.

In a general entertainment channel always thriving to offer its viewers highly entertaining top quality programs. The Voice, Got Talent, Celebrity Splash, Celebrity Dares, and Star Academy are some of the top international entertainment programs aired on LBCI during the past years. ‘Our grid consists of a variety of shows targeting all family members such as adapted international formats, in-house formats, Lebanese, Pan Arab & Turkish series in addition to current affairs & news programs’, a source from the channel explains to Prensario.

The local TV market is competitive and constantly evolving and our mission remains to deliver unprecedented content with high production values. The challenge is to maintain the #1 positioning achieved by innovative product offering & well-defined brand equity. Locally produced social & variety shows as well as Lebanese drama series are the trends in our market’. About LBCI’s future plans, the source explains: ‘In addition to continuously offering our viewers with premium content, LBCI expands its services to include premium production know-how & facilities. In terms of digital media, it currently ranks as the number one entertainment website in Lebanon and LBCI News is the leading mobile application in terms of downloads’.

‘LBCI will continue to bring to its users a unique cross-platform experience, integrating more & more digital initiatives into the screen ecosystem. LBCI’s future plans include focusing on our newborn VOD platform, launching new mobile apps & sites’.

Azerbaijan: Ans joins Enex

Under a new partnership agreement between Enex, the international news provider, and the Azeri news channel ANS, ANS will share content and resources with the 41 broadcast partners that belong to Enex worldwide. The broadcast becomes Enex’s special affiliate in the region, gaining exclusive access to the video, live transmission and production facilities of the network across the globe, while the agency gains access to ANS’s own reporting from Azerbaijan. Vahid Mustafayev, president of the ANS Group, comments: ‘We look forward to bringing this material to our viewers, making our international news coverage more unique’. Henning Tewes, Enex managing director, adds: ‘The positive momentum in our partnership agreements testifies to the value Enex brings to its partner channels across the globe’.

OSN: More Filipino Channels

Leading pay-TV network in the MENA region OSN has launched two new ABS-CBN channels in addition to TFC, Bro, Cinema One Global and ANC (launched in April 2013), the operator now carries the TV radio channel, DZMM TeleDinata, and music radio channel, DWRR 101.9, both of which are included in OSN Pinoy packages at no additional cost.

David Butorac, CEO, OSN, said: ‘Since the launch of the ABS-CBN channels last April, we have recorded nearly 40% growth in our Pinoy sales’. And Edgardo Garcia, ABS-CBN’s MD for Middle East and Europe, added: ‘We have found a committed partner in OSN to assist in our aim to pursuing our serve the Filipino community better, so expect us to be even more actively present in Filipino events and activities next year’. OSN currently offers a choice of three Pinoy packages with more than 30 channels to choose from including six ABS-CBN channels.

LBCI: Lebanon’s Market Share, per Channels (Jan. 2014)

<table>
<thead>
<tr>
<th>Channel</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>LBCI</td>
<td>57%</td>
</tr>
<tr>
<td>Others</td>
<td>43%</td>
</tr>
</tbody>
</table>
RWS: A KEY PLAYER ON RUSSIAN TV MARKET

Yuri Sapronov, CEO of Russian World Studios, one of the country’s top TV execs (ranked among the Top 20 most influential media managers in the CIS). In this first interview — second part will be published at MIPTV edition — he speaks about the company’s recent projects and the ever-increasing competition on the Russian market.

Ceetv: What is the company’s current position on the market?

YS: We are one of the top TV production companies in Russia, with all channels on the market. And the reruns is bigger than we think. We work with all channels on the market.

Ceetv: How do you choose the projects that you want to produce and then how do you negotiate your ideas with the channels?

YS: Firstly, you must believe in your project. Secondly, you must make sure it is produced as good as possible. We are constantly looking for ideas that might be interesting for a particular channel. Then, we present those to the channel. But the main thing during these negotiations is to be able to tell the whole idea of the series in just three lines: no matter if it is 8 or 16 or more episodes.

Ceetv: Which are the main criteria to choose the formats to adapt?

YS: We don’t really adapt that many formats because it is not that easy to adapt the scripts to the taste of the Russian audience. For example, with Korean series we have been re-writing the scripts for nearly two years but the story was so good and the format price was so fair that it made sense. We had such hard work, it really makes no sense. We had such original series and if that happens after 7 years of working on such projects, it is very likely that another company will come up with a similar original series and if that happens after 7 years of hard work, it really makes no sense. We had such a series: we almost signed the agreement with the format rights holder as one of the networks to buy it all because of various reasons. Or, if we finally get an agreement — the terms can be still complicated. On the other hand, by the moment a format becomes available, the situation on the market has already changed and it doesn’t make much sense taking it.

Ceetv: We have observed that channels make the commission but it takes maybe two years or more before the series goes on air, but the market has changed completely, does this really make sense?

YS: Well, it makes no sense because they chase the format for five years, then it takes two years to get it on air… each format has its strong idea at the start but then the story falls thru and we have to re-write the whole story while adding lots of Russian elements to it. And during the period of working on such projects, it is very likely that another company will come up with a similar original series and if that happens after 7 years of hard work, it really makes no sense. We had such a series: we almost signed the agreement with the format rights holder as one of the networks launched shows, which was the mere resemblance of that format, and we were happy we didn’t put our signatures on.

YS: Our hit titles in 2013?

YS: Usually, we consider a series a hit when it gets 30% share and higher but it happens here seldom, once every five years. At the same time if we look at the ratings “Otpol” (Thaw) is no hit at all but it made a lot of noise and people are still talking about it. In 2013 we had seven premiering titles. If we add the reruns the number grows to nearly 500 hours of telenovelas and primetime shows.

Ceetv: What new projects do you have coming up that you have big hopes for?

YS: “Talianka” (The Italian), which is set after World War II with the story of a pilot who, believing his family has been killed, falls in love with a girl and have a little baby. Soon, he realizes his family was alive and now he is torn between two families with secret police agents behind his back. We are negotiating the rights in Poland.

Set in 1987 just before the Soviet collapse, “Plastim” is based on true events after the treason of Oleg Gordievsky. Based on a Korean format, Ob/ Gyn is a very touching and dramatic story of young woman Natasha who works in a Moscow hospital and has been in love with her mentor for a long time.

