Great Formats For Great Audiences.
And third, the International Co-Productions: Partnerships That Are Taking Center Stage panel with Claude Chelli, Cape Drama; Zodiak Media, Ben Donald, BBC Worldwide (UK); Simon Maxwell, Channel 4 (UK); Anne Mensah, Sky (UK). Moreover, it was confirmed the presence of British writer Adrian Hodges (The Musketeers, BBC), who offers a keynote breakfast session on June 23.

NATPE Europe has a difficult challenge to continue being the gateway for CEE market: it has more competition with markets taking place in Russia, Croatia and Ukraine; and, more importantly, it’s organized in a region that has not totally recovered from 2008-2009 crises. It is well known that strategic markets such as Czech Republic and Hungary, among others, are still going through a delicate process to restore their original advertising pies, which have fallen 20-30% during the last five years. Now, the Russian economy is complicated because of the drop of oil price, and in Ukraine the war continues.

Prague offers a great landscape to attend a trade show. During the market we have also organized the cocktail on the Sky Bar Lounge and the ‘Welcome Party, on Wednesday 24, sponsored by AXN Europe’.

We have a great reputation as organizers, while the key decision makers choose this market to have a better understanding of CEE most recent trends, and the most important programming launches take place here, at NATPE Europe. Finally, Perth, who concludes its presidency in February 2016.

Fabrizio Ferrara

COMMENTARY

NATPE Europe 2015, more conferences & exhibitors

For second year in a row, NATPE Europe is taking place at the Hilton Prague Hotel, Czech Republic, on June 22-25.

Rod Perth, President & CEO of NATPE, is proud of the move from Budapest (Hungary) and confirmed for this edition more than 120 exhibitors from 25 countries, of which 20+ are attending for the first time. There are close to 250 buyers from 30 countries and, again, there are US Major screenings on the previous day and during the market.

‘We see a great potential of growth in Central and Eastern Europe, that’s why we are so exited for this second edition. All NATPE resources has been located in Prague to offer our exhibitors the best experience and business tools. This year we have increased the number of panels, following what we do in Miami’, says Perth, who is leaving NATPE on February 2016, after the Miami show.

Three big conferences have been confirmed on June 22. First, Global TV Formats – What’s Hot and What’s Not? presented by Keri Lewis Brown, managing director, K7 Media, and member of the FRAPA board.

Second, Buying or Selling? Creating or Adapting? with Luci Burnley, Small World IFT (UK); Pascal Doulton, Endemol Shine Group (UK); Nathan Gibbs, ITV Studios Global Entertainment (UK); and Jerome Pichot, French TV (France).

Schedule

Event | Date & Time | Place
--- | --- | ---
US Studios Executive/Media Brief: International Television | June 22, 9am | Africa Crow
Global TV Formats – What’s Hot and What’s Not? | June 22, 11.30am | Metro Pincus
Buying or Selling? Creating or Adapting? | June 22, 3pm | Metro Pincus
International Co-Productions: Partnerships That Are Taking Center Stage | June 22, 6pm | Metro Pincus
International Co-Productions: Partnerships That Are Taking Center Stage | June 22, 9pm | Metro Pincus
Backstage Briefing Session: A Cart With Admiral Nelson | June 23, 8.30am | Metro Pincus
US Studios Executive/CBS Studios International | June 22, 8.30am | Africa Crow
US Studios Executive/NCIS/NCIS: Naval Criminal | June 22, 11am | Africa Crow
CBS Entertainment (presented by FOX, TV Boardroom and APA) | June 23, 3pm | Carlos 9th fl & Lounge
Welcome Party (Sponsored by AXN Europe) | June 24, 2.30pm | Mezzanine Lounge, Radar Lounge

Do you want the most important news every day? Enter www.prensario.net
Central & Eastern European territories are not still recovered from the deep 2009 global crisis, which 5 years later continue keeping most of the markets with low advertisement levels, tighten incomes and investments. Though, the nations are progressively better, and considering what is happening at the international content market, now it is a very good time of opportunities, both inside the region and from CEE towards the world.

