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FROM BUDAPEST TO PRAGUE: THE CHALLENGES OF THE MAIN CEE TRADE SHOW

NATPE EUROPE arrives this month in Prague, Czech Republic, after 23 years held in Budapest, Hungary. It is a big move from NATPE organization – it acquired Discop in 2011 – that aims to bring fresh air to a trade show that, in comparison with the former ones, has now more competition in the region.

During the last day of NATPE Budapest 2013, Prague appeared to be the next city for the show, after a research made by the organizer. And it finally happened: NATPE Europe is being held in this city from June 23-26, with lots of expectations, as well as challenges to improve the market organization. NATPE expects over 400 buyers and 150 exhibitors, transforming this market in the biggest of the region. The structure of the show is similar to the last year with the participation of the main Polish players, as the main Czech broadcasters, NOVA (CME), Česká televize (CME), TVN, TV Barrandov, ProSiebenSat.1, both from Germany, Barrandov Studios, Universal Production Partners and Studiocanal. Films are the other sponsors of the Summit that covers the aspects of building a global narrative and moving the international production industry to think how the business is run. It features a line-up of network executives actively involved in international co-productions, European show-runners whose narratives are going global, US show-runners who are breaking the mold and European production companies who are developing creative strategies, remarks Perth.

The main Czech broadcasters, NOVA (CME), Prima TV (MTC), Česká televize and JTV Barrandov organize on Tuesday 6pm a cocktail reception.

"It features a line-up of network executives actively involved in international co-productions, European show-runners whose narratives are going global, US show-runners who are breaking the mold and European production companies who are developing creative strategies," remarks Perth.

The main Czech broadcasters, NOVA (CME), Prima TV (MTC), Česká televize and JTV Barrandov organize on Tuesday 6pm a cocktail reception.

"There is also a special highlight on Poland, for which we have confirmed the assistance of the Polish national public service broadcaster, TVP. And we have confirmed the assistance of the film producer Agnieszka Holland," he says. The program is specific focused on the outstanding programming being produced in the region alongside Poland’s fast growing and competitive television landscape. With 80% of homes accessing pay TV via cable or satellite, more than 20 DTT channels available and the second largest advertising pie of CEE after Russia, Poland is one of Europe’s largest TV markets.

SCHEDULE

<table>
<thead>
<tr>
<th>Event</th>
<th>Day &amp; Time</th>
<th>Place</th>
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<tr>
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<td>Monday 23 – 8pm-9pm</td>
<td>Hilton Prague Hotel</td>
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<tr>
<td>Format: Screenings</td>
<td>Monday 23 – 10am-6pm</td>
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<tr>
<td>Format: Screenings</td>
<td>Monday 23 – 11am-6pm</td>
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<td>Tuesday 24 – 9am-6pm</td>
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<td>Format: Screenings</td>
<td>Tuesday 24 – 10am-6pm</td>
<td>Hilton Prague Hotel</td>
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<tr>
<td>Format: Screenings</td>
<td>Wednesday 25, 12.30pm</td>
<td>Clarion 9 – Sky Bar &amp; Lounge – Hilton</td>
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<tr>
<td>Format: Screenings</td>
<td>Wednesday 25, 6pm</td>
<td>Atrium Hilton Prague Hotel</td>
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Czech Republic: more channels & own production for a demanding audience

Top publishers this special report about the Czech TV market, Prensario has interviewed the top broadcasters the commercial networks NOVA, owned by CME; Prima, by MTG; TV Barrandov and the public group Ceska Televise. Below can be found the latest productions and top-rated shows, content trends, and digital platforms evolution in Czech Republic.

The Czech TV market is dominated by Central European Media Enterprises (CME) and its NOVA-branded networks, which hold 41.3% of audience share in the target sales group 15-54.

Global entertainment and media media.
2014-2018, TV advertising revenues in the Czech Republic have struggled to return to pre-recession levels and declined by starker 2.6% in 2013 to USD 301 million. However, growth is expected from 2014 onwards and a CAGR of 3% will see TV advertising revenues reach USD 384 million in 2018. Terrestrial TV will account for 83.4% of TV revenues in 2014, making it twice as powerful as the next biggest regional FTA channel.

MTG

Owned by SES Media Holding a.s., which is 50% controlled by Modern Times Group (MTG), the Prima group consists of four commercial free-TV channels, Prima, Prima COOL, Prima Love and Prima Zoom that currently attract 20-30% A15+ 

Prima COOL is 60-60 male skewed targeting primarily on 15-44 year old viewers. The programming schedule of the male-skewed channel includes blockbuster moves, as well as a number of new shows and hit series never

Some “classic” entertainment formats such as The Voice in the recent months. Another big blockbuster from the channel is the local retro hit Wonderful Times, of which Dramedy Productions has developed and produced four seasons.

Czech Republic: advertising spending evolution, per segments (2010-2014)

The public group operates six TV networks CT1, CT2, CT24, CT Sports, CTD, CT Art and two HD networks CTI HD and CT Sports HD. Currently, the flagship channel of the group has on air the prime time TV series The Manor House (produced by Dramedy Productions, and distributed worldwide by Imagina International Sales), a period family saga with murder mystery from the 20s. The revival of this property as well as high production value is in its first season (22 episodes) reaching an average of 33-34% share every Friday on CT1.

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broadcast in the Czech Republic before. Prima Love focuses on attracting a 15-44 year old female audience with a fun, informative and romantic format, broadcasting international series, movies, romantic and comedy movies as well as entertainment shows, and Prima ZOOM is the first Czech free documentary channel.

Marek Singer, MTG EVP of the Group’s Central European broadcasting operations and CEO of Prima comments: “The share of the three main TV groups (Prima, CME and CT) remains quite same. While both CME and CT groups decreased, Prima Group grew significantly (channel Prima is the only big channel that grew, regardless of the digitization).”

“We launched some big entertainment shows this spring such as X-Factor (A15+ 395,000, share 10.06 % / A15-65 324,000, 11.14% SOV), Family Business (A15+ 482,000, 12.19% SOV / A15-65 340,000, 12.29% SOV) and I Love My Country (A15+ 614,000, 16.19% SOV / A15-65 454,000, 15.47% SOV).”

Primakey dates are Monday-Friday 5pm with Conc’Do (A15+ 360,000 / A15-65 451,000, 24.07% SOV / A15-65 421,000, 22.86% SOV); Monday- Wednesday 8pm with the OP drama series Road Home (A15+ 407,000, 18.50% SOV / A15-65 442,000,14.93% SOV); Saturday 8pm with I Love My Country, and Sunday 6pm with the cooking show with famous Czech chef Zdeněk Pernišil.

Source: Pricewaterhouse Coopers’s Global entertainment spending per groups (2013)

Czech Republic: TV advertising spending, per groups (2013)
The Czech TV market is dominated by three free-to-air broadcast groups, the public group Česká televize and the two private groups Central European Media Enterprises (CME) and FTV Prima (owned by Modern Times Group). Both private channels have seen their market shares decrease over the past year.

CME’s channel NOVA has been slowly losing market shares for the last couple of years, registering a 1.2 point decrease in 2013. However, with half of the best performing programs in 2013 being NOVA’s, the channel remains the undisputable leader of the market.

Likewise, Prima channel’s ongoing growth was cut short in 2013. With a 3.4 point decrease in one year, the channel records the biggest loss and is deprived of its rank of second most watched channel of the country. Replacing Prima on the second step of the podium is public broadcaster ČT1 who keeps gaining ground, with a 0.3 point increase in one year. It has the most remarkable performance on the prime time slot, where it gained 0.6 points over the past year. To consolidate their respective overall market share in this increasingly fragmented TV market, the leading groups have created several digital niche channels in recent years. CME launched Telka in February 2013—relying on NOVA’s archives—joining the comedy channel Smichov and male-skewing channel Fanda, which started broadcasting in 2012. The same strategy applies to Prima, which also launched Prima Zoom in February of the past year. The channel mainly focuses on providing documentaries for a male viewership. Finally, T launched two channels of its own, TD for children and T art, which is culture-oriented.

Average viewing time in the Czech Republic keeps increasing over the years, reaching 3 hours and 28 minutes a day on average. With an increase of 7 minutes for all individuals in a single year, Czech viewership confirms its TV consumption level is above the worldwide average (3 hours and 14 minutes).

If 2013 recorded a strong growth in the Czech Republic’s viewing time, 2014 is also off to a good start. Sports being a usual great generator of ratings, the 2014 Sochi Olympic Games brought its share of viewers to TV channel T Sport, ensuring a good performance during the period and even reaching a peak, attracting almost 3 million viewers for a Czech Republic vs. Slovakia hockey game. It is the most watched program of the first quarter of 2014.

**Programming**

Fiction, and particularly local productions, is a key genre in the Czech Republic. TV movies are regularly voted in by the audience and long-running series are a safe bet. As a matter of fact, most of the three leaders’ prime time grids are composed of local programs.

Local medical series Ordinace Vrùžové Zahradĕ 2 is one of the most watched series in the Czech Republic (and has been for more than 6 years), peaking at 2.2 million viewers for the best episode aired in 2013. In terms of successful new series, its spin off Doktor i Právě was launched by NOVA last June and rises to the first step of the podium, becoming the most watched series in 2013 with a 54.7% market share for its best episode.

On Prima, long-running soap opera Cesty Domu remains the channel’s flagship and celebrates its 250th episode this spring. On CT1, new local project, Mattoni I is a period drama about 19th century industrialist Heinrich Mattoni and is scheduled for 2015-2016. The country also follows the trend of scripted formats with a local adaptation of British comedy The Office due to be aired in
Czech productions also travel beyond the country’s borders: Burning Bush, created by Polish director Agnieszka Holland, is a three-part mini-series created for HBO Europe and was sold to Germany, Italy and France. The storyline is also very local, depicting the personal sacrifice of a Prague history student, Jan Palach, who set himself on fire during a protest in Prague against the Soviet occupation of Czechoslovakia in 1969.

Finished series do not meet the same success as local ones but they are not outdone. USA is the main provider of foreign drama, mainly long-running series. CSI Las Vegas and The Mentalist, which are both aired on NOVA, were for instance the most successful foreign series aired over the first quarter of 2014. They respectively reached market shares of 30% and 26.2% for their best episode broadcast over this period and confirm the soft spot that the Czech audience seems to have for foreign crime and investigation drama.

At the same time, Germany also brings both TV movies and long-running series. The most popular series are crime and investigation drama, such as Misteć na svetu on the air on Prima, which attracted almost 500,000 viewers for its best episode in over the first quarter of 2014. Other European productions, from the UK to Eastern Europe, as well as France and Italy also fill the grids. The latest French series in the Czech Republic is Julie Lescault, which first aired in the morning on Prima then moved to primetime from May 2014.

On the entertainment side, national production is also gaining ground, with local adaptations of strong brands. Competition shows seem to be a winning formula, with CT1’s launch of the 6th season of the local version of Dancing with the Stars gathering nearly 2 million viewers at its highest point in 2013 and earning the title of flagship program of the channel. Pop Idol and the 5th season of local The Voice both airing on NOVA this year.

The trend was recently confirmed with Prima’s new launches this spring: the local adaptation of X Factor and Souboj Národů, the local version of the quiz show format Test the Nation. The channel also ordered a second season of the Dutch format I Love my Country’s adaptation.

The development of online TV in the Czech Republic has not stopped growing for the past year and seems to be an increasingly important element of the main network’s strategy. NOVA launched Voyo.cz, an online TV service offering a wide range of series, films, sports games and documentaries on an on-demand basis. Meanwhile, the competition FTV Prima has been expanding its online strategy, launching a similar service, PrimaPlay.cz, which provides viewers with clips from series, feature films and archive material, as well as a premium section including sports content.

### Top 5 Programs of 2013 – Best Episode of each Program and Affliate (All Individuals)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Channel</th>
<th>Program</th>
<th>Genre</th>
<th>Day/Date/Time</th>
<th>Rate%</th>
<th>‘000</th>
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<tbody>
<tr>
<td>1</td>
<td>CT1</td>
<td>Duch nad Zlatě</td>
<td>TV Movie</td>
<td>12/24/13-7pm</td>
<td>24.9</td>
<td>2448</td>
<td>53.2</td>
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<tr>
<td>2</td>
<td>NOVA</td>
<td>Televizní Noviny</td>
<td>News</td>
<td>04/01/13-7.30pm</td>
<td>24.2</td>
<td>2378</td>
<td>51.5</td>
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<tr>
<td>3</td>
<td>NOVA</td>
<td>Děvčata v pořadě</td>
<td>Series</td>
<td>06/25/13-8.23pm</td>
<td>24</td>
<td>2337</td>
<td>54.7</td>
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<tr>
<td>4</td>
<td>NOVA</td>
<td>Ordinance Vězdička 2</td>
<td>Series</td>
<td>12/05/13-8.22pm</td>
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<td>50.4</td>
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<tr>
<td>5</td>
<td>CT1</td>
<td>Souboj Národů</td>
<td>TV Movie</td>
<td>12/25/13-8.03pm</td>
<td>21.1</td>
<td>2066</td>
<td>40.9</td>
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</table>

### Digital Platforms

Want to find out more about ratings and programming trends in more than 100 territories worldwide? Order Eurodata TV’s “One TV Year in the World” and “International TV Trends” reports: www.eurodatatv.com

Source: Eurodata TV Worldwide / ATD / MediaResearch
Dramedy Productions, Prague-based Czech production company, is celebrating 10 years from the release of the first prime-time fiction series produced for TV NOVA at that time, based on the format Periodistas from Globomedia.

Filip Bobiški, CEO: ‘We have been the first who brought to Czech audience foreign scripted format. At that time, we have showed how TV fiction can be produced efficiently, which enabled commercial broadcasters to produce local fiction, thus we have sort of started the boom of fiction series in our TV market’.