The new series “Talianka” set after World War II

Based in a Korean format, Ob/ Gyn is a very touching and dramatic love story
DON'T WORRY ABOUT ME

HIDDEN LIES

IN BETWEEN

Endless Love

DIFFERENT LIVES

Love and Dreams

WWW.CALINOSENTERTAINMENT.COM

VISIT US AT PAVILLION 06
Television markets in such Central Asia countries as Tajikistan and Uzbekistan differ a lot from the point of view of the number, volume, number of broadcasters, TV-content production facilities and tendencies of development. TV markets of these two countries are just starting to evolve and integrate into global TV tendencies. In this article we’ll give a short analysis of these two CIS territories from the point of view of current situation on their television markets.

**TAJIKISTAN**

TV industry in Tajikistan is the least developed among other CIS countries but for Turkmenistan, which is the only one “closed” TV market of the region with only 5 TV state-owned channels and without private TV stations at all. According to the TV and Radio Broadcasting committee of Tajikistan there are only 57 TV stations in the country, 17 of which are private and the others are state-owned ones. The main distinctive feature of the local TV market is absolute dominance of regional and local TV broadcasters (the majority of local TV channels are operating in the province of Tajik capital Dushanbe).

Today, there are only four nationwide TV stations in Tajikistan that cover more than two thirds of the territory by means of territorial and satellite distribution. They are: First Channel Tajikistan (aka Shahbazi jadid, 98.7% coverage), TV Safona (77.4%), Chahonnamo (75.7%), and Bakhoriston TV (72.1%). All of these TV channels are state-owned. Nationwide private broadcast networks are the main obstacle of the country TV industry development. Local authorities actually stopped issuing new broadcasting licenses in 1999 – from that time and till the beginning of 2013 only one channel was “awarded” by TV license – it was private NTT channel (stands for Independent Television of Tajikistan) which started broadcasting in summer 2007 and covers with its signal the capital of the state Dushanbe and its suburbs.

Due to the government policy that restricts appearance and development of the local private terrestrial and satellite broadcasters, some Tajik internet TV channels started to emerge in 2013 (for instance, Intezarvand TV, TAJIK Internet TV, Tashkiston TV, etc.). Also in August 2013 one more private Tajik satellite TV channel started its activity. It was Safona TV, headquartered in Moscow, (Russia), but covering both the territories of Russia and Tajikistan.

TV advertising market in Tajikistan is rather small – less than USD 10 million per year. In the population of the country near 7.4 million people, there are approximately 2 million households. Out of 2 million television households, 1.4 million households rely on the terrestrial platform for their primary television reception while 500,000 households rely on satellite, and near 70,000 households are served by cable TV services. Dominance of the state-owned channels on the market presents the substantial growth of advertising industry in the country. This is also one of the main reasons of poor TV content production – there are neither local series nor local adaptations of the international TV formats on the Tajik TV.

**UZBEKISTAN**

Television in Afghanistan has fine top players capturing over 80% of the audience with the Moby Group, Tolo TV (45%) and Leman TV (6%), representing half the market, according to a special report by Altai Consulting done in 2010 and being the most updated map of the local TV landscape.

Zaid Moeeni, CEO of Moby Group, describes to Pasajaro the assets of the main TV group of the country: “We operate three channels: Tolo TV, a Dari-language general-entertainment channel; ToloNews, Afghanistan’s first and only 24-hour TV news channel, and Leman, a Pashto-language channel offering general entertainment, news, and current affairs.” Moby’s holdings in Afghanistan also include two radio stations, a general-entertainment satellite channel that broadcasts into Iran, FARSI, and a communications firm, Lapis, which operates in Afghanistan, Pakistan, and Yemen.

The number of TV households TV market of Uzbekistan is more than twice bigger than one of Tajikistan – there are about 4.7 million households and 7.4 million television sets in use in the country. The terrestrial platform is used by 81% (near 3.8 million) of all television households. Cable and satellite television delivery platforms are becoming increasingly popular with viewers and account for 10-15% and 4-5% of all television households, respectively. In Uzbekistan (the population of the country near 30 million people), there are approximately 1.5 million households, 1 million television households rely on the terrestrial platform for their primary television reception while 500,000 households rely on satellite, and near 70,000 households are served by cable TV services. Dominance of the state-owned channels in the country, 17 of which are private and the others are state-owned ones. The main reasons of poor TV content production – there are neither local series nor local adaptations of the international TV formats on the Tajik TV.

Situation may change after analogue terrestrial signal switch off – it is planned for mid 2015. DTT signal transmission first started in May 2010 in Dushanbe in DVBT-2, MPEG-4 standard. In 2011-2012 DTT became available in three more regions of the country. Nowadays Tajikistan is implementing DVBR-T2 standard. Currently four abovementioned nationwide TV channels are available in the first DTT-multiplex. Overall two terrestrial multiplexes, which will include 26 channels, are planned.

For the number of TV households TV market is Uzbekistan is more than twice bigger than one of Tajikistan – there are about 4.7 million households and 7.4 million television sets in use in the country. The terrestrial platform is used by 81% (near 3.8 million) of all television households. Cable and satellite television delivery platforms are becoming increasingly popular with viewers and account for 10-15% and 4-5% of all television households, respectively. In Uzbekistan (the population of the country near 30 million people), there are approximately 1.5 million households, 1 million television households rely on the terrestrial platform for their primary television reception while 500,000 households rely on satellite, and near 70,000 households are served by cable TV services. Dominance of the state-owned channels in the country, 17 of which are private and the others are state-owned ones. The main reasons of poor TV content production – there are neither local series nor local adaptations of the international TV formats on the Tajik TV.

They are: Uzbekistan, Yourish, Sport TV, and Tashkent. The biggest and the most popular private TV channels in Uzbekistan are: Markaz TV, NTV, Forum TV and Soft TV. TV advertising evolves rapidly in Uzbekistan. Its volume in 2013 reached USD 60 million, and its annual growth is forecasted for further few years at the 12-15% level. TV content production is just starting to develop in the country. The main players of TV series and TV movies are state-owned Uzbektefilm and Uzbekcinema companies. In the last two years some private production houses started shooting local series and TV shows (no international TV formats are yet officially produced). The channel’s flagship programs include Afghan Star, a musical singing competition featuring Afghan talent; The Voice, the Afghan version of the popular franchise; and The Defenders, Afghanistan’s first full HD original series. Explanes Moeeni: “Kaboula, a production

Afghan Star will have its tenth series by the end of the broadcasting on Tolo TV this year.
**ITV Inter Medya, “Made in Turkey”**

With 21 years in the market, ITV Inter Medya (Turkey) is one of the leading Turkish content distributors and for Discop Istanbul presents a wide slate of dramas, including series, telenovelas “Made in Turkey” and TV movies. The company also distributes the series from Construir TV (Argentina) for this region.