Just two months ago, MIPTV took place in Cannes and provided a rich picture of what must be considered. Last month, LA Screening, the event where Hollywood major studios introduced their new TV series and films to the world, confirmed the trends. So, let’s see…

Business gap between America and Europe

The main announcement of MIPTV was an international co-production alliance between NBCUniversal International Television Productions (USA), RTL (Germany) and TF1 (France). They will produce 3 new original US-style procedural dramas, in English language, over the next 2 years.

What does make this agreement special? A gap in the market is open,” explains Eric Ando, Business Gap between America and Europe.

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Now they are evolving to manage efficiently free TV, pay TV and digital platforms.

But on the other side, fiction is in a great moment for big players that in the past were only dedicated to entertainment or factual, as Latin telecoms was in fiction and different formats, reality shows and constructed realities. This market took many nations the last years. Formats from Israel, the same channel, the market is more open now to any origin, and this means a business more attractive for emerging markets as Central & Eastern Europe, which has young industries about own production and fresh ideas.

An independent producer says: ‘We are fully focused on international co-production projects. In particular, there is a tendency in Europe big players have new CEs, sometimes from new productions poles as Israel or India, that tell their teams not to watch US. Ulrich is not any study to set up trends. ‘Go everywhere to take fresh ideas, but up there, it is said’.

A great time for fiction

Central & Eastern Europe: New opportunities to take in mind

The central & Africa countries are an issue of CEE region. Now they are evolving to manage efficiently free TV, pay TV and new platforms.

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globalization of the content market.

During MIPFormats at MIPtv, it was stressed that Japanese companies have taken the lead in entertainment formats, with 6 titles strongly commented among the participants: ‘They are the ones that are thinking out of the box, a big buyer said. At MIPI Docs, Full HD documentaries were the new big thing. Pubcasters as Austrian, Spanish, and various Chinese companies were gaining market with this technology, especially with products focused on wildlife.

Meanwhile, different emergent markets want to see a reference on certain market niches. Maurice Boucher, Canadian Media Found: ‘Canada is investing strongly to be an icon in digital content. This includes Government and funding supports and a unique pool of digital talents. Marie Novakova, Ceska TV (Czech Republic): ‘We have good detective stories, with a focus to promote output deals. Maria Deryshkina, Russia TV: ‘We are strong in film adaptations of famous novels and historical TV series.’ Spain was highlighted by The Vir as the #1 scripted format exporter in Europe.

Polish buyers: Adam Urbanowski, acquisition executive, TVN Turbo; Ewa Palti, CEO, Duramedia (Israel): ‘In other countries, with two VOD platforms —Hot, and Yes, satellite—and from this year we have four more, all OTT/OTP, from Celcom, Golan, Partner and one undealt. We have to produce a lot of more content.

However, 4K is taking place. Both at Natpe Europe and Kiew Media Week, the main CEE regional events, it’d be a good business can be generated. Undoubtedly, the market is very open these days, with scored options for everybody. Don’t stay quiet.

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There are only two channels operating: one 4K1 and Fransat Ultra HD. But this will change in the near future!

What is needed to survive in the new multiscreen era? Tim Pastore, president, original programming & production, National Geographic Channels, USA: ‘If content is the king, the brand is the castle. Rings come and go, the castles stay. To survive, we need to actualize the power of our brand, brands play a huger role than ever before.’

The different trends we’ve mentioned here are all good for CEE companies. The business gap opened between America and Europe, the great moment of fiction, the search for twists, a more global market—all of these are proper for

THE NEW MEDIA

The new platforms are changing the market. Nadia Palti, CEO, Duramedia (Israel): ‘In other countries, with two VOD platforms —Hot, and Yes, satellite—and from this year we have four more, all OTT/OTP, from Celcom, Golan, Partner and one undealt. We have to produce a lot of more content.’

Julian Rodriguez Montero, head of acquisitions Grupo Telefónica, Spain: ‘We are very pleased with Movistar Series, our new non linear TV series channel. The idea is to have the brand-new series launched in USA, but to see in VOD, both TV and mobile. It is the first strong twisted offer from extended SVOD model.

Bernd Reichart, CEO, Vox (RTL Germany): The OTT channels face a cross-roads: they need to be innovative to make a difference, but they need to be classical to get the massive audiences. So, till now, most of the successful ones have big brands behind.’