‘For public Ceska televize we have developed and produced four seasons of a local retro hit Wonderful Times, for which we have been awarded Golden Nymph in Monte Carlo TVF as “Outstanding European TV series Producers” currently, we have on air prime time TV series The Manor House (Prvni Republika), a period family saga with murder mystery from the 20’s. The series with great story as well as high production value is in its first season (22 episodes) reaching an average of 33-34% share every Friday on CT1’.

‘We have also worked with commercial broadcaster before, both producing and co-producing. We finance approximately 25% of our current series The Manor House, which enables us to achieve great production value and look. IMAGINA International Sales represents the series worldwide, starting on NATPE Europe’, he adds.

Regarding the local TV market, Bobiški says: ‘Locally developed fiction is best received TV content at the moment. Audience is hungry for interesting shows both entertainment and fiction if created and produced in a high quality. Unfortunately, in many cases great international formats are adapted in a tiresome way or under-budgeted, which destroys the original concept and success formula resulting in very average audience results. This creates sort of reluctance and conservatism in programming departments who than have the tendency to fix only to proven style of shows’.

‘Czech market is lacking more entrepreneurship and passion for TV in channel management as well as new enthusiastic and well-trained creative talent such as scriptwriters, directors, show runners and producers. Ceska Televize is currently the quality production market leader, while NOVA and Prima new shows are rather locally developed fiction series and some “classic” entertainment formats such as The Voice in the recent months’.

‘Regarding the digital platforms, Bobiški comments: ‘We are not expecting fast massive increase on these, but we are trying to work with such means of distribution for additional financing of our primarily free TV shows. Free VOD distribution available on websites of the broadcasters represents more and more an important alternative way how the viewers follow their favorite shows’. And he concludes about the future: ‘We develop our shows in a way that they can be partially financed from international markets, both through co-production and from foreign sales. Dramedy is also working as a minority co-producer on several projects developed by foreign producers, bringing financing (including production rebate) from central European markets’.
This is our annual special edition for Central and Eastern Europe, distributed both at Natpe Europe, for the first time in Prague, and Kiev Media Week, in Ukraine. Which are the main TV and digital media trends on the region? Best options to take?

As local players usually stress, the region is not still recovered from the global crisis started in 2009. There are already 5 years of difficulties, with advertisement pies being flat or down. The Western European nations and the United States, which were investing the last decade in CEE region to join their countries to European Union, have slowed or stopped their ventures, and nobody is sure when they will be back.

Of course, there are some territories better than others. Russia and Poland are very strong, especially the first one that has been growing by 15 percent per year, including about 300 TV channels all in all and now it is a pole of content production. The small Baltic countries, Hungary and Greece, on the other hand, have been suffering economical and political problems. Hungary changed three presidents in one week some years ago, and just in this 2014, is taking a huge pole of content production. The CEE broadcasters have changed from side to side the last decade: from full finished programming, buyers, to strong own producers, both of fiction and entertainment. Even in the smallest countries, TV channels have their own entertainment shows, some times with costs so low as USD 2000 per episode.

The main problems of own production are increasing costs. It turns to more and more expensive with time, if you want to lead ratings and market share. Big entertainment shows, event programming, fiction to go international. Including flat ad pies, extreme competence and higher costs, there are a big and serious crossroads to solve.

What are the CEE broadcasters doing about? Most of them are developing group of channels. Instead of handling just one free TV channel, now they manage one or two free TV channels, 3-6 pay TV channels and different digital options. DTT (digital terrestrial television) is already announced in many countries, but in crisis times is difficult to imagine the analogue switch off seen in Spain (with catastrophic consequences for the financing health of the TV channels, also).

The concept is to invest for the future, to be well-positioned when the market grows again in the new multiple-screen environment. If you handle a group of channels, you keep more market share all in all and you control better the dynamism of the market, you compensate one media with the other. You can also make unified advertisement deals, cross media synergies, and so on.

Investing on digital is key for the strategy. Many programming managers from the world have the opinion that as important as rating points, are web sticks. They are the rating of the future, they say. To develop 360 programs that increase web traffic, catch up services, social network communities, etc., are all good ideas.

To afford increasing costs, the CEE broadcasters and main producers have good options: co-productions projects, production sharing ventures (locations, formats, etc.) branded content, second screen deals with online titans, 360 developments (licensing, live shows, merchandising, etc.) Government production plans, etc. And especially, to go international, to sale own products abroad. Within the last 5-7 years, many international sales divisions were launched, including finished programs and formats. But below a neutral overview, it can be said that till now CEE broadcasters are not so developed or so successful on the matter as they can. There is good traffic between groups of countries inside the region, but the CEE productions are not going worldwide as for instance the South East Asia ones, that though their no tradition in distribution, are investing with progressive plans to cover every corner of the world.

We have the Turkish boom, of course, one of the strongest of the last 20 years. Romania is doing a good work, with first-level international productions. Russia and Poland are now production titans. But we don’t have a CEE push as a whole, we can’t speak about a CEE style for the world. If you are in Africa or Latin America, it is easier to watch an Asian product than a CEE material.

The CEE broadcasters and

C E E S O L U T I O N S

- Group of channels (free TV, pay TV, digital)
- Digital developments
- Co-productions
- Production sharing
- Branded content
- Second screen
- International sales

C E E C H A L L E N G E S

- To post better the region internationally
- Win-win international relationships
- Opening new markets
- Identity niches: digital content, fresh genres
main producers must work on win-win international relationships, on co-production projects with overseas big titans that include not only sharing costs, but also opening markets and to establish a brand for upcoming proposals. There are Hollywood studios as Sony making productions in Russia, but CEE players can push co-production or collaboration deals with Latin America or Asia, for instance. CEE has groups of TV channels through different countries, this is a not frequent advantage to take in mind for co-productions or sharing ventures.

Concerning the advanced digital landscape, CEE region can make a difference about developing multi-platform content. This can be very demanded worldwide. Also, CEE region is good testing new genres, as happened with scripted realities recently, or now with fresh celebrity shows. The CEE players can head new genres for the world.

Entertainment or fiction? Genres? Premsario regularly interviews many acquisition executives per market, and both at Discop Istanbul and MIPTV in Cannes, we’ve checked that CEE buyers are looking for fiction and scripted formats more than usual, due to the lack of fresh entertainment formats. Daiva Andrade, head of acquisitions at LNK Lithuania, said at MIPTV: ‘I looked for finished TV series and movies. And formats in case something fresh appears’.

In the new multiscreen era, there are opportunities for all kinds of programming, and CEE is not the exception. The broadcasters are very well developed in own production so they need big entertainment formats to make a difference against pay TV and new platforms. Original fiction TV series are the flag of premium pay TV channels and online titans, to make their own way on content. And finished products are the best option to cover programming schedules in the many new channels appearing (at pay TV, new media) apart from the free TV ones that need lower and controlled costs of programming.

Even, finished programming is surprising with huge ratings successes in different territories of the world. Turkish TV series has lastly entered Latin America (land of telenovelas) with an important success of 1001 nights (Global Agency) at the prime time of free TV broadcaster Mega, in Chile. It is marking flashing 26 points rating, at 10pm. Romanian Mediapex’s telenovelas are present with good ratings in 6-7 Latin countries.

Hungary (see special interviews apart) is usually on the front about new experiences in Central & Eastern Europe. The two main broadcasters launched last year pay TV channels ‘free TV alike’, moving good entertainment brands to them. Now they’ve been successful offering access prime programming even inside the prime time. Tibor Forizs, head of program acquisitions and scheduling at RTL Klub, thinks: ‘On one side, free TV must evolve in the new multi-screen stage. But on the other, to be similar to pay TV is dangerous. Free TV must always make a difference with event programming’.

So… there are many matters to deal with, nowadays. About the events, what? Natpe Europe promises to be reinforced with the move to Prague. Czech TV market is more similar to Germany, different from the Eastern territories that are more ‘Latin’, according to Czech opinions. We’ll be seeing many new companies and more German players this year vs. Budapest events. And Kiev Media Week is growing every year, due to the potential development of CIS markets, where there are thousands of things to be done. If the Ukraine political situation is calm, it will have another good experience.
TV-3 Russia: ‘Mystery, puzzles, secrets… inexplicable’

CEETV’s Georgie Chakaroev met in Moscow with Daria Fialko, General Manager of TV-3 Russia, who highlights the evolution of the TV-3 brand focused around the inexplicable and mysterious, the channel’s latest projects and trends on the market.

**ceetv:** Two years ago you said that your main goal would be to make TV-3 a recognizable brand. Have you achieved this now?

**DF:** Building a TV brand is a very long-term process. To say that we have achieved this in the last two years would be a lie, but we advanced greatly. We’ve prepared the ground. We have a clear understanding of our brand, of our mission, values and audience. And what is more important, we have performed an in-depth research recently, because it’s something to fantasize on how successful we are, and another one to understand how our viewers perceive us. We wanted to get feedback directly from the audience, and we got it. Our vision on the perception of the channel by our audience was confirmed. I can clearly state that we are on the right track, and we will stay on it; we will keep on developing our brand, making it broader.

**ceetv:** Your channel created a trend for mystery in Russia. Can you explain how you made a decision to switch to mystery?

**DF:** TV-3 really brought the trend for mystery to Russia, and became a mystery pioneer in our country. Now we are expanding the range of the themes it’s not for nothing the channel changed the slogan to “All Dimension of Reality”. It means that it’s something more than reality, but not limited to mystery. Many others channel took up this trend, but it’s only us who follow this positioning 24 hours a day, 7 days a week, whereas the others just do it on a level of airing just a few projects.

**ceetv:** Can you tell us more about the new shows? What’s their idea?

**DF:** When I joined the channel two years ago, we started trying to work in different genres. It is widely thought that mystery mainly means TV series. We proved that it’s not like that. For example, The X-versions, a mystery news where a real team of journalists gathers information from all the corners of Russia and the world about some strange events. There has never been such program before. We also actively entered the genre of scripted reality and docudrama. And after such super successful projects as The Fortune Teller, The Ghost Hunters, The Mysterious Stories, we are launching new ideas in the same genre. A big premiere of this spring is Psychosomatics: The Other Medicine. The main characters are doctors, two charismatic geniuses of the profession. And the main idea of the show is clear from its name – all sickness comes from the head and the nerves. Also, the studio-based shows: given the positioning of our channel it was very difficult to come up with something and realize an adequate idea. But as a result we have the show, An Invisible Person. And of course the TV series: we put in great resources, both creative and financial, to develop new series projects. The main premiere of the season is 13. It is a series where the action takes place at the editorial office of a mysterious newspaper 13, and the main characters, journalists, investigate the strange cases.

**ceetv:** Any other projects we need to look forward to?

**DF:** We are trying to be very careful when it comes to the production of TV series. The important thing here is to make them well instead of making many projects quickly. Now we are doing an adaptation of The 4400, a story about people who disappeared from different times and in various circumstances, and came back to our time. It will be a huge premiere at the end of the year. We also continue to air foreign movies and series. We are the only channel in Russia that successfully broadcasts American series in primetime. It is very important that we have the audience that comes to watch those series only to us, showing us this unique loyalty.

**ceetv:** Do you think it is a good approach to adapt formats for your channel?

**DF:** What is good about a format? You buy it and you know that you have a strong story, huge number of written episodes and the success history in the countries of original broadcast. The disadvantages are also clear – the license limitations. That’s why I can say that adapting series is not our strategic initiative. It is just an approach that works well in the condition we are currently in. Parallel to this we are developing our own stories. It is a very long-term process, and haste can only hurt. However, the formats are easier to produce. For example, we are now working on the adaptation of The Mentalist. We have high hopes for this project next year.

**Russia: Share, per niche channels – 25/59 (Jan-April, 2014)**
**bTV Bulgaria: ‘We are the main driver for the market trends’**

The TV Media Group is the market leader in Bulgaria, operating a large portfolio of brands which consists of one main channel, five thematic channels and the first and only VOD platform in the country. It totalized an audience of 39.6% on prime time in the target group 18-49 in the first quarter of 2014, according to GARB.

‘Though rather small, the Bulgarian market is highly competitive with more than 250 available channels in the country and all major international players represented,’ explains to Prensario Margarita Alexandrova, Acting Program Director, bTV Media Group, who adds: ‘Our main channel, bTV (34% of audience share 1Q14 in 18-49 prime time) is the market leader with a focus on news and entertainment since it was launched in 2000. In the last few years we built a unique portfolio of thematic channels each designed to attract specific target groups.’

‘The right mix of high quality locally produced and acquired programs are the key to successful audience performance. There are several very attractive genres to the Bulgarian audience in the last few years: reality programs, several very attractive genres to the Bulgarian audience in the last few years: reality programs, as well as acquired series, and bTV is undisputable leader in all three. The key programs in Spring 2014 are the third season of Bulgaria’s Got Talent with 36.8% share points among audience 18-49, the Turkish series Kuyu Gyunei (39% audience share) and the local dramedy series Capital Hillbillies (34% audience share).’

Continues Alexandrova: ‘The TV industry in Bulgaria faces many challenges nowadays as a result of the fading economic crisis in Western Europe. The market is still suffering from the very cautious spending behavior of our clients, as well as reduced marketing budgets, and we are happy to say that our group manages to maintain relatively stable results.’

‘We do not only follow the trends in audience behavior and preferences because we are often the main driver for these trends. During the last decade, bTV produced the most successfully performing reality programs in Bulgaria, among which are Survivor, The Voice, and bTV’s Got Talent. Another achievement is the development of high quality local series, which a few years ago drastically changed the whole market. From acquired fiction there is the strong interest in Turkish titles and recently also strong interest in Indian titles,’ she remarks.

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TV JOJ, SLOVAKIA, BETTING ON OWN PRODUCED FICTION

TV JOJ has been airing for 12 years in Slovakia and it has got siblings from that time: the networks Plus and Wau. JOJ has a share of 17-18%, being 21% on prime time, Plus 4-5% of share and Wau over 2%.

The channel offers quality family entertainment and drama projects, strong news blocks and prime-time feature films and branded US series. Plus has contents for younger male type of audience who knows what he likes and Wau focuses on young female viewer and her demands.