**Construir TV: Social Transformation**

In 2013, the company launched Construir Cine, the first cinema festival about work in Argentina. Their iPad app in Spanish and English is already available on Apple Store. We have built a big and active community on social networks that give us a very important feedback about what they are interested, and help us when we have to produce and schedule our content.

After a successful Natpe Miami, the company highlights through Inter Medya three new series at Discop Istanbul: Trades over time, about the history of some fundamentals works; Art & Work, that mixes work and art, and History Restorers.

For 2014, we are focused to continue selling our contents abroad, in the global distribution of our contents on digital platforms, and to reinforce and extend our presence in the independent digital platforms in Argentina, conclude Marano and Haiek.

**ABS-CBN: Feature Films**

ABC-CN International Distribution (The Philippines) promotes its brand new drama series Against All Odds (26x45’), about a woman that took away her son and almost her life. The Legal Wife (45x45’, available Q3 2014) will also be featured.

Lastly, the company also highlights its feature films slate with Bride for Rent (115’), and the classic The One (110’), and the lifestyle show Green Living (20’-24 per episode).

**Get Classic with A+E**

A+E Networks (USA) arrives in Istanbul with several titles: first, the new movie Flowers in the Attic (120’), that tells the horror story of four siblings who are forced by their grandmother and mother to live in an attic.

Then, the new series Don’t Trust Andrew Mayne (13x50’), Big History (16x50’ + 120 special), Kim of Queens (12x60’, available Q2 2014) will also be featured.

**Networks**

- **Surviving Box 16**
  - Booth #524

**Prensario: International**

- **Ralph Haiek, general manager, and Alejandra Marano, executive director**
  - “With three years on air, Construir TV (Argentina) has become an alternative quality in which workers are the protagonists. The channel reaches over 2.5 million homes and the grid includes non-linear formats that could be adapted in any worldwide market.”

- **Construir TV: Social Transformation**
  - “In 2013, we launched Construir Cine, the first cinema festival about work in Argentina. Our iPad app in Spanish and English is already available on Apple Store. We have built a big and active community on social networks that give us a very important feedback about what they are interested, and help us when we have to produce and schedule our content.”

- **ABS-CBN: Feature Films**
  - “ABC-CN International Distribution (The Philippines) promotes its brand new drama series Against All Odds (26x45’), about a woman that took away her son and almost her life. The Legal Wife (45x45’, available Q3 2014) will also be featured.”

- **Get Classic with A+E**
  - “A+E Networks (USA) arrives in Istanbul with several titles: first, the new movie Flowers in the Attic (120’), that tells the horror story of four siblings who are forced by their grandmother and mother to live in an attic.”
Kanal D is a key player in the local TV market: it is not only the #1 broadcaster with 10.17% of share (all day, total viewers) but also one of the main content exporters of Turkish series abroad.

**Keshet: Rising Star arrives to Turkey**

Keshet International’s interactive singing talent show format, *Rising Star*, has been snapped up by Turkey’s Acun Medya’s (The Voice, Survivor, Turkey’s Got Talent), who will produce the series in house, under the banner of *Turkey’s Got Talent*, which will produce a new talent show format in Turkey. *Rising Star* has been picked up by more than 20 broadcasters, including the US (ABC, UK (ITV), Spain (Atresmedia), Italy (Telenova), France (MeMeGroup), Russia (Rossiya1), Germany (RTL), the Nordics (Nordisk), Hungary (TV2), and most recently Brazil (Globo), Argentina (Telefe) and Portugal (TVI). The season finale in Israel peaked with a 58% share of the total domestic audience, attracting more viewers than the country’s election night.

**RTVE: Spain meets Turkey and MENA**

Corporacion Televisión Española (RTVE) assists to Discop Istanbul through Maria Jesus Perez, sub director of International Sales, and Fernando Hernandez, sales executive, who push the catalogue of the largest audiovisual group in Spain. The company highlights the most successful historical series of the Spanish market Isabel (26x’90), which narrates the life of one of the most prominent women in Spanish history, Queen Isabella the Catholic, Isabella and Ferdinand begin their reign, but they have to overcome a series of difficulties and embark on a war.

Together is an entertainment format: it is a useful public service format that channels requests for help and proposals for support, by encouraging solidarity within society. Knowing and Winning is a half-hour quiz show where three contestants face one another in a series of different cultural knowledge and mental agility test. Lastly, More Detective (19x’70) tells the story of a mother that is not just any inspector... her weapons, intuition and instinct help her dismantle the most perfect alibi.

The company has a successful *Naty Miami* last January, where the most recent format of the company Together attracted considerable enthusiasm: "Various large program retailers expressed interest in presenting the idea in different countries. It has also appealed to various TV stations in Chile, Argentina, Brazil, Panama and Colombia," says Perez.

**Discop Istanbul**

Discop Istanbul is turning into a “must attend” international market for all buyers and sellers from all around the world. It is important for players that are looking for new opportunities such as in production, financing and distribution across all platforms. Istanbul has lots of advantages for all the attendees. It is in the center of the east and west and has direct flights from almost all territories, complete sub director of international sales, Maria Jesus Perez.
**Televisa: fast growing in Turkey & MENA regions**

Televísa Internacional (USA) arrives to Discop to promote its well-known and successful telenovelas, but also the strong catalogue of entertainment formats. Mario Castro, director for Asia and Africa, comments: "Istanbul is a great opportunity to meet with the entire TV industry of Turkey and MENA, an area of the world where local production has grown and as we have seen in the last few years."

'We still have telenovelas on the air in various important satellite channels and Pay TV networks across the region. Also, we have an important opportunity to do business with free TV because there is an increasing interest in our entertainment & scripted formats. Our presence has continued due to key strategic coproduction, joint ventures and volume deals.

The products the distributor is pushing are Loving You is All I Want (150x’60), with Cristian De la Fuente and Karyme Lozano, Forever Yours (150x’50), with Susana González and Guy Ecker, and What Life Took From Me (150x’50), which was a success in Mexico.

On the entertainment side, the company highlights: Sing It Sell It (’30), a program in which any object can be sold by unknown people; Little Giants, a reality show which gathers the Mexican families in front of the TV; Parseviling (14x’150), where two well-known comedy personalities form teams to compete; and Spanish La Competencia: Everybody And Their Brother, carried out by a group of 100 people putting acts together like a flashmob which is directed by "the leader", who will also be hosting the show.