Tarmo Kivikallio, head of programme acquisitions, at public broadcaster YLE Finland: ‘We look for good young targeted products. As we need to be innovative to get the massive audiences. So, till now, most of the successful ones have big brands behind.’

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However, 4K is taking place. Both at Natpe Europe and Kiew Media Week, the main CEE regional events, it’d be important to go deeper about production and co-production alliances, to build new tactics with global players and format teams, and in particular with new regions, because at any place good business can be generated. Undoubtedly, the game is very open these days, with scored options for everybody. Don’t stay quiet.

Nicolás Smirnoff
About 455 million digital homes were added around the world between end-2010 and end-2014, according to a latest report from Digital TV Research. This took the digital TV household total for the 138 countries covered in the Digital TV World Database report to 1,045 million. Digital TV penetration (as defined by 40.5% at end-2010 to 67.2% by end-2014).

However, there were still 559 million analog TV households (terrestrial and cable) by end-2014, although this was down from 866 million at end-2010. There were 322 million analog TV homes (down by 304 million since 2010) and 187 million analog cable ones (down by 149 million) at end-2014.

Of the digital TV household additions between 2010 and 2014, 287 million were in the Asia Pacific region, more than doubling to 513 million. China became the largest digital TV household nation in 2010, rising to 285 million digital TV homes (27% of the world’s total) by end-2014. The number of pay TV subscribers (analog and digital) reached 28 million by 2014, up from 718 million in 2010. Asia Pacific increased by 106 million — or two thirds of the global additions — during this period to bring its total to half a billion. North America (111 million) was the second largest region, although its 2014 figure was lower than in 2010.

China had the most pay TV subs by end-2014 (254 million, up by 59 million on 2010). India added 28 million pay TV subs, with Brazil (110 million), Mexico (6 million) and Indonesia (4 million) also showing strong growth. However, pay TV subscriber numbers fell in Italy, the US and France. Pay TV revenues (subscriptions and on-demand revenues from movies and TV episodes) increased USD 200 billion in 2014, up by 14.9% from USD 176 billion in 2010. Cable (analog and digital combined) generated the highest revenues by platforms, with USD 92 billion in 2014. However, cable TV revenues are falling. IPTV revenues reached USD 19.8 billion in 2014, up by USD 10 billion on 2010. North America generates about half the world’s total pay TV revenues. In fact, the US recorded revenues in 2014 nearly ten times as high as second placed China. US added USD 6.1 billion in revenues between 2010 and 2014, followed by Brazil with USD 3 billion more and China USD 2.5 billion extra.

Another report from Digital TV Research indicated earlier this year that digital pay TV revenues rocket in Eastern Europe. Despite the incessant gloomy economic and political news from the region, pay TV revenues in Eastern Europe will be 47% higher in 2020 (USD 7.269 billion) than in 2010 (USD 5.029 billion); it stands.

However, the fifth edition of the Digital TV Eastern Europe Forecast report states that increase will only be 17% between 2014 and 2020 — although this is still an increase of USD 1 billion. Digital Pay TV revenues will increase by USD 4 billion between 2010 and 2020 to USD 7 billion. They will increase by 47% (or USD 2.2 billion) between 2014 and 2020. Digital cable revenues will more than double between 2010 and 2020, with IPTV up by 56% and pay DTT up by 33%. However, satellite TV revenues (the main carer) will only grow by 17% over the same period. The number of digital pay TV subscribers will increase from 25.8 million (20.7% of TV households) in 2010 to 51 million (40%) in 2014 and onto 76.7 million (39.4%) by 2020. Simon Murray, principal analyst: Pay TV analysis in Eastern Europe has long been distorted by the legacy of analog cable. Many homes traditionally received limited number of channels for a very small fee over analog networks. These values have rapidly converted — mostly to digital cable but also to IPTV, satellite TV and DTT.

Total cable subscriptions will fall by 8.9 million between 2010 and 2020. Digital cable subs will grow from 4.6 million to 7.6 million, but analog subs will fall from 36.4 million to 4.9 million over the same period. Overall cable penetration will reach a quarter of TV households by 2020, down from a third in 2010.