Erika Tóthová, head of acquisitions, TV JOJ, explains to Prensario: ‘We are strong in daily prime time projects: we are airing an own-produced telenovela called Panelak (Block of Flats), the news at 12am, 5pm and 7pm, crime news, sport and weather at 8pm, the court show Sudna sien, a weekly lifestyle magazine Nove byvanie (New Home), a sitcom about a police department Profesionali’.

Regarding acquisitions, it emits US series such as Bones, Castle, CSI, Vikings, Swits, Hawaii 5-0 and features in adventure/action and family movies/comedy genres ‘that works the best’, says the executive.

‘We are continuing in all our own produced shows from Spring season in Autumn-Winter season as well and adding new heart-warming format with emotional elements and a weekly drama series about relationships and solving the problems around them’.

The shows JOJ produces by its own are the local daily soap and drama series. She continues: ‘Panelak has been on air for 7 years already and another daily drama series is in pre-production. The projects produced by our local teams are drawn from the local stories, habits, background and experience what viewers would like to see. The format shows we aired recently were quiz shows as Think, talent show as Got Talent, constructed reality Day and Night and had good viewership with Kitchen Nightmares’.

THE MARKET

‘In comparison with the previous years, there are lots of options to watch and content is the most important fact when choosing a TV channel. Local content, news, crime series, action/adventure/family movies works the best on the main channel, while the smaller channels give an alternative programs in the light of the wide offer from the competitors and strong website contents’.

‘The audience selects smartly what to watch. We can keep our viewers if we air the content that brings something new and different on the market, something well and quality produced, content for the whole family, entertained or emotional in the slots where the viewers expect to watch exactly this type of program or genre’, adds Tóthová.

DIGITAL

‘Digital media has been changed a market a lot in the last several years and we built up a new media strategy and content, trends and expectations of the young generation and changed behavior on how to get the content. The website www.joj.sk is one of the most well-known media websites in Slovakia with strong news and crime content, lifestyle topics and issues, thematic websites with content wanted. Synergies with traditional media is supported by content offered through catch-up or giving local content promptly and exclusively’, concludes the executive.
Ukraine: Growth, despite Crisis

Ukraine is the second largest TV market in the CIS region after Russia. The territory of the state is 603,628 km² and its population amounts 45.6 million people. There are a total of 16.4 million television households and approximately 24 million television sets in use in Ukraine (according to the National Broadcasting Council of Ukraine). Ukraine is a kind of unique country in Europe from the point of view of the national-wide analogue terrestrial TV nets quantity: there are 15 channels of that kind in the country.

Private TV broadcasters owned by Ukrainian tycoons play the leading role on the local market. There are four dominant TV Groups in Ukraine: StarLight Media (belongs to Viktor Pinchuk), operates STB, ICTV, Novy Channel, M1, M2 and QTV channels; Inter Media Group (belonging to Dmitry Firtash), runs Inter, TNT, NT, K1, K2, Mega, Enter-film, MTV Ukraine, Pixel channel; 1+1 Media (owned by Igor Kolomoiskiy), operates 1+1, 2+1, 2+2, TET.

First National is not so popular, as private broadcasters. Nevertheless it belongs to TOP-10 most popular TV channels in Ukraine. There is no public broadcasting company in the country yet, although the process of its launch on the basis of state-owned First

Dmitry Firtash
operations, runs Inter, Media Group in Ukraine:

ICTV (belongs to
1+1 Media)

We know what to offer here in Ukraine. We also work with digital platforms, even last year. We know how to gather these short series like a constructor, to make it individual and suitable for the audience that allows them playing together with the players in the studio.’

‘TV audience can also influence the results of an interactive game show in the studio: the intuitive choice was placed in the key-drama of The 7th SENSE game show. This distinguishes the format from the traditional quiz and talent shows’, remarks the executive, who highlights that the company will continue to search new ideas for the digital platform-oriented formats for the audience of 22+ and more.

Due to SINCETV Technology about 1,000 PR representatives worldwide could remotely participate during The 5th World Communication Forum Davos (Switzerland). RostGroup acted as a technical partner and presented its technology of interactive communication to the speakers, participants of the global event as well as their remote viewers in the real time mode.

It is an innovative cross media platform, which integrates Internet into television and new media with wide operativeness. At the Davos Awards ceremony Sibiriakova awarded a prize on “The Media of the Future” category to the PR expert Maxim Bihar for his Nominate.com project.

RostGroup is currently working on the development of new version that includes ability for simple integration with digital resources, multilingual and live analysis systems. This new version also easily integrates with the other systems through IXASION, AFI, SIS, websockets, webRTC, iframes, multilingual.

Technical feature of the original digital platform is a combination of a live broadcasting with the new possibilities of managing the screens of the game participants mobile devices (PC, iPad, IPHONE) in the remote locations and gathering instant feedbacks from unlimited number of TV viewers in a real time mode.

National TV channel is currently underway. Totally there are 16 national-wide broadcasters, more than 201 local and regional TV stations (both private and government owned) and more than 80 satellite private broadcasters.

Cable is the most widespread television platform in Ukraine accounting by the end of 2013 for over 5.9 million subscribers (36% of the total television households). The penetration of cable TV has risen near 6% comparing with the results of 2012. The terrestrial platform yet remains the second most widespread television platform in Ukraine and is used by 5.4 million television households. Satellite TV coverage in 2013 grew more than 200 thousand households and reached 4.7 million homes (near 29% of the total television households). The majority of satellite households prefer to receive FTA channels and not to pay DTH operators for the service. However, the constant growth of the cable and satellite platforms has eroded the terrestrial platform’s market share which has decreased from 73% in 2007 to 63% in 2009 and to 33% in 2013.

All services on the terrestrial platform are currently free-to-air including DTT service. Nevertheless, private operator is out of 5 DTT multiplexes in Ukraine. The rest 2% of the households use IPTV and OTT platforms (currently there is no update statistics of these two platforms users) to watch TV.

From the advertising point of view Ukraine is the second largest market in the CIS region after Russia. The total volume of its TV ad market grew 14% in 2013 and amounted $555 million, plus $65.5 million of TV sponsorship (data provided by All-Ukrainian Advertising Coalition). For this year the market volume was forecasted 10% growth but because of Ukrainian grivna 10-12% deflation in February-March the market volume will definitely grow in the Ukrainian currency equivalent but is likely to remain flat in US dollars. (data provided by All-Ukrainian Advertising Coalition).

TV SHARE IN UKRAINE, MAY 2014 (AUD 18+, ALL UKRAINE)

1st National Broadcasting Channel in Ukraine, E&c Consultancy

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The number of digital Pay TV subscribers will increase from 26.1 million (21.5% of TV households) in 2010 to 45.0 million (36.6%) in 2013 and onto 73.6 million (58.2%) by 2020, according to a new report from Digital TV Research.

As Eastern Europe clawed out of recession, the number of digital TV homes will triple between 2010 and 2020: up from 41.0 million to 124.7 million. From the 52.3 million digital TV homes to be added between 2013 and 2020, DTT will supply 24.9 million, digital cable 15.3 million, IPTV 6.6 million and pay satellite TV 5.8 million. The Digital TV Eastern Europe report states that digital TV penetration crossed the halfway mark of TV households in 2012, up from a third at end-2010. Fast take-up will push digital TV penetration to two-thirds by end-2014 and onto 98.5% by 2020. Thirteen of the 21 countries covered in this report will be completely digital by 2020, with Estonia the first to full conversion—in 2012.

Simon Murray, author of the report, clarified: ‘For the purposes of this report, we have assumed that the situation in the Ukraine will be resolved quickly, with Russia withdrawing from the Crimea.’ The number of analog terrestrial TV households halved between 2010 and 2013, leaving 23.2 million. Only 11.9 million DTT homes were added, therefore the digital pay TV platforms benefitted from the analog terrestrial homes converting to digital. However, 24.9 million DTT homes will be added between 2013 and 2020, with all of the remaining 23.2 million analog terrestrial homes lost, so pay TV operators will gain less from terrestrial TV.

Murray added: ‘With the proportion of terrestrial homes settling, much of the emphasis from pay TV players has fallen on the 27.5 million remaining analog cable subscribers. Many of these homes will upgrade to digital cable, but some will shift to IPTV and satellite TV. However, many of the remaining analog cable subscribers are refuseniks, who don’t want to pay more for TV services. As time goes on, the proportion of the remaining analog cable homes with this attitude increases. Free-to-air DTT (or even pay DTT) is an attractive option for these homes.’

From the 83.6 million digital TV homes to be added across the region between 2010 and 2020, Russia will contribute 40.7 million, with the Ukraine increasing by 13.3 million and Poland 6.7 million.

Pay TV Revenues

In Eastern Europe, Pay TV revenues will be 48% higher in 2020 (USD 7,305 million) than in 2010 (USD 4,944 million). Digital cable and IPTV revenues will more than double between 2013 and 2020, but satellite TV revenues (the main earner) will only grow by 22% over the same period. Russia will contribute $2.02 billion (28%) of the pay TV revenues in 2020 overtaking Poland in 2015. Russia will be responsible for nearly half of the region’s $1.1 billion additional pay TV revenues between 2013 and 2020. TV ARPU has traditionally been very low in Russia, but they are set to increase.

Russia: CTC launched CTC Love

CTCClassChannel, targeting the 11-34 year-old audience, was launched on April 1 in cable and satellite, with penetration of approximately 20% and 13 million subscribers in 21 cities in Russia

Yuliya Slashcheva, CEO, CTC Media, which also managed CTC, Domashny and Peretz networks, comments on the company 1Q 2014 results: ‘Our Russian TV advertising market grew 12% year-on-year in ruble terms in first quarter, and we therefore significantly outpacing the estimated 7.8% growth of the Russian TV advertising market.

‘We expect the growth in the Russian TV advertising market to slow in the remaining quarters of 2014 and to be at the lower end of the previously indicated range of approximately 5.8% for the full year. We strive to outperform the overall market in Russian TV advertising revenues for the year’, she concludes.
TV2, Hungary, prepared for the new challenges

György Bence, news and programming director, TV2 Group, one of the leading Hungarian media groups gathering 17.7% in all day shares total individuals +4, and 20.8% in prime time (6pm-11pm) shares in the same target group.

He explains: ‘The biggest news in our market is that we have become market leader in Hungary in terms of all day average ratings considering 18-59, starting a new phase in the history of the channel. The competition for the prime time has been also much more tight than in the recent years. Cable channels also doing well’.

About the top shows on air, Bence explains ‘The year started with the Big Duet, a celebrity singing contest show, which was a huge success and won every Sunday prime time on TV2.’

‘We have launched a new scripted reality format Magánnyomozók (Private Detectives), a daily show that is doing very well in the 7.30pm slot every day. A big change in our schedule is that from the beginning of May we have moved the local soap opera Johan Rossenburt to the first part of the prime time, changing the trend, which made it starting after 10pm. Yellow Press is also on air every day: it is one of our biggest inventions, keeping its good performance in the prime time in a really hard contest’, stands the executive.

In Hungary, Bence comments, realities—especially docu and scripted realities—‘remained successful’, and local production ‘rules’ the prime time. He continues: ‘No big announcements for new channels, but the small cable competition is extremely strong, with 100+ Hungarian speaking channels. Free TVs still dominating the market, but the model is going to change. TV2 like RTL Klub is going to charge for content, thus the distribution market faces a different situation starting from January 2015’.

The executive says that the Hungarian audience watches ‘extremely lot’ television, 240 minutes a day in average. ‘Most of them are subscribers of a cable or satellite service, 30 percent has digital cable. DVR usage and on demand does not really effect the viewership so far’, describes Bence.

‘Regarding the future, he finishes ‘There are plans of new channels on the table, but they are not realistic this year. The cable market system will change in 2015 and it is going to be a really important development in our life, so we are ready to act fast, if necessary’.

Prensario interviews for the first time György Bence, news and programming director of TV2 Group, one of the leading Hungarian media groups gathering 17.7% in all day shares total individuals +4, and 20.8% in prime time (6pm-11pm) shares in the same target group.
TVN Poland: High-End Dramas, Digital Platforms

Previously unused TV series, horror comedies episodes and night shift jokes from Medics by Night and night shift jokes from Medics/ or bonus with extensions of consecutive Kuba Weykowiczki episodes. It also offers spans beyond TVN productions: Spartacus, Masters of Horror or Magic City, as well as the kids series Trabantas, Inspector Gadget or Johnny Test, Superman, Batman or Justice League

TVN Group is made up of nine channels apart from the main TVN it operates two other channels on DTT, TVN7 and iTV (now 1% owned by TVN), as well as the thematic networks TVN24 (news), TVN Style (female), TVN Turbo (male), TVN CNBC (business), TVN Meteo (weather) and iTV (international).

The flagship network TVN reached the first position between March and May getting 14.11% of audience share, followed by Polsat with 14.04% and the two State-Owned channels TVP1 (8.81%) and TVP2 (8.15%). TVN7 and TVN24 were also among the Top 10 channels of this period reaching 2.35% and 2.42% audience shares, respectively.

The company is also betting strong on digital platforms. It closed this month an agreement with Sony Computer Entertainment for TVN24.pl being introduced to further platforms so as to be everywhere within reach of our fans. Given the access to Player.pl via PlayStation, they will benefit from even more convenient and unconstrained opportunity to stream highest-quality videos on the big screen.

The application is available on Android, iOS devices, TV sets of many manufacturers as well as decoders of selected operators. In April 2014 a total number of nearly 4.6 million unique users visited the platform via all devices. According to Megapan, the average time spent on Player.pl user was 7 hours and 3 minutes in February 2014. On the other hand, the company recently announced that TVN24.pl was being introduced to further platforms so as to be everywhere within reach of our fans. Given the access to Player.pl via PlayStation, they will benefit from even more convenient and unconstrained opportunity to stream highest-quality videos on the big screen.

The findings were based on press, radio and TV monitoring where over 900 press titles, Internet websites, radio stations and television channels were being monitored.