Lastly, the scripted format Las Ganzalezas (’20), a mix of reality and fiction that shows a family head that has been fired and started creating a hidden camera pranks website in which he involves the entire family.

**Mediaset: strong scripted formats**

Mediaset Distribution (Italy), the international division branch of Italian group Mediaset, exhibits at Discop Istanbul a catalogue of more than 500 titles, including drama series, as well as scripted and unscripted formats.

As finished programs, The Secrets of Borgo Larici (’29x’40) is a costume drama series about the history of a small town called Borgo Larici in the ’20s. A matter of respect, which fourth season in production, is available as miniseries (6x’100) or series (12x’50); it is about two brothers that decide to avenge their father’s death. It was adapted in various important satellite channels and Pay TV networks across the region. Also, we have an important opportunity to do business with free TV because there is an increasing interest in our entertainment & scripted formats. Our presence has continued due to key strategic coproduction, joint ventures and volume deals.

The products the distributor is pushing are Loving You is All I Want (150x’60), with Cristian De la Fuente and Karyme Lozano, Forever Yours (150x’50), with Susana González and Guy Ecker, and What Life Took From Me (150x’50), which was a success in Mexico.

On the entertainment side, the company highlights: Sing It Sell It (’30), a program in which any object can be sold by unknown people; Little Giants, a reality show which gathers the Mexican families in front of the TV; Parseviling (14x’150), where two well-known comedy personalities form teams to compete; and Spanish La Competencia: Everybody And Their Brother, carried out by a group of 100 people putting acts together like a flashmob which is directed by "the leader", who will also be hosting the show.

Lastly, the scripted format Las Ganzalezas (’20), a mix of reality and fiction that shows a family head that has been fired and started creating a hidden camera pranks website in which he involves the entire family.

**Artear: series with twist**

Artear International (Argentina) highlights for Turkey and MENA region a good variety of series with twist for late prime time, as well as telenovelas and documentaries.

Among the highlighted products is The Brute Ones (22x’60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town. In Compubus Times (’44x’50) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. And Wolf (15x’50) tells the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf.

Another top product from the distributor is The Social Leader (’46x’50), which tells the story of a political staff, a man that keeps his dreams alive in a very peculiar way: through the political and social work within an extremely poor neighborhood. It reached an average rating of 17.7 and a 46% of the market share during its emission in 2012, when it won the Golden Martin Fierro, the main award of Argentine TV.

Other new series is the cooking program Boulangerie (39x’26), in which two French pastry chefs reveal different techniques and recipes. And Spanish Los Boulangeros (’26) for Turkey and MENA region a good variety of series with twist for late prime time, as well as telenovelas and documentaries.

Among the highlighted products is The Brute Ones (22x’60), a telenovela that narrates the story of three brothers who take the law into their own hands against the most powerful man in town. In Compubus Times (’44x’50) an experienced doctor is responsible for treating a group of outpatients with diverse severe ailments. And Wolf (15x’50) tells the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf.

Another top product from the distributor is The Social Leader (’46x’50), which tells the story of a political staff, a man that keeps his dreams alive in a very peculiar way: through the political and social work within an extremely poor neighborhood. It reached an average rating of 17.7 and a 46% of the market share during its emission in 2012, when it won the Golden Martin Fierro, the main award of Argentine TV.

Other new series is the cooking program Boulangerie (39x’26), in which two French pastry chefs reveal different techniques and recipes. And Spanish Los Boulangeros (’26)
GLEESE MEDI A: GOGGLEBOX ARRIVES TO ISTANBUL

Kathy Shaw, Sales Executive, and Facundo Baiiez, Head of Sales, explain: ‘Gogglebox has been picked up by leading Turkish broadcaster ATV to Discop Istanbul and promise to have a great reception among the attending buyers. This audacious fly-on-the-wall format captures first-hand reactions to the week’s television broadcasts. It’s live!... in front of the television.

Other title entertainment format is Reflex that trigger sounds, suppress fire, muscles tense, breathing hails, pupilldilations... and alllinking of ace, the world’s fastest game show has begun. The distributor is an interesting drama provider as well. Miss Fisher Murder Mysterie 22 (13x’60) returns to the streets of 1920s Melbourne, where a lady is once again fighting crime with her unique cocktail of wit and style, with a twist of romance.

On factual entertainment there are others two ready made products: Speed with Gay Martin (46’x60) where a man loves speed so much that he has decided to challenge four extraordinary land speed records - hydroplaning, human powered flight, tobogganing and speed on a push bike. And Gadget Men (62’x60), where man explores the wonderful world of gadgets and how much easier they can make life. ‘With programming from parenting and DIY to the great outdoors.

Lastly, the “constructed reality” format Families at a Crossing, which is a success in many Central and Eastern European markets: there are over 600 scripts available for adaptations. It’s a new take on the dramatized reality genre from leading German producer Filmpool (owned by all3media) where life is stranger than fiction. Each episode focuses on a gripping story of self-discovery told in a documentary style through the eyes of our female hero.'
CISNEROS MEDIA, IN ISTAMBUL

Cisneros Media Distribution (USA), formerly Venevision International, presents at Discop Istanbul its brand new thriller series with a working title Dangerous Confessions, starring Lorena Rojas and Sebastian Ligarde.

The series is currently in production at Cisneros Media’s studios in Miami, and will consist of approximately 60 episodes, it is based on Beyzay Pacheco’s book Sonrisa en el Diván, which tells the story of the late Venezuelan psychiatrist Edmundo Cintos, who was imprisoned for murder.

In addition, CNDP proposes includes Lucia’s Secret (75x45), and two new enriching telenovelas: Swert Zing (150x45) in production at Venevision Studios in Miami, and Emerald Heart (120x45), being produced by Venevision in Venezuela starred by Irene Eser (Miss Universe Venezuela 2011).

The company also highlights the series Confessions from the Beyond (13x60) and The Lieutenant (24x60), developed by Azteca & Benjamin Salinas and Roberto Gonzalez, as well as the telenovelas The Other Side Of The Soul (124x60), with Gabriela Spanic, The Kings (125x60), Prisoner of Love (120x60), Loving You (120x60), Legendary Love (165x60), Toad’s Love (130x60) and Under A Red Sky (171x60).

From Comarix independent production, it is highlighted MTV Networks series Niius Mal 2 (79x60), and the thriller senior Year (70x60), the teen telenovelas Popland! (70x60), as well as three seasons of Nickslades series Gourly (90x60) and the interactive format All Comical (24x60).