Cable TV revenues will hardly grow between 2014 and 2020, despite more homes taking the more expensive digital packages. Digital cable TV revenues will more than double to USD 2.7 billion, with analog cable TV falling from USD 1.5 billion to USD 0.3 billion. Pay TV will be taken by 63.2% of the region’s TV homes in 2020, up from 50.1% at end-2010, but only up from 60.9% at end-2014. This converts to 19 million more pay TV subscribers between 2010 and 2020, with Russia supplying about 12 million of this total. Pay TV penetration in 2020 will range from 89% in Estonia to only 25% in the Ukraine.

Russia will contribute USD 2.29 billion (31%) to the pay TV revenues in 2020 — overtaking Poland in 2015. Russia will be responsible for nearly two-thirds of the region’s USD 1 billion additional pay TV revenues between 2014 and 2020. At the other end of the scale, Estonia and Slovenia will experience falling pay TV revenues between 2014 and 2020. Furthermore, Bosnia, Hungary, Latvia, Lithuania, Poland, Romania and Slovakia will grow by less than 5%.
**TVP & ZDF**

Polish pubcaster TVP is working with German counterpart ZDF on a new documentary project focused on the thousand years of German-Polish relations. The project will have four episodes and is a co-production between TVP1, ZDF and 3Sat. The main author of the cycle is Polish-German documentary filmmaker and producer Andrzej Klamt; the series has been planned for 2016.

**ProSiebenSat.1 TV**

ProSiebenSat.1 TV (Germany) announced an open call to the international TV market to submit proposals for the development of international co-production of scripted series. The process is opened for global writers, showrunners and production companies, and the broadcaster aims to invest in the development of up to fifteen projects no later than the end of 2015.

In particular, the company is scouting for episodic, returning prime time series (procedurals as crime, medical, romantic comedies, etc.). Early stage concepts for exceptional serialized “must-see-TV” miniseries and series introducing a significant German angle. All entries should present a strong potential for an international market.

Koby Gal-Raday, SVP Int’l co-production & documentaries: “We aim to become a creative home for leading showrunners and production companies and a leading force in creating new high quality original programming suitable for our local audiences and audiences around the world.”

**MODERN TIMES GROUP**

MTG’s free-TV channel TV3 and online streaming service Viaplay will co-produce a new Nordic original drama series with the working title Black Widows (8×60), adapted from the Finnish drama series of the same name from 2013. Shooting will begin this summer, and the series will premiere in Sweden, Norway and Denmark in 2016. One of the lead characters will be played by the Swedish Hollywood star Peter Stormare. “Cross-border drama have increased in popularity quite a lot in recent years, and with Black Widows we have a winning drama concept for multiple platforms in multiple countries,” says Morten Mogensen, Chief Content Officer MTG Free-TV Scandinavia.

**TV JOJ SLOVAKIA**

JOJ’s new movie channel JoJ Cinema was launched on June 15, distributed by SkyLink. Additionally, the new kids network Tuki has received the license by the Slovak broadcasting council RVR, and is already available on Slovak Telecom’s Magio TV. JOJ has another kids channel, Rik, which was launched earlier this year.

**ETV ESTONIA**

ETV’s Russian-speaking channel ETV+ will start broadcasting in Estonia at the end of September. The programming strategy of the channel will be confirmed by the end of the summer. In Estonia around 25% of the population is Russian-speaking, so the group allocated €2.5 million for the creation of a Russian-speaking channel. The launch was set for fall 2015.

The Development Director of ETV’s Janek Luts said that the channel still has not cleared out its programming strategy. A more accurate programming schedule will be announced in August. The programming grid would contain news and entertainment shows, and stories about people who work and live in the country.
ORIGINAL AND THEMATIC CONTENT, KEYS TO GROW IN THE CZECH REPUBLIC

For the second year, Prensario develops a special report about the TV industry in Czech Republic by interviewing the top broadcasting groups, the commercial Nova Group (CME), Prima FTV (MTG) and Barrandov Group, and the pubcaster Czech Television (CT). They highlight the most successful shows of H1 2015, new programs for the fall, the growth of digital media, as well as general trends & consumers' behaviors.