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PRO TV, ROMANIA: STRONGER AND BIGGER

During the first quarter of 2014, Pro TV’s portfolio of channels drew an average of 32.1% audience share on the commercial urban audience aged 18–49 during prime time, while on all day, CME stations had an average audience share of 26.1%. The generalist Pro TV was audience leader with an average of 25.9% audience share in prime time and 20% all day on its target audience.

Acasa, the female-oriented channel, had an average audience share of 4% in prime time and 3.4% on all day on the same target. Then, Pro Cinema (1.1% of audience share in prime time and 1.2% all day), Sport.ro (0.7% audience share in prime time and 0.8% all day), MTV (0.2% audience share in prime time and 0.4% share all day), and Acasa Gold (0.3% in both slots on its target audience).

Aleksandras Cesnavicius, Pro TV’s CEO, stands: “Our overall position on the market is primarily focused on prime time, as TV audiences are most active during prime time and when they expect to see the best products. Advertisers try to take advantage of the high exposure that this slots offer since it delivers better effectiveness for their campaigns.”

“The trends of 2013 continue into 2014: we continue to grow stronger and bigger. Between March 3rd and March 9th, Pro TV drew the highest ratings in the history of modern audience measurement in prime time, on the commercial audience aged 18 – 49. On the national audience, it had the highest weekly average in prime time and also in all day. On the commercial audience, Pro TV had an average of 30.1% audience share, more than double than Antena 1, which had 12% share. On all day, Pro TV was the leader with an average of 21.8% audience share”.

Continues Cesnavicius: “Our focus is chiefly set on reality and entertainment shows because both resonate better with the Romanian audiences. However, fiction is not left aside. In 2014, Pro TV continues the series of top-rated shows that rule television entertainment in terms of ratings and popularity. Romania’s Got Talent, which drew the highest ratings in the history of the local TV, already beats its own audience share record reaching 59.1%.”

Regarding fiction, Las Fierbinti is the ‘guarantee’ Romanian series inspired by the life of the rural inhabitants in the country, reaching an audience share of 29.3% for the first four episodes of this spring’s 5th season; and O spectaculos subsea is the new comedy series based on the TV series The West Wing. Pro TV will also broadcast the football matches in Europa League and Romanian Cup in 2014 since in 2013 they were the most watched competitions in free TV.

“The most loved, discussed and watched shows in Romania are typically talent shows and those which bring ordinary people into the limelight, such as The Voice of Romania. After MasterChef, the cooking shows produce high audience shares, so we are preparing the 4th season of the program, comments the executive.

About digital, Pro TV is highly active on TV convergence with the Internet. ‘We are constantly developing new ways of strengthening its position on new media platforms. Bringing TV and second screen experience closer is definitely a priority, as we have a unique set of tools to maintain and reinforce our leadership’, he says, and adds: ‘The TV brands have Internet extensions that are current leaders of segments in entertainment (sport.ro), news (istitiets.ro) and sport (sport.ro). ‘We have already developed second screens apps for The Voice of Romania and Romania’s Got Talent with more than 10 million page views for live events’.

‘VOYO is not just a catch-up service, but a standalone SVOD offering, which includes all TV content in simulcast as well as catch-up, but the bulk of the content is comprised of foreign series and movies, including House of Cards, Breaking Bad, Salt and The Artist. Any user can watch on almost any device’.

Cesnavicius concludes: ‘Our main focus in 2014 is strengthening and improving the quality of existing brands. This will be reflected in the new shows we are preparing for the fall season of 2014. We plan to leverage the advantages provided by CME production facilities as well as our experienced teams of producers that stand behind our most successful shows. As a market leader we cannot stand still and will always aim at bringing new, innovative ideas on the market and constantly focus on bringing execution standards to higher levels.’

Romanian audience share, per CME channels

<table>
<thead>
<tr>
<th>Channel</th>
<th>Prime Time</th>
<th>All Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro TV</td>
<td>25.9%</td>
<td>25.9%</td>
</tr>
<tr>
<td>Acasa</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>Pro Cinema</td>
<td>1.1%</td>
<td>1.1%</td>
</tr>
<tr>
<td>Sport.ro</td>
<td>1.2%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Acasa Gold</td>
<td>0.3%</td>
<td>0.3%</td>
</tr>
<tr>
<td>MTV Romania</td>
<td>0.4%</td>
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</tr>
</tbody>
</table>

Source: Kantar Media

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“The trends of 2013 continue into 2014: we continue to grow stronger and bigger. Between March 3rd and March 9th, Pro TV drew the highest ratings in the history of modern audience measurement in prime time, on the commercial audience aged 18 – 49. On the national audience, it had the highest weekly average in prime time and also in all day. On the commercial audience, Pro TV had an average of 30.1% audience share, more than double than Antena 1, which had 12% share. On all day, Pro TV was the leader with an average of 21.8% audience share”.

Continues Cesnavicius: “Our focus is chiefly set on reality and entertainment shows because both resonate better with the Romanian audiences. However, fiction is not left aside. In 2014, Pro TV continues the series of top-rated shows that rule television entertainment in terms of ratings and popularity. Romania’s Got Talent, which drew the highest ratings in the history of the local TV, already beats its own audience share record reaching 59.1%.”

Regarding fiction, Las Fierbinti is the ‘guarantee’ Romanian series inspired by the life of the rural inhabitants in the country, reaching an audience share of 29.3% for the first four episodes of this spring’s 5th season; and O spectaculos subsea is the new comedy series based on the TV series The West Wing. Pro TV will also broadcast the football matches in Europa League and Romanian Cup in 2014 since in 2013 they were the most watched competitions in free TV.

“The most loved, discussed and watched shows in Romania are typically talent shows and those which bring ordinary people into the limelight, such as The Voice of Romania. After MasterChef, the cooking shows produce high audience shares, so we are preparing the 4th season of the program, comments the executive.

About digital, Pro TV is highly active on TV convergence with the Internet. ‘We are constantly developing new ways of strengthening its position on new media platforms. Bringing TV and second screen experience closer is definitely a priority, as we have a unique set of tools to maintain and reinforce our leadership’, he says, and adds: ‘The TV brands have Internet extensions that are current leaders of segments in entertainment (sport.ro), news (istitiets.ro) and sport (sport.ro). ‘We have already developed second screens apps for The Voice of Romania and Romania’s Got Talent with more than 10 million page views for live events’.

‘VOYO is not just a catch-up service, but a standalone SVOD offering, which includes all TV content in simulcast as well as catch-up, but the bulk of the content is comprised of foreign series and movies, including House of Cards, Breaking Bad, Salt and The Artist. Any user can watch on almost any device’.

Cesnavicius concludes: ‘Our main focus in 2014 is strengthening and improving the quality of existing brands. This will be reflected in the new shows we are preparing for the fall season of 2014. We plan to leverage the advantages provided by CME production facilities as well as our experienced teams of producers that stand behind our most successful shows. As a market leader we cannot stand still and will always aim at bringing new, innovative ideas on the market and constantly focus on bringing execution standards to higher levels.’
Igor Faktorov, director of acquisitions at IMT Communications Russia, will host the discussion.

PRO TV Russia: Maxim Khivrentov, programming director, and Anastasia Kanchugina, head of acquisitions.

GlobalOne Cinema: Alexander Rat, director of acquisitions, Russian World Studios.

Malaysia TV 1’s Bosnian representative from Ukraine, Tatyana Arkyeva, acquired and managing director.

Movi Pogrebny, sales manager, and Dayana Pogrebny, director of sales, with Olga Konys, senior manager, Orbit Light, managing director.

Broadcasters: Khatuna Mamardashvilli, Georgian Association of Regional Broadcasters, Georgia; Johannes Stanek, Marion Camus-Delo Hadziselimovic and Ranka Horvat, Andreja Sertic, Media Acquisitions with Intra Communications (Russia) with his wife Maria Dragomir, acquisitions manager, GSP TV, and Anne Kiss, programming coordinator.

Buyers from Serbia: Vladana Cirovic, acquisitions director, and Ljupka Triunovic, from Markiza TV, kids channel from Nova TV, programming director, and Laert Soghoyan, Prensario, with Arthur Yezekyan, programming and acquisitions director.

Maria Chvyn, schooladies, Zuzanna Falu, marketing coordinator, Alex Fogo, senior sales advisor, and Robert Naka, programming planning manager of Visavi Hungary with Olaf Koch, top sales, German language territories & Hungary sales director.

The company is looking for talent and-profit shows at MIP TV.

TV2, Hungary: Péter Bakos, head of program distribution, strategic planning, design program and sales director, and Zsuzsanna Kiss, content director.

Buyers from Serbia: Sasa Stankovic, senior acquisitions manager, and Andrija KG, programming coordinator.

Hungary: Andrea Zs閞, head of acquisitions, MTK, Erik Bakdry, MTK, and Tanzania Chyulu, ETV, Kenya, with Enrico Principe, programming coordinator.

The leading channel in Turkey, Kanal D: G黵han Damgam, head of sales and acquisitions, Ertu黱 Yurtseven, director of international sales and acquisitions, and Ferhat Os, sales and acquisitions specialist.

New players: Eli Biderer, senior content management, and Ela Kunt, Head of International Production, with Althia Plange, program director.

The company is looking for talent and-profit shows at MIPTV.

TVN, Poland: Piotr Dluga, acquisitions director, and Carl Asztalos, acquisitions authority.

Karatull, Turkey: Merve Tuldu, senior acquisitions executive, Rare Earth, managing director and Yilmurfa Sevi Esboligt (Turkey).

The company is looking for talent and-profit shows at MIPTV.

Kabir, Hungary: Mih醞 Endre, senior acquisitions manager, and Andrija KG, programming coordinator.

Buyers from Serbia: Valjara Cristi, general director, with Valera Petrunina, director of international sales and acquisitions and Ana Popovic with Ljupka Triunovic.

Boomerang: Ioana Mihàli, Acquisitions Manager, with Nadezhda Chumakova, sales director, and Ismail Dursunov, international director, from Kanal D (Romania), with Asli Serim, and Fatih Salis, news and international productions director.

Kurcer, president and executive board member, Ilcnur Omer, content production manager, and Dzenan Priganica, program producer.

If Vahida, executive director, and Latif Sighory, sales and acquisitions director, of acquisitions of Citizen TV, Armenia.

Nicolas Simonett, director of programming, with Amir Yusoufi, president, and Laleh Saghhei, sales and acquisitions director, of acquisitions of Citizen TV, Armenia.

The company is looking for talent and-profit shows at MIPTV.
MTG Pay-TV: ‘CEE HAS ALWAYS BEEN A CRUCIAL DRIVER FOR OUR BUSINESS’

We are working with operators to enhance their TV Everywhere products and on-demand services. All of our programmes have full VOD and catch-up rights so our viewers can engage with our content on a multi-screen basis. Six of our channels are available in HD as well as two additional Nordic sports channels that we offer in the region. ‘There has been consistent growth in the Pay TV market as a whole over recent years, which should continue as more and more countries in the region digitalise. CEE has always been a crucial driver for our business since we entered the region back in the 1990s, and remains so today. ‘Our channels are very well received with the target audiences, and have become a must-call for all operators in the region. Currently there are over 92 million subscriptions to our channels and we expect to go beyond the 100 million mark soon. Many of them are the most popular networks in their country. In Russia, we are the largest group-owned language movie channel TV1000 Russian Kino has the country’s highest viewership followed by TV1000, which shows American and international movies. ‘When we acquire content and plan the schedules, the CEE region is always top of our mind. We buy and pre-buy content that is relevant for the region and local feeds in Poland we have dedicated feeds allowing us to focus exclusively on the needs of that territory. ‘Audiences in CEE like well-researched factual programming. Viasat History is performing very well in its target group and beyond. An example of the titles that it shows is Inquisition, which will premiere later this year. ‘Even if we don’t commission original programming for our Pay TV channels, we do invest early in shows and have helped finance several shows by pre-buying rights, such as Black Ops and Myth Hunters for our male-skewed Viasat Explore channel or the recent I Bought My Own Rainforest for Viasat Nature. We are showing more exclusive European premieres across our factual channels than ever before’, remarks Gofman. ‘We also offer premium programming that audiences expect to pay extra for. In Russia, Ukraine and CIS our premium HD movie channels have the first pay-TV window rights for four of the big Hollywood studios, and in the Baltic our Viasat Sport Premium channel has unrivalled sports rights such as Barclays Premier League, UEFA Champions League, KHL and Formula1, and the Olympic Games. ‘We don’t so much compete with free-TV as we offer a differentiated entertainment experience that they can’t match. Viewers get programming that is relevant to them: what sets us apart from most of our competitors is that we are also a significant free-TV operator in the region.’ Regarding the synergies with digital media, the executive explains: ‘We operate the online pay-TV service Viasplay in Russia (stand alone) and Ukraine (TV Everywhere). In Russia it offers movies from our premium movie channels, in addition to terrestrial content, factual and series. In Ukraine it complements the satellite subscription’. ‘If possible we clear all multi-screen and catch-up rights for our programming so that 3rd party operators also have a ready-available TV Everywhere product. As operators and platforms evolve their propositions to TV Everywhere and Multi-Screen services, MTG is ready, and there with them from the start’, concludes Gofman.
**MBC Group: Saraya Abdeen, the biggest period drama ever done in Middle East**

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, The Voice and recently Your Face Sounds Familiar (currently on air,) that has been a phenomenal success. There will be more announcements about new entertainment formats, to be released by end of year,’ resumes Fadi Ismail.

On drama, there will be more original production in both, local and Latin titles with Saraya Abdeen, and the adaptation of Matrimonio/Second Chance, respectively. 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 Arab drama productions will be released, such as Cactus Alliance (already on air), a high end Dubai based thriller of 15 episodes. As for 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, México (Ruby) and Argentina (Montecristo). In 2014 it will produce and broadcast Matrimonio/Second Chance, a period 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.’
Russian Association of Producers of Film and Television (APKIT) gathers major local production companies and serves the interests of the Russian film industry in political, economic and public spheres. Formed in 2009, it brings together 25 members, which are oriented toward production of movies, TV films, TV series and programs for the Russian film, animation and TV markets. The members work with all the broadcasters in Russia and countries of CIS.