From Medistel Italy, it presents the thriller’s Mystery Island (65x100) and Angel Face (8x75), and the HBO Latin America four series available for Eastern Europe, Africa and Asia Alice (13x60), Hijos del Comarral (12x60), Mandrake Italy (10x60) and More de Fuego (13x60), produced in Brazil, Capitales (39x60), from Mexico, Epitafio (26x60), Argentina, and Fugitivos (26x60), from Chile.

AZTECA/COMAREX: NEW SERIES & TELENOVELAS

Generating over 10,000 hours of content per year, Azteca (Mexico) is one of the world’s largest producers of Spanish-language television programming. Through the distribution company Comarex, it launches at Discop its brand new telenovela Lucky Me (120x60) with a very charismatic, noble and lucky taxi driver. Forbidden Love (120x60) shows a love triangle in a textile empirium, while in The Great Agency (120x60) a woman is willing to stand out in a man’s world and in Destiny (120x60) a woman is looking for his biological mother, until she realized that is the woman with which she is fighting for the love of a man. Timeless Love (120x60) is about a married couple that will have to overcome all manner of obstacles and intrigues in their search for happiness.

The company also highlights the series Confessions from the Beyond (13x60) and The Lieutenant (24x60), developed by Azteca & Benjamin Salinas and Roberto Gonzalez, as well as the telenovelas The Other Side Of The Soul (124x60), with Gabriela Spanic, The Kings (125x60), Prisoner of Love (120x60), Loving You (120x60), Legendary Love (165x60), Toad’s Love (130x60) and Under A Red Sky (171x60).

From Comarix independent production, it is highlighted MTV Networks series Niius Mal 2 (79x60), and the thriller senior Year (70x60), the teen telenovelas Popland! (70x60), as well as three seasons of Nickslades series Gourly (90x60) and the interactive format All Comical (24x60).

From Medistel Italy, it presents the thriller’s Mystery Island (65x100) and Angel Face (8x75), and the HBO Latin America four series available for Eastern Europe, Africa and Asia Alice (13x60), Hijos del Comarral (12x60), Mandrake Italy (10x60) and More de Fuego (13x60), produced in Brazil, Capitales (39x60), from Mexico, Epitafio (26x60), Argentina, and Fugitivos (26x60), from Chile.

ENTERTAIN WITH TVN

Apart from the successful telenovelas, distributed already made or format worldwide by Telemundo Internacional, Televisión Nacional de Chile is pushing internationally its catalogue of entertainment formats, which are not only very successful in the local market, but also in some territories of South America.

Ernesto Lombardi, manager of international business, and Alexis Pivonka, sales and marketing, explains to PRENSARIO: “We have long experience in realities, talent and game shows. Chilean reality shows have a lot to surprise international audiences... they are fresh, original, with rhythm and can work really well in the most demanding TV markets, they remark. “In the case of Aumpedo per te, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina, as well as to TC Televisión in Ecuador, whose premier on January 26th, obtained peaks of 29.3 rating points (Guayaquil) and 22.6 rating points (Quito), being the #1 program in the 8pm slot between The Voice (Ecuador)

Aumpedo per te, which had a great premiere last January, and that allow to 2,000 people at seat off, are very successful on the Ecuadorian framework TC Televisión.

market share at 5pm with an impressive 360 development through social media; Hoy – Fama Continua returned with incredible numbers: is a tournament of 12 dancers and 12 singers that are being eliminated week-to-week up to the great final; and Pelotón, where common people received a hard military training and only the strongest survive.

Register now and get a head start on 2014.
Discop Istanbul for the first time to give welcome to the Turkish schedules Miami, the company closed with major projections for 2014. ‘We attend all majors’ principal television stations in the entire world. After Natpe infomercials, etc. animations, documentaries, soap operas, corporate presentations, and -English) with our specialty in French. We worked for films, series, here in South Florida (French-Paris, Portuguese-Brazil & American in Latin America; our multilingual dubbing of native talents based distributors from Europe, Africa and USA, as well multiple countries American market’ , she says.

Its own production Hidden Lio is about a young man with a beautiful family that run a successful business, but he met a woman that change his life forever. Love and Dreams revolves around a power struggle within a wealthy family. Different Loves is about a state high school where poor students study that is burned down after a fire. In Endless Love, a man is trying to survive under the hard circumstances of his daily life, and In Between is based on Peyami Safa’s famous novel with the story of a beautiful young girl, who is stuck between two different lines. Lastly, the second season of Don’t Worry About Me. Continuous Gulgen about sales: ‘Especially Balcan and Middle Eastern distributors are looking for Turkish series. The biggest reason of Turkish series’ popularity in Balcan and Middle Eastern Countries is the culture, family structures, attitudes towards life, etc. Our heroes are more believable to them unlike foreign stories. Since the broadcasters are leaning towards producing local programs, they are more eager to acquire format rights’. Universal Ciner gia Dubbing

Universal Labs of America, a leader in dubbing in all languages and subtitling, was set up in 1994 by Liliam Hernandez, managing director, who celebrate Natpe Miami 20 years in business and 33 years as an executive in the Latin American audiovisual industry. Together with her business partner Gema Lopez founded in 2012 Universal Ciner gia, in Miami, Florida, in a 3,000 square foot building that provides services for the worldwide TV industry. ‘Is honor for us to announce our new facet: we are expanding five new studios in a 10,000 square foot building that provides services for the worldwide TV industry. ’With our newly Universal Cinergia Dubbing

Universal Labs 20th Anniversary during Natpe Miami with a majority in a deal. Gema Lopez and Liliam Hernandez celebrated Uni-versal Labs 20th Anniversary during Natpe Miami together.

Global Agency, strong titles

‘2013 was the company’s best year ever in terms of business and 2014 will be even better: We are very selective in our acquisitions and are adding strong titles to our catalogue that appeals to the TV audience all over the world. Senay Tas, sales director at Global Agency, continues: ‘At Discop, we bring entertainment formats and strong drama series such as Lovebird, a high budget period drama, based on the best-selling Turkish novel ‘Çalıkusu’. We are also launching two documentary series based on two of our most popular series ‘Magnezeit Century’ and Lovebird, which show the “making of” of these productions. On formats, Keep Your Light Shining well soon be produced in Germany and France: it is a fast paced singing talent show that has great visual dynamics, remarks Tas. Additionally, the distributor added two new titles: Dating Pool, where the winner from a team of men and a team of women will get to go on a dream date to an exotic place, and the singing talent show Bring ’em Back. Buyers are mainly looking for original ideas and we work hard to present them projects with good track records on the market’, she says. Global Agency’s unscripted format sales have doubled during the last two years with ‘Blind Taste, Rivals in Law and Keep Your Light Shining being sold to many of territories. ‘We are currently evaluating the possibilities of entering the production business in the near future’, concludes Tas.

Calinos: alliances & co-productions

Calinos Entertainment (Turkey) , once the pioneer distributors of Turkish products, brings to Discop a wide offer of contents, including own productions and third party series. The company is planning to launch a Pay TV channel, DramaTVı, and has concluded a deal with local broadcaster Show TV to distribute worldwide their series.

First Gulgen, CEO: DramaTVı will contribute to expand Turkish series in the world: it will be launched within various countries that have wide range of Turkish series audience around. Regarding the deal with Show TV, from now on we will be collaborating on the international distribution’. Its own production Hidden Lio is about a young man with a beautiful family that run a successful business, but he met a woman that change his life forever. Love and Dreams revolves around a power struggle within a wealthy family. Different Loves is about a state high school where poor students study that is burned down after a fire. In Endless Love, a man is trying to survive under the hard circumstances of his daily life, and In Between is based on Peyami Safa’s famous novel with the story of a beautiful young girl, who is stuck between two different lines. Lastly, the second season of Don’t Worry About Me. Continuous Gulgen about sales: ‘Especially Balcan and Middle Eastern distributors are looking for Turkish series. The biggest reason of Turkish series’ popularity in Balcan and Middle Eastern Countries is the culture, family structures, attitudes towards life, etc. Our heroes are more believable to them unlike foreign stories. Since the broadcasters are leaning towards producing local programs, they are more eager to acquire format rights’. Universal Ciner gia Dubbing

Universal Labs of America, a leader in dubbing in all languages and subtitling, was set up in 1994 by Liliam Hernandez, managing director, who celebrate Natpe Miami 20 years in business and 33 years as an executive in the Latin American audiovisual industry. Together with her business partner Gema Lopez founded in 2012 Universal Ciner gia, in Miami, Florida, in a 3,000 square foot building that provides services for the worldwide TV industry. ‘Is honor for us to announce our new facet: we are expanding five new studios in a 10,000 square foot building that provides services for the worldwide TV industry. ’With our newly Universal Cinergia Dubbing

Universal Labs 20th Anniversary during Natpe Miami with a majority in a deal. Gema Lopez and Liliam Hernandez celebrated Uni-versal Labs 20th Anniversary during Natpe Miami together.

Global Agency, strong titles

‘2013 was the company’s best year ever in terms of business and 2014 will be even better: We are very selective in our acquisitions and are adding strong titles to our catalogue that appeals to the TV audience all over the world. Senay Tas, sales director at Global Agency, continues: ‘At Discop, we bring entertainment formats and strong drama series such as Lovebird, a high budget period drama, based on the best-selling Turkish novel ‘Çalıkusu’. We are also launching two documentary series based on two of our most popular series ‘Magnezeit Century’ and Lovebird, which show the “making of” of these productions. On formats, Keep Your Light Shining well soon be produced in Germany and France: it is a fast paced singing talent show that has great visual dynamics, remarks Tas. Additionally, the distributor added two new titles: Dating Pool, where the winner from a team of men and a team of women will get to go on a dream date to an exotic place, and the singing talent show Bring ’em Back. Buyers are mainly looking for original ideas and we work hard to present them projects with good track records on the market’, she says. Global Agency’s unscripted format sales have doubled during the last two years with ‘Blind Taste, Rivals in Law and Keep Your Light Shining being sold to many of territories. ‘We are currently evaluating the possibilities of entering the production business in the near future’, concludes Tas.

Calinos: alliances & co-productions

Calinos Entertainment (Turkey) , once the pioneer distributors of Turkish products, brings to Discop a wide offer of contents, including own productions and third party series. The company is planning to launch a Pay TV channel, DramaTVı, and has concluded a deal with local broadcaster Show TV to distribute worldwide their series. First Gulgen, CEO: DramaTVı will contribute to expand Turkish series in the world: it will be launched within various countries that have wide range of Turkish series audience around. Regarding the deal with Show TV, from now on we will be collaborating on the international distribution’. Its own production Hidden Lio is about a young man with a beautiful family that run a successful business, but he met a woman that change his life forever. Love and Dreams revolves around a power struggle within a wealthy family. Different Loves is about a state high school where poor students study that is burned down after a fire. In Endless Love, a man is trying to survive under the hard circumstances of his daily life, and In Between is based on Peyami Safa’s famous novel with the story of a beautiful young girl, who is stuck between two different lines. Lastly, the second season of Don’t Worry About Me. Continuous Gulgen about sales: ‘Especially Balcan and Middle Eastern distributors are looking for Turkish series. The biggest reason of Turkish series’ popularity in Balcan and Middle Eastern Countries is the culture, family structures, attitudes towards life, etc. Our heroes are more believable to them unlike foreign stories. Since the broadcasters are leaning towards producing local programs, they are more eager to acquire format rights’. Universal Ciner gia Dubbing

Universal Labs of America, a leader in dubbing in all languages and subtitling, was set up in 1994 by Liliam Hernandez, managing director, who celebrate Natpe Miami 20 years in business and 33 years as an executive in the Latin American audiovisual industry. Together with her business partner Gema Lopez founded in 2012 Universal Ciner gia, in Miami, Florida, in a 3,000 square foot building that provides services for the worldwide TV industry. ‘Is honor for us to announce our new facet: we are expanding five new studios in a 10,000 square foot building that provides services for the worldwide TV industry. ’With our newly Universal Cinergia Dubbing

Universal Labs 20th Anniversary during Natpe Miami with a majority in a deal. Gema Lopez and Liliam Hernandez celebrated Uni-versal Labs 20th Anniversary during Natpe Miami together.