The Association includes companies such as Amedia, Art Pictures Group, Bazdevs, WGT Media, Russian World Studios, DixiMedia, Film Direction, Comedy Club Production, LEAN-M, Marx Media, Motor Film Studio, Non-Stop Production, Pimavov and Partners, PRIOR, Profi, Riki Group, Star Media, Sreda, STV, TV Studio, TeleAlliance Media Group, Forum, Central Partnership, United Multimedia Projects.

In April, the entity appointed Michael Lesin, general director of Gazprom-Media, as the new chairman of the board, while the two co-chairmen of the board are Alexander Akopov, and director of STV, Sergey Saliams. Since 2013, it awards APKIT professional awards in the field of television movies.

Last February, the Association announced the results of 2013: Members of APKIT released 17 films in the rental and collected only in CIS countries USD 160 million, 60% of total annual fees of Russian cinema. New records include: Stalingrad (Non-Stop, Art Pictures) was the most successful Russian film (USD 52 million); Three heroes on the distant shores (PTS, Mostelefilm, Motor Film Studio, Non-Stop Production, Pimavov and Partners, PRIOR, Profi, Riki Group, Star Media, Sreda, STV, TV Studio, TeleAlliance Media Group, Forum, Central Partnership, United Multimedia Projects)

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Can you envision a meeting point where entertainment-marketing professionals from Europe, MENA and Asia could exchange their projects, facilitate each other’s production needs, and meet with brands? This meeting point has taken shape as Branded Entertainment EUROPE MENA ASIA Association (BEEMAA), born with its official launch at DISCOP Istanbul, last March.

Co-founded by Turkish agency 3P Product Placement Production, Hollywood’s A-List Entertainment, Munich’s Ma Media and DigitalOne from Poland, it aims to facilitate the necessary tools for global brands to meet suitable productions, as well as for productions to benefit from the support of global brands contributing to the making of higher-budget and higher-quality productions in Europe, the MENA region, and Asia. Product placement and branded entertainment agencies, production companies, corporate members, motion picture studios, industry leaders, TV network and other industry professionals are part of the entity.

Why in Istanbul? Istanbul is located at the crossroads between Europe and Asia, and a growing TV content production capital. Turkish productions are internationally distributed to over 58 countries. Being in Istanbul allows brands and branded entertainment agencies and other industry stakeholders to be better communicated and linked to each other, and also to contribute to the professional management of the branded entertainment sector.

We provide the necessary tools for entertainment-marketing professionals to meet and be better informed about trends and potential collaborations. By becoming a member, the companies will have a practical and easy way to access a comprehensive international database with contact information, a place where production companies and studios can share their upcoming projects, and their production needs; a way to keep up-to-date with branded entertainment-related news, information and announcements.

BEEMAA has engaged in talks with the European Association of Commercial Television (ACT) for collaboration and joined efforts in communicating the Association to potential members in Europe. TV channels from Asia, Pakistan, China, Ukraine, and the MENA region will be joining the association within the next couple of months. It was presented and shared with potential member Turkish brands at Yeditepe University in Istanbul during a conference on Product Placement given by 3P Product Placement Production in March 2014. The Association's representatives attended this month ITVF Istanbul Forum and Fair and will participate at DISCOP Africa (Johannesburg, November 5-7) and MIPTV 2015.

APKIT, RUSSIA: TOWARDS THE CONTENT INDUSTRY

BY MIMET AKIF ESCLUSOGLU, FOUNDER OF BEEMAA

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The TV markets in Caucasus & Baltic, by MRIM

**Azerbaijan**

Azerbaijan is the biggest Caucasian country. It has an area of 86,600 km² and its population exceeds 9.4 million people. The overall number of television households is 1.6 million and the overall number of television sets is approximately 2 million. The analogue terrestrial TV platform is in all TV HHs, its coverage is about 99.9% (1.78 million households). However, satellite TV maintains a strong market share: 1 million households (66.7%). To use this platform to receive TV signal, cable TV penetration is about 95% (1.55 million households).

A total of 9 broadcasters are available on the analogue terrestrial platform. Public broadcasters are TV Azercayxan, government-owned ATV and Iman TV and commercial TV channels ATV, Lider TV, ATV, Space TV, Xazer TV and TRT. It is estimated that approximately 97% of the population has access to these or other pay TV services. Currently there are more than 30 TV channels in Azerbaijan (20% of them are the regional ones). Overall Azerbaijan viewers have access to more than 100 TV channels through satellite platforms. The first DTT transmitted began as a pilot project in September 2004 in the capital city of Baku. It is estimated that DTT coverage reaches now 95% of the population. Now there are 10 TV channels available for the population through terrestrial platform.

**Georgia**

Georgia is the second largest territory with an area of 69,700 km² and a population of 4.5 million people. The total number of TV HHs is slightly more than 1.5 million and it is estimated that there are approximately 2.5 million television sets in the country.

A total of 7 broadcasters are available on the analogue terrestrial platform (Government-owned Channe 1 Georgia and commercial TV channels Rustavi 2, Sakartvelo, Adjarra TV, Mameuli TV, MEZ TV and Alani TV), although not all broadcasters have full population coverage. Rustavi 2 has the largest population coverage reaching near 85% of the population. Currently there are more than 20 TV channels and over 40 radio networks in Georgia.

Analogous terrestrial is the primary television platform in the country. Cable and satellite platforms are insignificant and used only in such large cities as Tbilisi and Kutaisi (approximately 20-30% of HHs). There are less than 200,000 pay TV subscribers (less than 14% of the total number of households in the country).

The country has begun a DTT trial which has been running since the summer of 2009 in the city of Tbilisi. For digital terrestrial TV implementation Georgia will use DVB-T2 standard with MPEG4 compression. The analogue switch-off should be completed in the country till June 17, 2015, although there are no specific DTT Deployment Programme approved by the Georgian authorities.

Unfortunately, data on TV ratings and share of the TV channels in Georgia is not available because of the absence of national-wide TV researches. In accordance with Starcom Media Resources the total TV ad spend in the country exceeded $88 million in 2013.

**Lithuania**

Lithuania is a country in Northern Europe, the largest of the three Baltic states. It has an estimated population of 3 million people, and its territory totals 65,300 km². The total number of TV HHs equals 1.35 million and the overall number of TV sets is approximately 1.8 million.

The pay-TV market is dominated by the cable operators, which still have a low digitization rate. Cable TV services are facing competition from other digital platforms. These include the Viasat satellite package and various IPTV services. Digital Galakos is the country analogue DTT platform. The number of pay-TV subscribers in 2014 reached 60,000 (according to the national telecommunications regulator RRT). The figure included 60,000 digital cable TV and MDDS subscribers, 118,300 IPTV subscribers, 67,800 DVB-T2 and 100,400 satellite users. The majority of households prefer watching free terrestrial television.

Now after the introduction of free-to-air DTT channels, analogue terrestrial transmitters were switched off in October 2012. Local TV broadcasting market is dominated by Modern Times Group (Headquartered in Sweden) that owns TV3, TVY and TV6 channels. Commercial TV channels LNT, RYT, PBK as well as public broadcaster LRT have also strong positions. The advertising market is growing year on year with total revenues of growth 5.3% this year. In 2013 it is accounted for $67.6 million.

**Latvia**

Also from the Baltic region, Latvia has a population that more than 2 million and a territory of 64,499 km² with a total of 10,000 TV HHs and approximately 1.2 million TV sets in use. There are more than 80 Latvian TV channels (about 20 of them are the regional ones).

In total more than 30 TV channels are available on the territory of Latvia. TV3S is the most popular television channel targeted at a Latvian language audience owned by Modern Times Group. Russian language channels $30 million, which is slightly far results compared with 2012. It is forecasted that the market size will grow at least 2.5% this year.

**Estonia**

The territory of Estonia covers 45,227 km² with a population of 1.3 million that make one of the least-populous members of the European Union. The overall number of TV HHs is 550,000 and the overall number of TV sets approximately 800,000. Of the approximately 550,000 TV HHs in Estonia, there is no analogue set-top box platform for their primary TV reception. While terrestrial reception is the most popular television platform, it is closely followed by the cable platform which is the largest pay television platform and available in all two million television households. Satellite and IPTV platforms count for less than 10% of the market each. The switch-off of analogue terrestrial transmitters took place on 1 July 2010.

The public service broadcaster ERR runs two channels: ETV1 and ETV2. Estonian viewers can watch several private national TV channels, the number of which has increased within the digital switch. Still, Kanal 2 and TV3, which continue to broadcast also in analogue mode, have a key role on the television market along with ETV1. TV advertising spend reached last year a bit more than $30 million, which is rather flat results comparing with 2012. It is forecasted that the market size will grow at least 2.5% this year.

**Conclusion**

The TV markets in the Caucasian and Baltic region are in the process of making the transition to digital, with varying degrees of adoption and penetration. Azerbaijan, particularly, has made significant progress in transitioning to DTT, with coverage reaching near 95% of the population. Georgia is also on track with its DTT switch-off, while Lithuania, Latvia, and Estonia are in the early stages of transitioning their analogue TV infrastructure.

Despite the challenges posed by the transition, the TV markets in these regions maintain a high level of audience engagement, with cable and satellite platforms still playing a significant role in the overall media landscape. The future of these markets will depend on the continued evolution of digital platforms and the adaptation of content to meet the changing preferences of audiences across the region.
**Televisa Europe: New Products for New Markets**

The European office of Televisa International (USA/Mexico) continues to build a strong presence in Central and Eastern Europe, by launching new titles and reinforcing its position, or recovering territories that are being regained on the distributor’s product.

Claudia Sahab, director, Televisa Europe: "Our businesses in CEE have been stable during the last years, but we have also increased presence in more territories, such as Albania, where we gained a new slot on Media Vision, and we started working with Top Channel that will premiere The Dark Widow (co-production with Caracol TV Colombia). Our products are achieving the best audience results of the market. For Nata Europe, the executive highlights two new telenovelas: The Strip Cat and Mahypovida (Victoria Ruffo and Cristian Meier, premiered in June 2). The first one is starred by Maite Perroni, a very well-known actress in CEE from Don’t Mess With an Angel, and has already been sold to TV2 in Hungary. We will be probably closing more deals in the next weeks."

The company continues to push its format catalogue with the return of the hit entertainment show: Dancing for a Dream. After a successful new season in Canal 2, Mexico, it returns to CEE. Romania will have the 15th season, while Markiza (Slovakia) will produce the second one. The local versions in Serbia, Czech Republic and Bulgaria have been a huge success in the past.

From La Competencia (Spain), Televisa brings to Prague five outstanding telenovelas: Dolphins with the Stars, sold to Spain and Portugal, and optioned in France, Italy and Netherlands; the game show The Wacky Old Game, Mad Mad; Project Adon & Eve; and the quiz show Push it! According to Sahab, the region is doing better year to year. "We have increased our footprint in Poland, Hungary (working with RTL Klub, TV2 and Story4), Croatia (HRT and Nova), Bulgaria (Triumph of Love was sold to Viasat Pay TV, and Diema TV is airing Wild at Heart), Serbia (Pink is also airing Wild at Heart) and Slovenia (two new telenovelas on air)."

"We have big expectations in this region, as there are new channels being launched: Planet TV (Slovenia), Agon (Albania), CTC Love (Russia) and new small and medium-sized channels and TDT networks in Poland and other strategic territories."

'There is a growing demand of formats — entertainment is being produced all over the region—, but fiction product is still strong, as well. Great news from our division is that Rebelde Star (the Portuguese language version of successful Rebelde) was sold to Mediaset in Italy, a market we are putting special emphasis this year. There, we have optioned three formats: Sing it Sell it, Los Generales, and Dolphins with the Stars," concludes Sahab.

TV3: Co-productions in all Senses

TV3, the leading broadcaster of Catalonia (Spain), assists to Nata Europe for the first time bringing its recent co-production with Brazil (TV Brasil and Televisión Española (TVE), Rawfoot on Red Soil) that expects to sale all across CEE, specially in Poland.

Victor Carrera, sales executive, is in Prague pushing strategic international alliances to continue developing co-productions in the world. Among others, the distributor has two powerful ministeries, Looming Affairs and Worth your Salt.

“We have a catalogue of over 300 hours of contents, where apart from the miniseries we have daily soaps of 30 minutes in original language (Catalan) such as Family Fare, a 25% share telenovela in its fifth season. Another genre we manage are documentaries about music, culture and biographies, explains Carrera. Esaneta is a 3D documentary about the “human towers” in Catalonia, which have been named intangible World Cultural Heritage. We also have co-produced animation (with Imex, BBk), Dynamikus, that makes science fun for 7-12 years old kids; completes the executive. Another great news of the company is that the format of the series The Red Band Society (co-produced with Filmax International, who distributed internationally) has been picked up in Ushi ROK, which confirmed the first season that will have a younger target. The title has already been adapted in Italy, France, Finland, Poland, Peru, Argentina and Chile.

E X H I B IT S #1049
**TELMUNDO: HIGH QUALITY, CLASSIC TELENOVELAS**

At Natpe Europe, Telemundo Internacional (USA) offers for the first time ever to European buyers the telenovela Queen of Hearts (120x’60), premiering this summer in USA, and the series The Lord of the Skies, Second Season (80x’60), co-produced with Arqus (Mexico) which has already reached an outstanding audience, becoming the third most-watched premiere on Telemundo in its debut.

“We are also presenting Nine (120x’60), a co-production between Televen (Venezuela) and Cadena 7 (Mexico) about a young woman who aspires to become a dancer, but who overcomes obstacles in her way to make her dreams come true, and Part of Me (120x’60), based on the story of Sealed Chance which has been a favorite from our catalog in Europe, broadcasted in most of the CEE countries’, explains Melissa Pillow, sales director, Europe.