Global Agency, strong titles

‘2013 was the company’s best year ever in terms of business and 2014 will be even better: We are very selective in our acquisitions and are adding strong titles to our catalogue that appeals to the TV audience all over the world. Senay Tas, sales director at Global Agency, continues: ‘At Discop, we bring entertainment formats and strong drama series such as Lovebird, a high budget period drama, based on the best-selling Turkish novel ‘Çalıkusu’. We are also launching two documentary series based on two of our most popular series ‘Magnezeit Century’ and Lovebird, which show the “making of” of these productions. On formats, Keep Your Light Shining well soon be produced in Germany and France: it is a fast paced singing talent show that has great visual dynamics, remarks Tas. Additionally, the distributor added two new titles: Dating Pool, where the winner from a team of men and a team of women will get to go on a dream date to an exotic place, and the singing talent show Bring ’em Back. Buyers are mainly looking for original ideas and we work hard to present them projects with good track records on the market’, she says. Global Agency’s unscripted format sales have doubled during the last two years with ‘Blind Taste, Rivals in Law and Keep Your Light Shining being sold to many of territories. ‘We are currently evaluating the possibilities of entering the production business in the near future’, concludes Tas.
**THE SINS OF RECORD**

Record TV Network (Brazil) promotes for the MENA region its new series *Sins*, the story of a family that arrives to Brazil in the early 70’s to escape the police and the financial difficulties of a European at war. The distributor has also become closer in Bible series, among which stands out the latest Joseph of Egypt (38x’60) that tells the story of a young man who returns to reclaim the throne that was stolen and save his people. It was filmed in Egypt and the Atacama Desert (Chile) at a cost of USD 36 million and got a huge reception for the latest edition of MIPCOM in October.

Other highlights are the series *The Penny Lady* (45), about an abandoned, uneducated woman who must work twice as hard to give their children a brighter future, and *Tricky Business* (16x’64). The most successful series in 2013 was undoubtedly *Invisible Man* (163x’45) about a man who returns to reclaim the throne that was stolen and save his people. It was filmed in Egypt and the Atacama Desert (Chile) at a cost of USD 36 million and got a huge reception for the latest edition of MIPCOM in October.

Other highlights are the series *The Penny Lady* (45) about an abandoned, uneducated woman who must work twice as hard to give their children a brighter future, and *Tricky Business* (16x’64). The most successful series in 2013 was undoubtedly *Invisible Man* (163x’45) about a man who returns to reclaim the throne that was stolen and save his people. It was filmed in Egypt and the Atacama Desert (Chile) at a cost of USD 36 million and got a huge reception for the latest edition of MIPCOM in October.

Dori Andrade, director of International Sales

**CARACOL TV EXPANDS IN WEST ASIA**

With the premier of Pablo Escobar: the Drug Lord last January in Lemaar TV, a network of the Afghan Moby Group, Caracol TV International (Colombia) arrives to Discop with strong expectations about increasing its presence in the region with series such as The Dark Widow (80x’60) about Griselda Blanco known in US as the “The Godmother” and connected to the growing business of drug trafficking in that country. It is a production of RTI Television for Caracol TV and Televisa.

The greatest love (120x’60) is a classic love story about a pilot who has to quit the race tracks and be the chauffeur of an important executive with which will fall in love. The Mother in Law (120x’60) tells the story of a famous talk show host in US that is accused of paying guests to give fake testimonials on her show. Co-produced with Sony Pictures Television, it is starred by Andres Parra and Christian Tappan, well-known actors from Pablo Escobar series.

Football dreams: a world of passion (160x’60) shows the four emblematic players from the Colombian National Football Team. Produced by CMD. The voice of freedom, Helenita Vargas (60x’60), which has a tremendous premier in Colombia last January: 15.8 rating points and 44.3% of share, maintaining an audience of 2.97 million of viewers. The Lord of the Skies (85x’60) co-produced with Telemedio, shows the story of Aurelio Casillas in his efforts to become the leading drug lord in Mexico in the 90’s, taking Pablo Escobar’s place in the region.

On entertainment, it presents The Dance Floor (60x’60), an original Caracol format that has revolutionized dance talent competition; and The Challenge: a reality in which a number of participants should survive, live together, and compete in 4 different stages, for a big price in money.

Director, explains: ‘In addition to the series and telenovelas of the highest quality that offer this Discop Istanbul edition, we are starting a new phase in the international distribution of Record by selling the formats of these same productions. Hopefully it is having a great reception in the market.’

Delmar Andrade, International Sales Director

**Dori Media: Indoor and Outdoor Entertainment**

Dori Media Distribution (Switzerland) had a great 2014 beginning, bringing new drama series and entertainment formats, a genre in which the company is becoming a referent in the marketplace.

**AHA Experience**

The new studio game show is a quiz show that wants to find out not what you know but what you are, by checking your powers of perception. Inspired in the new telenovela available in two formats (150x’30 or 75x’60) about a man whose mental deterioration threatens a thriving family business.

Following is the prime time dating cooking show *Taste of Love* that combines two of the greatest human passions: the passion for good food and the passion for love. The weekly drama *Minimum Wage* is about three women, from remote, harsh backgrounds, that work as cleaning ladies at an office building in the city. *Little Moon* (13x’30) is a scripted comedy that reveals the harsh truths of life after having kids. *Win the Crowd* is an outdoor talent show that takes place in the street with no audience, no votes & no judges; In Invisible Man experts strive to identify each episode’s celebrity guest whom they cannot see or communicate with; and *Duel Games* is another game show presenting task-based dueling in the streets.

Lastly, the distributor highlights the second season of the teen series *Galito* (16x’30), where a mysterious donation sends three lucky foster home kids to join an elite summer camp in a faraway forest, and the reality show *The Village* in which five nuclear families are taken from their comfortable, modern lives and brought to an uninhabited area in order to build a new community with other families.

Berta Orozco, sales executive for Western Europe and Africa

**Caracol TV International**

Caracol Expands to West Asia
Yusuf Ihsan Ozkes, acquisitions executive, Al Jazeera Network, Turkey: City Media (Qatar) and Saleh El-Taweel, managing director of Doha the Union of Jordanian Media Producers (Jordan), manager of Middle East Media, and chairman of Abdelhai Hammoud, senior distribution at Al Jazeera and Farid K. Ahmad, general manager of WRC.

Balaraman Narayanasamy, head of the Film in Malaysia office; Hud Hud Media; Dato’ Mohd Mahyidin Mustakim, CEO CCMA; Malaysian presence at Discop: Johan Nawawi, director of MRM, organizers of Kiev Media Week (Ukraine) and Kateryna Udut, Jazeera Documentary Channel development supervisor acquisitions manager, and Itır Ozoflu, project coordinator manager, MBC 1.

Tunay Ergin, foreign formats & movie acquisitions manager, and Pinar Genc, Head of Programming at MAX, Persia (UAE).