The distributor is also pushing two of the latest formats from TVN Chile: The Coronas Family and Con Beak Soul. We have recently closed sales for the format of our hit telenovela Missing for ex Yugoslavia; The Imposter has been our best-seller in the CEE this year, having been licensed in Romania, Bulgaria, Serbia, Bosnia, Macedonia, Montenegro and Cyprus. In Hungary we have licensed Broken Angel and our classic title Beautiful But Unhappy, as well as the rerun of our legendary hit, El Zorro. Part of Me has been sold in Romania; she adds.

Telemundo has a good presence in the region. Melissa Pillow: ‘We currently have two dozen premieres on air in the CEE, and would double that number if we also consider rerun slots. Our prime shows on air so far in 2014 are: Broken Angel and The Return, in addition to the 2011 hit Maid in Manhattan, which is the driving force of ratings on its channel in Romania and Bulgaria. Curiously, we also have the rerun of our 2006 telenovela The Woman in the Mirror on air with excellent results in Bulgaria and Poland. We have an equal balance of new telenovelas and those from previous years on air at the moment’.

Trends? ‘Not much has changed in the CEE’, says the executive and concludes: ‘Buyers want high quality as always but still wish to have classic, fairy-tale like telenovelas for Free TV. The only difference between now and previous years is that, naturally, we are discussing an ever increasing amount of digital rights in the form of VOD, streaming on mobile devices and catch up rights. We must collaborate with the broadcasters in the region as viewers watch their telenovelas on demand instead of real time.

Later in 2014, Telemundo Internacional will be launching the new entertainment format I Am The Artist, which will be offered in the region as a large-scale non-scripted format to be offered in Europe, and the company expects it will be a hit in the CEE.

**ENTERTAIN WITH TVN CHILE**

Apart from the successful telenovelas, distributed as ready made or format worldwide by Telemundo Internacional (USA), 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, such as Ecuador, Bolivia and Peru, among others.

Ernesto Lombardi, manager of International business, and Alexis Pizurka, sales and marketing, explain: ‘We have long experience in reality shows, talent and game shows. Chilean reality shows have a lot to surprise international audiences: they are fresh, originals, with rhythm and can work really well in the most demanding TV markets, they remark.

In the case of Apuesto por ti, about people with extraordinary activities that surprise visually, which has been optioned in Spain and Argentina, as well as TC Television in Ecuador with 18.8 rating points and 28.8% of share, being the 41 program in the 5pm slot with peaks of 39 rating points’. Call 7 is another big blockbuster from TVN with five years on air, which also has a tremendous success in TC with 18.3% market share at 5pm with a impressive 360’ development through social media Rojo–Zona Conocimiento returned with incredible numbers: is a tournament of 12 dancers and 12 singers that are being eliminated week-to-week up to the great finale; and Peloton, where common people received a hard military training and only the stronger survive.
ITV: FROM ACTION TO LOVE STORIES

Being one of the top content distributors, ITV Inter Medya is a good example of Turkish content diversification and expansion. Its catalogue includes action/drama series to traditional, love story series with high quality production values.

Can Okan, president & CEO, and Ahmet Ziyalar, managing director: ‘We changed our distribution model in the MENA region, by partnering with Dubai-based production company Bedlink, which already have four of our titles to distribute. They will have our full catalogue available in the near future’.

Among the main titles for Prague the company highlights the mini-series Butterfly’s Dream (5x’42) and Black Rose (27x’42), a series about two brothers who are at war: the oldest has always been jealous of his younger brother and all he wants is to be the sole heir of the inheritance and the sole leader of the family.

20 Minutes is a super production that mixture drama and crime. It tells the story of a man who takes four years to marry the woman he loves, nine to get the job he wanted, 10 years to build his home, 12 years to raise her two children, 35 years to build a happy family and . . . only 20 minutes to lose everything.

In Between is the story of a traditional woman who lost her mother as a little girl who lives with her father and her aunt in the suburbs. The Butterfly’s Dream (5x’42) follows two poets in their early twenties and their dream to become famous. In Central Asia the distributor is doing really well with new deals in Georgia, where it sold our titles and their dream to become famous.

BRB, FOR YOUNG AUDIENCES

BRB Internacional (Spain) introduces at Natpe Europe the series Talking Tom and Friends (52x’11) and Invizimals (26x’10). The company also shows in Prague for the first time for CEE clients the first episodes of Filly Funtasia and Mica.

Based on the app phenomenon created by Out Fit 7, Talking Tom and Friends revolves around the real live of the “appstars”. Aimed at a target audience of between 6-11 year olds, it’s all about a new cartoon sitcom that will premiere in 2015 around the world. Invizimals, the series from the PlayStation videogame saga, is preparing its premiere this autumn after the welcome afforded its two TV movies: Invizimals: The Alliance and Invizimals: A Tale of Two Dimensions, which reached more than 8 million viewers around the world.

WMP, MEDIA MACHINE OF ENTERTAINMENT FORMATS

Juan Fernandez, a very well known Latin telesuena distributor in Central & Eastern Europe, is back attending Natpe Europe but this time with a fully different proposal: he has formed in Miami, USA, a media machine of fresh entertainment formats, associated with David Burki, a successful format creator and producer.

He is in Prague offering five brand new entertainment formats for CEE: La Corte caliente, a court show where all the issues are exclusively couple problems and the arguments get hot. A show where all the “dirty laundry” is exposed. Spin the Bottle, the reality show where three girls and three guys pay the hottest, most sensual game ever, giving them no boundaries. Nothing is off limits as long as they are willing, and I want Alex’s job, a reality show featuring the fascinating life of international recognized and award winner glamour photographer Alex Manfredini, with behind the scenes of incredible and sensual photo shoots.

Theme Park Monie is a dynamic show that runs through the most incredible world theme parks, exhibitions, conventions, museums and attractions. Customized branded content creation is available. Glamorous is a variety show hosted by 4 beautiful hostesses from Colombia, Venezuela, Ecuador and Argentina, where they review all the topics that interest men, and fascinate women.

Fernandez: ‘He have invested in trailers and pilots of the products, we have a good infrastructure of staff and tech equipment to keep business moving. And the media machine includes generating fully on demand, any program the customer decides. The market today demands fresh ideas, end-to-end solutions . . . we are for the matter’
The L.A. Screenings 2014 for worldwide buyers took place last May in Los Angeles, USA. Since Thursday 15, about 1,500 buyers from all the regions attended the product display of major Hollywood studios, featuring their 2014-2015 season of U.S. TV series, feature films and other types of programming.

What can be said after the show? The perception of ProSieben is that, as never before, the programming needs of free TV, pay TV and the new digital platforms are diverging. New identity, differentiation, monetization options are required. There are good opportunities for providers on feeding and enriching these needs. There are good opportunities for providers on feeding and enriching these needs.

A huge amount of product was exhibited at the screenings, most of them lasted from 9am to 7pm, or so… the buyers were not happy about this. About 15,000 buyers per company attended. Though, most main broadcasters around the world assisted the L.A. Screenings.

Regarding genres, the global offer included many political dramas, lawyer and medical stories, while less comedies, less natural and dysfunctional stories. These latter two were the trend at the show last year, but this time Hollywood returned to more traditional issues. If Modern Family (Warner) influenced the 2013-2014 season, The Black List (Sony) was the driver to the 2014-2015 crop.

Let’s check, according to Nielsen, after 10 years, the U.S. TV season 2013-2014 was led in adult ratings 18-49 and 25-54 by NBC, with The Black List, The Voice (Taupo & NBC) and sport events. It averaged 2.7 points and 8% market share (13%) followed by Fox (2.5 and 7%), CBS (2.4 and 7%), ABC (2.3 and 4%), Univision (1.2 and 3%) and The CW (0.8 and 2%). For the sixth year in a row, CBS was in total spectrum, with an average of 10,737 million people.

Beyond titles and genres, there’s a trend towards rolling out event TV series, with fewer episodes (10-12) but a quest for more complexity, featuring many twists. This has resulted in unhappy comments from free TV buyers, who need simpler stories aiming at general big audiences.

This leads us to the major issue as the pay TV channels are becoming stronger buyers than free TV and digital platforms keep growing, the Hollywood production as a whole is aiming more to a premium cable series appeal, with strong production, hot levels of sex and violence. Free TV also needs to evolve, not to be left behind.

If until now the distributors have provided general audiences product, appealing more to the mass media or cable but keeping elements of interest for anyone, from now on the differences can become larger, the industry may start to produce specifically for each group, specializing the output. This is not fully new but may result in a new environment from now, creating opportunities for providers. The new multi-platform market is being shaped.

Free TV needs a new entity, retaining massive audiences but evolving according to the new digital era and the new programming trends. Pay TV needs to make a difference against the new digital platforms, with original, premium, possessive content. This sector is doing a good job nowadays about the matter, but many channels are just starting on this.

The online players, lastly, must draw their own way in content, different from the pay TV-oriented fare, following the internet way of being. And they must develop new ways of monetizing business, some of them through the products by themselves. The three groups of content outputs face lots of homework ahead.

ProSieben conducted a survey among come 150 buyers from different regions, regarding what major Hollywood studios product they liked most. Chasing Life (edel) was the preferred TV series at 15:00-17:00. Rush (about a cynic doctor taking care of millennials) at Fox, And Then There Was Five (an adaptation of a Venezuelan tele-novela) was the top product in CBS, Satisfaction, about sexual twists, headed the NBCUniversal slate.

Gerhards, about the beginning of the Batman city and its characters, was the preferred at Warner, Battle Creek, a police country side thriller, headed Sony. Secret's In L.A., about a father accused of killing his son, was the preferred Disney new movie.

It can be seen these best preferred titles are not following a single pattern, the TV series explore different concepts. After all, achieving a good product on its own remains the most important goal, beyond any trend.
Construir TV: Work and History

With three years on air, Construir TV (Argentina) has become a quality alternative 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.

Ralph Haiek, general manager, and Alejandro Marano, executive director, say: “We have short programs and docu-series about our four axes: industry, workers, social content and education. Through strategic alliances, such as the one we have with TTV Inter Modya (Turkey) we are closing sales of our series to distributors and TV channels in Eastern Europe, Latin America and Europe”.

“Last year we launched 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”.

After a successful first semester, the company highlights three new series at Natpe Europe: ArgentineIndus, a series that goes through all stages of the manufacturing process with testimonies and explanations of each of the professionals involved in the production chain; Work with History, about the origin and evolution of the different professions, and History Restorers, that embarks audience on a journey through the recovery of various works of art.

“2014 is 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 Argentinean Industry” concludes Marano and Haiek.
The Agency

A woman is looking for her biological mother, until she realized that the woman in which she is fighting for the love of a man. Timeless Love (150x60) 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 The Other Side Of The Soul (124x60) and the reality show La Academia Kids (17 weeks) that seeks to discover the child artists of tomorrow. Lastly is the telenovela The Kings (12x360).

From Comarex independent catalogue, it is highlighted HBO Latin America four series available for Eastern Europe, Africa and Asia: Alice (11x60), Hilo del Carnaval (12x280), A Man of a Thousand Keys (11x80) and Mujer de Faust (11x30), produced in Brazil.

Caja de Noa (39x60), produced in Mexico; Epifanes (28x60), produced in Argentina; and Utopia (28x60), from Chile.

Finally are the Blueprint factual series PK Traitors (15x24), a journey to its limits in the amazing world of Parkour; Historias Infinitas (12x24), about the challenges that people with disabilities face when practicing an extreme sport; Ave (16x24), Antonio Elementos (15x160), and the drama Pinky Jimenez (13x45).

Gema Lopez and Liliam Hernandez celebrated Universal Laboratories of America and debuting with major Turkish productions for the Latin American market. We offer our services to international producers, channels and global distributors from Europe, Africa and USA, as well multiple countries in Latin America, says Hernandez.

Our multilingual dubbing of native talents are based here in South Florida (French-Paris, Portuguese-Brazil & American -English) with our specialty in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and commercials, etc., adds Lopez.

Universal Cinergia dubbed production meets the quality required for all majors’ principal television stations in the entire world.

Gema Lopez and Liliam Hernandez co-founded Universal Labs of America, in 2012, a bi-lingual dubbing company, with a very charismatic, noble and lucky taxi driver. Forbidden Love (90x60) shows a love triangle in a textile emporium, while in The Agyow (10x60) a woman is willing to stand out in a man’s world and in Trazadores (15x24), a journey to its limits in the amazing world of Parkour; Historias Infinitas (12x24), about the challenges that people with disabilities face when practicing an extreme sport; Ave (16x24), Antonio Elementos (15x160), and the drama Pinky Jimenez (13x45).
**ALL3MEDIA: BRITISH DRAMAS, CONSTRUCTED REALITY FORMATS**

**Stephen Creagh, EVP International Sales**

**a l l 3 m e d i a** international (UK) arrives in Natpe Europe with high expectation for its catalogue, where it highlights its brand new productions, especially its high end British drama series. The distributor brings a mix of factual programming and drama series, apart from its extensive entertainment formats catalogue.

**Heading the catalogue is Neighbours Secrets** (8x’30), a constructed reality format that reveals amazing events of neighborhood dramas that change the lives of everyday people forever. Rich in detail and steeped in authenticity, ANZAC Girls (8x’60) is the true story of five Australian and New Zealand army nurses, young women who put their lives on the line for King and Country during WWI. Love Child (8x’60) is a story that takes a poignant trip to the swinging 60s, led by the young heroines, midwives and rock stars pulling the world through a cultural revolution.

In the unscripted factual shows Chisley Knows Best (8x’30), that follows a multi-millionaire and his picture-perfect Southern clan as they launch a new multi-million dollar fashion empire, and Be My Guest (50), a global competition format goes under the covers to look at the houses, habits and tastes of guesthouse owners whose home is their business— and business is highly personal.

Other titles are the detective thriller Hinterland (4x’120), the children’s drama Rocker’s Island (13x’30) and the game formats Are You Normal? (6x’50) and Sexly Beast (8x’30). Lastly, the comedy drama format Step Door (11x’30), the story of a man that finds out that the love of his life comes complete with three kids and a whole host of responsibility that he has spent his life so seriously avoiding.