Musa Peksen, acquisitions executives, Documentary TRT, Turkey: Hatice Tanriogen and Ahmet Fuat, president, and M. Mehdi Yadegari, IRIB, Iran: Gh. Ali Ramezani, pre-sales and acquisition director of Kazakhstan National Television and Saule Zhirenchina, program specialist of leading Turkish Kanal 5.

Abdulrahman Al Balooshi, chief marketing officer of Global Media Partner, distributor of Stars, with Eslam Nakfour from Transworld Television (Egypt) and Bouchra el Kadmiri, Proximity (KSA) with Jamal Douba, general manager of Media Link International (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Sama for Media Production (Lebanon) and Amer Sharaf, producer/CEO, of Hidalgo Productions and Drama at Al-Nakhla Network (ART)

Ahmed Al Humaid, head of acquisitions and drama at Al-Nakhla TV Network (Sharjah).

Kamal Nassif, director new media, e-vision; Khulud Grkova and Jana Kocev, from the board programming director and Nova TV, Croatia: Zrinka Jankov, PPlus D.O.O, Bosnia Hersegovina: Sanela Junuzovic, Program Editor, and Dzenan Priganica, Head of Programming, at Plus Hayat TV, and Dzenan Priganica, Sanela Junuzovic, Program Editor, and Ahmed Fawzy, Safwat Ghattas, managing director of 6 Hats (Lebanon) with Assal Rahem, general manager of 6 Hats (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Sama for Media Production (Lebanon) and Amer Sharaf, producer/CEO, of Hidalgo Productions and Drama at Al-Nakhla Network (ART)

Ahmed Fuat, president, and M. Mehdi Yadegari, IRIB, Iran: Gh. Ali Ramezani, pre-sales and acquisition director of Kazakhstan National Television and Saule Zhirenchina, program specialist of leading Turkish Kanal 5.

Abdulrahman Al Balooshi, chief marketing officer of Global Media Partner, distributor of Stars, with Eslam Nakfour from Transworld Television (Egypt) and Bouchra el Kadmiri, Proximity (KSA) with Jamal Douba, general manager of Media Link International (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Sama for Media Production (Lebanon) and Amer Sharaf, producer/CEO, of Hidalgo Productions and Drama at Al-Nakhla Network (ART)

Kamal Nassif, director new media, e-vision; Khulud Grkova and Jana Kocev, from the board programming director and Nova TV, Croatia: Zrinka Jankov, PPlus D.O.O, Bosnia Hersegovina: Sanela Junuzovic, Program Editor, and Dzenan Priganica, Head of Programming, at Plus Hayat TV, and Dzenan Priganica, Sanela Junuzovic, Program Editor, and Ahmed Fawzy, Safwat Ghattas, managing director of 6 Hats (Lebanon) with Assal Rahem, general manager of 6 Hats (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Sama for Media Production (Lebanon) and Amer Sharaf, producer/CEO, of Hidalgo Productions and Drama at Al-Nakhla Network (ART)

Ahmed Al Humaid, head of acquisitions and drama at Al-Nakhla TV Network (Sharjah).

Kamal Nassif, director new media, e-vision; Khulud Grkova and Jana Kocev, from the board programming director and Nova TV, Croatia: Zrinka Jankov, PPlus D.O.O, Bosnia Hersegovina: Sanela Junuzovic, Program Editor, and Dzenan Priganica, Head of Programming, at Plus Hayat TV, and Dzenan Priganica, Sanela Junuzovic, Program Editor, and Ahmed Fawzy, Safwat Ghattas, managing director of 6 Hats (Lebanon) with Assal Rahem, general manager of 6 Hats (Lebanon) and Abdel-Hadi Tayem and Khalid Tayem, from Sama for Media Production (Lebanon) and Amer Sharaf, producer/CEO, of Hidalgo Productions and Drama at Al-Nakhla Network (ART)
Leading channel from Turkey, Kanal D: Emrah Turna and Ezgi Ural, sales executives; and Amac Us, sales and acquisitions specialist.

KTK Kazakhstan: Elmira Jamlova, deputy general manager, Alma Akhmetzhanova, first deputy chairman of the board, Natalya Freiman, head of acquisitions, and Talgat Dairbekov, advisor to the GM.

Turkey: Can Okan, president of the distributor ITV, with Ahmet Erkmen, deputy head of TV Department, and sales executives Necati Aca and Mahir Çavus.

Yesim Yunak, programming director, and Rasim Yilmaz, acquisitions of Turner Turkey, with Ingrid Orstadius, senior manager, Corporate Development, Turner EMEA.

TRT Turkey: Mutlu Tankaya Kayiş, head of international sales, with Züleya Erikmen, deputy head of TV Department, and sales executives Nevlit Azo and Mahir Çavus.

31 Channel, Kazakhstan: Yelena Fitol, sr acquisitions manager, Igor Svytozn, general producer.

CTC TV: Naidas Donatoumon, general director, Vsevolod Tabakova, program director, and Leonid Ovets, acquisitions manager; they buy family titles and telenovelas.

9 Channel, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director.

Hod Hod Lebanese satellite channel: Ehsan Helmi, general manager, Dhya Alnaseri, communications.

KTK Kazakhstan: Elmira Jamlova, deputy general manager, Alma Akhmetzhanova, first deputy chairman of the board, Natalya Freiman, head of acquisitions, and Talgat Dairbekov, advisor to the GM.

Middle East buyers: Awni Al Lababidi, Founoon Film (UAE), Ibrahim El Massri, City RT Lebanon. Tony Kassouf, Cable Arab Network (Lebanon).

9 Channel, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director.

Igor Fedorov, director of acquisitions, Intra Communications, Russia, Giorgi Lominadze, acquisitions, Imedi TV, Georgia.

Georgian buyers: Giorgi Gachechiladze, general producer from the public broadcaster GPB, with Estate Khabazishvili, main director, and Noe Sulaberidze, general director of the top Georgian production company TBC TV.

Sun Channel, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director.

9 Channel, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director.

Igor Fedorov, director of acquisitions, Intra Communications, Russia, Giorgi Lominadze, acquisitions, Imedi TV, Georgia.

Georgian buyers: Giorgi Gachechiladze, general producer from the public broadcaster GPB, with Estate Khabazishvili, main director, and Noe Sulaberidze, general director of the top Georgian production company TBC TV.

Sun Channel, Russia: Inna Skibina, deputy program director, and Anna Tleuzh, program director.

Ritchie Mohamed, Zenith Film Distributors (South Africa) and Saeed Shiraz, chief executive, Sterling International (Pakistan).