**GLOBAL: BRAVE WOMAN**

Globo TV International (Brazil) introduces in Prague its catalogue of telemovels, miniseries and films headed by Brave Woman (14x’60), the story of a beautiful woman with spontaneous sensuality and great inner strength.

It also brings True Of Love (16x’60), the story of a perspective woman whose newborn baby is kidnapped by his own brother, and Sale By Sale (18x’60), the International Emmy Award winning drama in the category “Best TeleNovela”.

The company also recommends Caribbean Flower (120X’60), an exciting story of love and adventure, and the comedy Tongued Harlots (120X’60).

**SMILEHOOD: FOCUS IN TRANSMEDIA**

Smilehood Media (Argentina) highlights for the CEE clients its TV shows focused on a 360° and transmedia proposal, with the synergy of its divisions as a hub for the development of a comprehensive proposal that addresses all current emission displays and interaction.

Silvana D’Angelo, director: “At Smilehood, we continue generating multiplatform content and now much more focused on transmedia era, that has certainly begun a whole age. We keep closing agreements in each territory for Plim Plim our 360° animation series, which is getting increasing recognition in Argentina and expanding worldwide. Broadcast on Disney Junior Latin America and Discovery Family USA, the series has a mass appeal that lies in its positive message for the little ones. It is not just a series, but also a multiplatform content (TV, theater, merchandising, music and apps)”. Co-produced between Onelкоп, Coca-Cola TV, Werner Chapell and Framezero with original idea and musical production of Sebastian Mellino, and executive produced by Sergio Pizcolante, EVP & GM at E! Entertainment Television, the teen musical series Wake-up premiered last November on E! Latin America ‘It had a great reception from buyers who just see their trailer’, she describes.

And concludes: “We believe that the greatest merit of the series is just being born as second screen, with the challenging proposition of creating a community of fans from internet to other emission displays.”
Passion and Mystery with Caracol TV

Heading Caracol TV International (Colombia) slate at Natpe Europe are Shot of Grace (60’/60) that follows an actor who must embody a recognized and powerful Capo and simulate its surrender. In Fugitives (40’/60), a renowned civil engineer should escape justice for a crime he never committed.

At Men cry too (40’/60) a man who thought he could have everything he ever dreamed of in life: an important medical title and a youth and a beautiful wife, his love for his wife will inspire him to aim towards a more prestigious professional title in efforts to become financially stable enough to keep up with his flashy wife’s expensive lifestyle.

Produced by RTI Television for Caracol Television and Televisa, The Dark Widow (60’/60), is the story about a woman with an angelic beauty but with very dark secrets, and The sweetest love is the story of a woman with an angelic beauty but with very dark secrets, and

The Voice of Freedom (60’/60) is the story about a young girl and her struggle with infidelity.

There are also the multi-generational romantic drama No Greater Love that spans across three generations in time and a current primetime hit. Meanwhile, Give to Believe and Be Careful with My Heart—a phenomenon hit in Media Prima Malaysia and Today TV

Vietnam—are on the light and comic side, both of which are presently enjoying successful runs in Southeast Asia. Lastly, Mirabella, a fantasy drama about a young girl and her struggle with inner and outward beauty.

We consider CEE region as a big opportunity for growth. There have been appealing development since we started attending, we are offering something new and interesting to the Filipinos. Natpe Europe’s focus on this region provides an excellent networking opportunity to introduce the best that we Filipinos can offer, remarks Raymundo. And she conclude: We have sold almost 1,000 hours of content to Romania and Poland. We intend to harness our strength in drama and bring our content to other CEE countries, as well as grow our format and new businesses.

Get passionate with ABS-CBN

ABS-CBN is The Philippines’ largest broadcast that do not only growth in the domestic TV market, but also abroad. The company is attending the major programming tradeshows in order to show and sale its top-rated drama series and soap operas.

Evelyn Leng Raymundo, VP, Integrated Program Acquisitions and International Distribution, explains: ‘Our strength continues to be in drama and we shall continue to push this in 2014. We have strong material such as The Legal Wife, which generated passionate reaction among viewers and the online community through its main theme of infidelity.’

柬埔寨，Got to Believe and Be Careful with My Heart—a phenomenon hit in Media Prima Malaysia and Today TV

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Mediaset España, good ratings and sales

Mediaset España (Spain) is a great option for fiction and entertainment products. The distributor brings to Natpe Europe two highlighted titles available on both, ready made and format: the police-investigation series El Principio, with an average audience of 5.1 million of viewers on Telecinco’s prime time. And the entertainment format Dreamland. It was selected by The Wit during Fresh TV conference, is a big project about a dance academy’, explains Prensario Silvia Cotino, international sales at Mediaset España.

The company is also promoting the mystery miniseries Stolen Kids, inspired in real cases during 1970, and sold to M6 (France), Mediaset Italia, Sony Pictures (Russia), Direct TV (Latin America & USA) and Telefe (Argentina), as well as the new drama miniseries that will be released at mipcom 2014: Hermanos (6x’70).
Dori Media Distribution (Switzerland) brings to Natpe Europe a varied catalogue of entertainment formats, a genre the company is specializing. Also, it highlights its drama, police and teen series. Heading the catalogue is the reality show Power Couple that shows eight couples moving into a village for 6 weeks facing in each week extreme challenges. AHA! Experience is an entertainment quiz show that wants to find out not what you know but what you see and T aste of Love is an entertainment quiz show that wants to find out not what you know but what you see.

In each episode of the comedy So Where Were We? (8x30) a cast of main characters find themselves in a different location or venue where things don’t go as planned. The Docu-reality X-Fighters World Tour 2014 reveals the secrets and traditions of the world’s best race pilots in the world’s fastest motorsport series.

Some of its formats are sold to Italy and its format has been sold to Mexico and its format has been sold to Italy and its format has been sold to Mexico.

Lastly, the distributor highlights the telenovela Tacos, Crossed Hearts (6x40), coproduced with Endemol, the second season of the successful 360° teen telenovela Allo (4x60) produced with Cris Morena. Lastly, Candy Love (12x60), with an average 39 rating points and a 45% share: its original version has been sold to Panama and Nicaragua and its format was adapted in Colombia and Mexico and it has also been optioned in Middle East and Turkey.

Regarding series, the slate is headed by The Surfers, a new tween daily drama about a group of adolescent surfers that set up a surfing club in a deserted and cursed beach.

In the first week of emission (end of May), it has consolidated as the top-rated show on its slot in rating and share, building a viewership of over 63% of affinity and 45% of share. The main target of this telenovela is women-men under 50 years olds. It tells the story of a man that returns to the hands of the only woman he has ever loved.

The distributor also highlights Dear Daddies (15x60), a daily family comedy that reaches 36% average share since its debut in January. Four modern and attractive fathers become friendly daily sharing conversation at the door of the Kindergarten of their kids. The original version has been sold to Panama and its format to Chile.

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**Record: biblical series, a good way to make a difference**

The example of evolution of Novo Record is to be considered. The second broadcaster of the Brazilian market has been found desirable in the production and distribution of biblical series a niche market that allowed him to expand into the U.S. market.

Prensario, which closely follows the trends of content in Latin America, interviews Delmar Andrade, International Sales Director of Record TV Network (global distribution division of the broadcaster) about the focus on the new business that the company is moving ahead with epic series. Since the first production King David in the last The Miracles of Jesus, retailers found in this genre an opportunity for expansion.

On its second season on air, The Miracles of Jesus is ‘poetically narrated’ allowing the audience to learn about the miracles, but with a very polished audiovisual narrative. ‘There is a descriptive story that has allowed us to reach markets where we didn’t have before, Honduras and some areas of Central America, in addition to Portuguese-speaking Africa and Mozambique, among others,’ says Andrade.

During the first 13 episodes, the series reached 67.3 millions of viewers in Brazil, the 64% of homes were impacted by the production, registering 8.4% in rating and 20% share (Ibope – NTP TR MM: From 22/1 to 16/4 - Composition based participation: Record, Globo, SBT, Band and Rede TV 1 Scope Accumulated % (COD) assigned Atlas of Coverage Record 2014 – Nation Market. Individual Universe 141,902,787.

And the first episode of the second series, which narrated the beautiful love story between the young Gerson (Chay Suede) and Ada (Banaia Carvalho) displaced an audience of 8.1% and a share of 13.4%.

**BIBLICAL SERIES**

Following the trilogy of Queen Esther, Samson and Delilah and King David, the broadcaster aired in January 2013 the ministries Joseph of Egypt, a 30 episodes super production. Launched for MIPTV this year, the series is considered the most expensive production in the history of Record: had a budget of $36 million and was shot in the Atacama Desert in Chile, which offered us the sights we needed, Brazil and Egypt. It was filmed with new HD cameras called Alexa and Arri (35mm that give the series a different ball), he explained.

With this miniseries, the broadcaster doubled its score in that slot. Before the premiere were between 5 and 7 points, but Joseph of Egypt doubled the measurement with peaks up to 14 points at 9pm, according to local sources. ‘We consolidated as exclusive offer in this biblical epic genre. We understood that there is a gap (hole) in the international market for this type of production that makes a difference in our catalog,’ emphasizes Andrade.

About The Miracles of Jesus, Andrade comments. ‘It was an amazing success in Brazil; we invested 23 millions of dollars. We had a total leadership positioning us every Wednesday in the ranking of channels’, says the Executive.

**The success in USA**

Is very interesting highlight the biblical series’ success outside Brazil. With King David, MundoFox (fifth network of the Hispanic market in the United States) found a true ally to grow in audience, since it is the newest Hispanic market channel. The series has given the channel a 724% growth, positioning from fifth to second place while issuing he says.

That success gave Record TV Network the chance to close some exclusiveness agreements through Edna Orozco, director of scheduling and acquisitions MundoFox. So far we have issued 96 hours (4 series: King David, Queen Esther, Samson and Delilah and Joseph of Egypt), and soon will debut The Miracles of Jesus.

‘Never happened before this kind of success with a local series at the U.S. market. The channel decided to go for this genre and for us it is a great honor, it makes us grow as producers and distributors’ highlights Andrade.

**FORMATS AND MORE**

The company is also making inroads in the business of formats, exploring a market for some time, but which is now particularly interested. All titles in its library are available, although the executive highlights especially Sunlight, Love Test, Wild, Those Women and Lives at Stake.

Other highlight is the brand new series Victory!, which debuted on Monday 3rd June in Brazil with a gala party at Sao Paulo’s Jockey Club and had the presence of big celebrities from Brazilian telenovelas. The plot, written by Cristianne Fridman and directed by Edgar Miranda, tells the drama lived by Arthur (Bruno Ferrari), son of Clarice (Beth Sassu) and, supposedly, of Gregorio (Antonio Grassi).

The international market has begun to put the eye in Brazilian productions that are very successful in and outside Brazil. We noticed a significant increase in demand, and we understood that it is time to also promote our valuable books,’ concludes Andrade.
**SOMOS, FROM ALL ORIGINS**

Francisco Villanueva, VP & COO, Somos Distribution (USA), explains: ‘We have grown carefully and always trying to have the product mix that can support our expansion into new markets. The entry in a new market must be accompanied by content that is appealing to the programmers in that particular region, or there is the risk of passing unnoticed, affecting the company’s long term positioning.’

‘We started in the Americas, where we already had the contacts and the content to have the impact we wanted at launch. Our experience in the industry served as a platform to sign relevant partnerships with attractive content providers and the push towards globalization.’

The distribution agreement with US based companies gave Somos the necessary content to enter global markets. ‘11-11 (Nickelodeon) gave us an attractive content backed up by a global brand in a genre with global appeal. Our decision to participate in the business of telenovelas scripts and Turkish dramas also contributed to our global presence, as well as our affiliation to Sparks Networks, which gave us access to a format portfolio from all over the world,’ he says. Somos also signed agreements with companies such as Shoreline Entertainment, and more recently with Ecuavisa for the distribution of its series Secretos.

‘TV drama is still the dominant presence in the market, especially the telenovelas, but genres like Mixed Martial Arts combats, Hollywood movies, which has diminished somehow and opened doors to independent cinema, and new formats have gained ground. We are looking to strengthen our catalog in many of the genres we already manage, as well as expanding to new territories,’ adds Villanueva.

‘We are moving towards Asia, reactivating our relationship with key players such as CCTV (China). We look to the future with lots of optimism, given our continuous search for new products and new approaches to the marketplace’, he concludes.

**ARTEAR: STORIES TO FALL IN LOVE**

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**MIGRÉ: FOCUS ON THE AUTHORS**

Founded in October 2013, Migré - Asociación de Autores (Argentina) participates through its productive area Usina Migré in Natpe Europe where it highlights a selection of 50 projects from 57 Argentine authors.

Under the artistic and commercial direction of Ana Montes and Marcelo Carmaño, the productive area of Migré unites nearly 200 authors of TV series and film. Also, it provides advices, services and development of audiovisual creation stories in different genres and formats, and tools for broadcasters and Pay TV channels, independent producers and distributors interested in optimizing their proposals.

Montes explains: ‘Our members are integral authors that optimize the dynamic of team creations and enhance the outcome of each audiovisual work in key stages of the process of production in the global market.’

The association presented for the first time this year in Natpe Miami, Rio Content Market (Rio de Janeiro), MicSur (Mar del Plata), with excellent results.

‘In partnership with Opr Productions (USA), we started the pre-production of the teen drama Candela, written by Patricia Maldonado, and we are closing deals for 360° products; also we received the visit of Sony and TV América in our headquarters in Buenos Aires, concludes Montes.

Somos Distribution (USA) highlights from its catalogue series produced by Pol-ka for El Trece Argentina headed by the telenovela Valientes (218’60), the story of three young brothers separated and who find each other after thirty years and decide to take revenge from the man who robbed their land and their lives.

In Compulsive Times (144’60), a therapeutic space that houses patients with severe compulsions, some with pathologies associated with psychiatric settings. The experienced psychologist must manage a group consisting of a workaholic, a woman with a compulsion of accumulation, a woman with a body full of self made wounds and scars and a pydlo pathological liar.

Lobo (330’60) tells the story of the seventh son of a seventh son, who after his 30th birthday, during full moon becomes half man, half wolf, and Por amor a vos (250’60), the love story between two concierges of a building where the daily but fascinating world of coexistence mixes tragedy and comedy, terror and passion, fight and tenderness.

Finally is Alguien que me quiere (184’60), the store of two people separated for hundreds of miles who end up in the place where they will live their love story: a community market. She just escaped from her tyrannical husband and he was in prison for a crime he did not commit.

**Somos, from all origins**

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Somos also signed agreements with companies such as Shoreline Entertainment, and more recently with Ecuavisa for the distribution of its series Secretos.

‘TV drama is still the dominant presence in the market, especially the telenovelas, but genres like Mixed Martial Arts combats, Hollywood movies, which has diminished somehow and opened doors to independent cinema, and new formats have gained ground. We are looking to strengthen our catalog in many of the genres we already manage, as well as expanding to new territories,’ adds Villanueva.

‘We are moving towards Asia, reactivating our relationship with key players such as CCTV (China). We look to the future with lots of optimism, given our continuous search for new products and new approaches to the marketplace’, he concludes.

**Migré: focus on the authors**

Founded in October 2013, Migré - Asociación de Autores (Argentina) participates through its productive area Usina Migré in Natpe Europe where it highlights a selection of 50 projects from 57 Argentine authors.

Under the artistic and commercial direction of Ana Montes and Marcelo Carmaño, the productive area of Migré unites nearly 200 authors of TV series and film. Also, it provides advices, services and development of audiovisual creation stories in different genres and formats, and tools for broadcasters and Pay TV channels, independent producers and distributors interested in optimizing their proposals.

Montes explains: ‘Our members are integral authors that optimize the dynamic of team creations and enhance the outcome of each audiovisual work in key stages of the process of production in the global market.’

The association presented for the first time this year in Natpe Miami, Rio Content Market (Rio de Janeiro), MicSur (Mar del Plata), with excellent results.

‘In partnership with Opr Productions (USA), we started the pre-production of the teen drama Candela, written by Patricia Maldonado, and we are closing deals for 360° products; also we received the visit of Sony and TV América in our headquarters in Buenos Aires, concludes Montes.
MONDO TV, PLUS IN ANIMATION

MONDO TV (Italy), a referent in the market not only as one of the top animation producers and distributors from Europe, but also in the consumer products business, exhibits at Natpe Europe a slate of series headed by the 3D CGI animation co-produced with Rai Fiction: Treasure Island (26x’26), about an English poet-teen of the eighteenth-century. The series was born from the masterpiece of R.L. Stevenson, and from the beginning it blends the classic story with a wider and complex story.

Other top title from the catalogue are Stori (26x’26), the story of the charming young complex story. of R.L. Stevenson, and from the beginning The series was born from the masterpiece: Treasure Island (26x’26), co-produced with Visual Picnic and Licensing Works. Aimed to audiences between 3 and 5 years old, each Playtime episode encourages the development of positive social interaction and cognitive skills. The property features both real life role models, such as bakers, cowboys, policeman, fire-fighters, athletes and farmers, and the fantasy characters who inhabit the imagination of children, like pirates, mermaids, princesses and superheroes.

Mondino (26x’26), the story of the charming young complex story.

Prensario international

Travel, adventure and cooking on TVN

Polish broadcast TVN brings to Natpe Europe a vast slate including its drama series, travel adventure, cooking series and documentaries. Headling the slate is the travel & adventure series Woman at the End of the World (30x’50), where an open-minded traveler meet unique witnesses from various parts of the globe to plunge into their colourful cultures, religions and traditions.

In Taste the World with Pusad (27 x 30’) a renowned chef discovers the world through different countries’ tastes and flavours, and Following the Earth (36x’50) is a documentary that explores Ukraine, Russia and the Balkans you have never seen—filled with local healers and shamans resorting to unusual methods of treatment.

On drama, the company highlights Recipe for Life (64x’60) where the main character doesn’t let the miseries of life pull her down, as it is an on in Asia, Middle East and Europe, including China, Russia and UAE. And Melo (52x’90) about a group of bold and energetic surgeons that deals with serious medical cases but also need to face the challenges that life throws at each of them.

Secuoya: building alliances

Secuoya Content Distribution (Spain) presents at Natpe Europe a new format slate, along with a larger catalogue for distribution and a clearly defined goal: 2014 is the year that the internationalisation of its business model sees the light.

The musical talent show filled with humor is The Brothers (13x’60), a complete turnaround of the more traditional programs of this genre, thanks to its unique staging in which the least fortunate contestants will end up under the shower. The show has already reached agreements with Russia, Germany, USA, Thailand, Denmark and five other countries.

Secuoya is also offering Journey to the Past, Elakas, Adventure to the Edge and Beautiful and Dangerous, which make up a catalogue of more than 40 titles and approximately 3,000 hours of ready-to-use footage. In addition to working on the distribution of the group’s audio-visual catalogue, the company invests the most of its presence in Prague in order to strengthen its international position and continue building alliances for its international network of contents production, which is one of the company’s strongest commitments for 2014.

Part of MC (120x’60) is based on the story of Second Chance which was a tremendously successful series in the distribution catalogue in Europe, broadcasted in most of the E.C.E. countries. Distributor: Televisión Internacional (USA)

Premiered in Mexico on June 2, Malacupenda (150x’60) is the brand-new title which the former Mediaset company starring the well-known actress Victoria Rizzo and Gustavo Mizzau. Distributor: Televisión Internacional (Mexico)

There is an差异, a very beautiful place which everyone ideally or otherwise has discovered. It is a place visited by a group who is usually loved and hated. It is a kingdom of kings and it’s the land of the Drakes (52x’60). Distributor: Azteca Cosmica (Mexico)

Miny can too (60x’60) is a brand-new comedy from the Colombian distributor, about a man who thought he could do everything he ever dreamed of in life. Distributor: Canal 1 TV International (Colombia)

Bidding strength on entertainment formats, the beauty show Perfect Couple shows couples choosing their partner for six weeks facing each other extreme challenges. Distributor: Doreen Media Distribution (Israel)

In Complusive Times (14x’60), a therapeutic space that would make patients with obsessive compulsions, some with psychological associated with psychiatric setting. Distributor: Azteca Internacional (Argentina)

Inside Football (34x’30) is a news magazine focused on the world of international football, presenting earthy, courageous and featuring insightful stories about players, teams, legends and stadiums from all over the globe. Distributor: Coverworld Media Distribution, USA

Co-produced with Nirolodid, TT-17 (51x’60) is the company’s latest content backed by a global brand in a game with global appeal: tennis. Distributor: Seven Arts Distribution (USA)

Neighborhood Secrets (30x’60) is a new constructed beauty format that includes an unfolding journey to neighborhood dramas that change the lives of everyday people worldwide. Distributor: All Indian Internationals (USA)

20 Minutes is a super production that makes drama and crime: a man takes four hours tomorrow to find out the greatest mystery. Distributor: T.V. Show Media, Turkey

Mental Sin (146x’45) happens during the 70’s, when a new generation has changed the pace of the city: waltz combined light, music and dance, the disc clubs. Distributor: Televisión Internacional (Braz.

With local, adaptations in Mexico, Chile and Colombia, Sweet Love (150x’60) is a traditional ‘telemundo’ that has had an audience rating of 30.8% and 43.1% of share. Distributor: Televisión Internacional (Argentina)

Wake Up is a 26-episodes teen series produced in Chile (Argentina), directed by Coca Cocha and will be premiered on 17esderechos Televisión Internacional in Latin America in November. Distributor: Mondo TV, Argentina

Glamorose is a reality show hosted by four celebrities: hosted from Colombia, Venezuela, Ecuador and Argentina, where the four of them will select the couple that wins, and passionate1 women. Distributor: World Media Pictures (USA)

Based on an original and successful concept, Eat (785/26x’13) is a comedy series co-produced with Russian Media Television that shows the adventures of a very kind and wise cat. Distributor: Mondo TV (Italy)

Be Careful With My Heart is a series that is a masterpiece in Latin America (Malaysia) and Taiwan TV (Vietnam) and was light drama and comedy, both of which are frequently broadcast successfully, being in Southeast Asia. Distributor: ABS-CBN International (The Philippines)

Sarah Address (The Palace) is a sogar drama taking place in 19th Century Egypt in the Palace of the ruler. It is part of Discovery Arabia meets the 19th Century, and will be the biggest series ever produced in the region. Distributor: MBC (UAE)

The broadcaster is the most important co-producer in California, especially on Pineapple Street’s production companies such as Inberr (BRB) ‘Dynamics helps a former student create a 7-12 off the grid eco village’, which was co-produced by C3 (China)

Calle 7 is another big blockbuster from the broadcaster with the five in air, which had a tremendous success in any Latin market such as US TV Ecuador (14.6% market share) and an impressive 7.57 times engagement through social media. Distributor: TVN, Chile

In California latinos prefer Los (65x’60) the main character doesn’t let the miseries of life pull her down, as it is an on in Asia, Middle East and Europe, including China, Russia and UAE. And Melo (52x’90) about a group of bold and energetic surgeons that deals with serious medical cases but also need to face the challenges that life throws at each of them.

TVs shows

Awards

National Sales Executive

 dodola Kahrina, National Sales Executive

Dona Carla Rebecq, director of international development

Lee Morgan, Managing Director, TVN

2013 Award Recipient, Canada's Diamond of the Year Award

Claire H. McCardell: Fashion in the 20th Century

Recommenda\n
Quick Purchase! \n
Lightscreen

Sick #1106

Viewing Box #44

EXHIBITORS

PHRENSI INTERNATIONAL

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PHRENSI INTERNATIONAL

PHRENSI INTERNATIONAL
NEW CHANNELS IN CEE... MANY

RUSSIA & CIS: E! ENTERTAINMENT
Universal Networks International launched E! Entertainment in Russia and CIS on April 25. The channel airs shows like Keeping Up With the Kardashians, Group Girls and the premiere of Rich Kids of Beverly Hills. E! Entertainment will replace the existing Diva Universal channel on cable networks.

RUSSIA: PARAMOUNT CHANNEL
Viacom International Media Networks is launching Paramount Channel in Russia following an exclusive deal with Rostelecom, which operates the country’s largest cable TV network. The Russian version of the channel will be available in SD and HD into its Interactive TV subscribers as Part of the Movie and Maximum TV packages. The channel was launched in Hungary and Romania.

POLAND: FOKUS TV
2PF’s new educational channel Fokus TV was launched on April 28 and it is offered on Multiplex 1. The new channel shows programming divided into thematic blocks; each of them has its own flavor and characters, as revealed by Dwa Langi sport head of the network, who expects to get 1% share in the commercial demo by the end of this year, with the long-term goal being the 2% mark in three years.

RUSSIA: RUSSIAN DETECTIVE
Digital Television (part of NGTRI) has launched the new channel Russian Detective, which offers 1,000 premiersed hours of detective series and movies.

POLAND: MUSO.TV
Muzo.TV’s second music network Muzo TV was launched last month, and offers both local and international music, mostly pop and rock. 34% of the programs will be in Polish, airing 12 hours per day. Its target group is 12+ and it will be available on Cyfrowy Polsat and other operators.

AZERBAIJAN: MIR 24
The Russian-speaking channel MIR 24 is available in Azerbaijan via the digital package of KATV. It airs news, live broadcast from the scenes and comments of the experts 24/7, about science, culture, sports news, analysis of the political and economic events, press review, film industry news and news of the social life and others are part of the broadcast. In one year, more than 40 million people have access to the channel.

HUNGARY: RTL+
RTL+’s new channel from RTL Kib, launched last month in Hungary and replaced channel Prisma in the networks of the local pay-TV providers. It offers a repeat of original RTL Kib production, like Baldo Show and Majaška Show, as well as library series like The Benny Hill Show, Columbo, Married With Children, etc.

CEC: C8
The new channel of C8 in Central Europe C8 was launched on May on the CEE Wal network. It is available to all operators which previously offered Animax that was stopped in those countries.

SLOVAKIA: TELEVIZIA Z
Owned by Zoe Media and Petr Komiček, Slovakia’s new TV station Televízia Z was launched on May 7. It will be launched in the regional DVB-Z multiplexes and later on cable and IPTV networks, offering 27, news, 9.5% political current affairs, 34.5% current affairs, 22% documentaries, 2% music and 3% religious programming.

ESTONIA: KANAL 8
Grupo1U has announced that it will launch a new general education TV channel Kanal 8 this month. Hans Ulmiste, head of the network, said that he is currently negotiating with the cable operators while it is already working on a number of programs and their first series production.

GREECE: NERIT
Greece’s new state broadcaster New Greek Radio, Internet and Television (NERIT) has begun transmissions in May. 11 months after its predecessor was shut down and many of its journalists were laid off, Deutsche Welle reports.

BOSNIA AND HERZEGOVINA: HAYATOVIC
Hayat TV launched in May a new channel called Hayatovica targeting children, and will focus on cartoons with no violence, but rather on educational ones that would help them grow up. It will be distributed via the satellite Eutelsat 16A.

AZERBAIJAN: REGION TV
Azerbaijan has launched a new national channel called Region TV, which will be transmitted via satellite networks, and the national satellite (Azersat-1) and carried out in an analog format. It plans to complete a gradual analog switch-off within two months and a full transition to digital in the various regions of Azerbaijan.

LUXEMBOURG: UZREPORT TV
Uzreport TV was launched in April in test mode in Uzbekistan, and with the aim of becoming a modern business news channel directed towards the active population. It will be broadcast in three languages with hourly updates on the hottest news and will inform about the political, economic, financial, social and business events both in Uzbekistan and abroad.

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Sources: CEETV.net, other local sources

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