According to a report from Deloitte published during the first days of this month, the gross domestic product (GDP) in Czech Republic increased by 2.8% in the first three months of 2015, and the year-on-year (YoY) growth rate climbed to 3.8%, which offers a good context and potential for the rest of the year.

Compared to other countries, the Czech Republic is also doing very well in terms of the current dynamics of growth. ‘The promising beginning indicates that GDP growth should be between 3-4% throughout this whole year. Romania is the only country that boasts higher YoY growth (4.2%) at the moment, based on the results from the comparisons of countries that have already published their GDP data for the first quarter’, indicated David Marek, Chief Economist, Deloitte.

ADVERTISING

The Czech market is one of the strongest in Central Europe with a huge ad investment of €2.57 billion (USD 2.7 billion) in 2014, according to Nielsen Admosphere. Television is the strongest media with 47% of the total, Press with 27%, Internet with 10%, Radio with 9% and Out of Home with 7%, according to the last report from Admosphere (February 2015).

However, different sources from the market consulted by Prensario agreed that from the total expenditure, it must be consider the half of it after saves, fees for agencies. This means that TV in a whole received in 2014 close to USD 650 million.

A report from the Association for Internet Advertisement (SPIR) added: ‘Compared to 2014 where was in 2014 an increase of 10% on the Internet advertising expenditure, mainly due to investment growth in search ads, banner display advertising and video.

Even the expectations for next years are optimistic, the CEO of the CME said: ‘There is no reason to believe about the Russian/Ukrainian crisis (the fall in the oil prices and war, respectively).’ For instance, ZenitMedia has reduced its global forecasts for ad spend growth in 2015 and 2016 by 0.5% and 0.3%, respectively, due primarily to the deepening recession in Russia and Ukraine which has expanded to Belarus, as well as a slowdown in growth in China.

THE PROTAGONISTS

The Nova Group, the broadcasting company owned by CME, continues to be the leading group in Czech Republic. It operates a portfolio of six TV channels. TV Nova, four thematic channels, Nova Cinema (movies), FANDA (crime & drama), SMICHOV (comedy), TELKA (original production archive), and a premium channel, NOVA Sport (1.4 million of viewers in Czech Republic and Slovakia), apart from a subscription and advertising video on demand services, as well as a number of websites. The audience share of the whole group was almost 43% in prime time in the sales target 15-54 (Q1 2015), and market share reached 66% in 2014. Audience share of the four thematic channels grew year-on-year (YoY) and they currently deliver over 12 share in prime time in the sales target 15-54 (Q1 2015).

Alex Ruzek, director of TV Channels and Programming, said: ‘Our position inside the Czech TV market was stable and strong in 2014 and during the first five months of this year. The top shows of this season on CT have been the crime series Vraždy v kruh and TV Nova, as well as the late night show Vseměsíční líbánky, while in CT2 we have sport content, movies and documentaries such as Příhody šňůry Káfídku.

Regarding trends, he stands: ‘News and sport are strong in live sessions, while fiction is mainly crime series. The late night shows and big entertainment shows, such as Dancing with the stars, works very well, too. Domestic national programs and series that Czech actors and actors lead the market’.

Fridrich concludes: ‘We are public TV group and we have limited other services—Internet, mobile, etc.—for only platform to put TV content through new distribution ways to audience: our website ceskatelevize.cz, the Player ivysilani.cz, tablet and mobile applications and HBB.TV.’

The third biggest group is Prima FTV owned by Modern Times Group, operating four FTA channels, Prima, Prima LOVE, Prima ZOOM and Prima COOL, a wide online portfolio, and last year we are publishing the printed food magazine Prima FRESH.

Prima Group had an average primetime rating of 21.07% for 15-54 and 21.18% for 15-65, and over the course of the entire day the shares

PRIMARIO INTERNATIONAL
The American Letters

Prima successfully launched last year the series: Study by Berlitz (Monthly in Video), whose first episode was watched by 982,000 viewers in 15+ (share 24.60%). are 20.59% in 15+ and 20.52% in 15-65 (January to May, source: ATO – Mediaresearch). 

Prima LOVE achieves on average 14.31% share in primetime to younger people, and its primetime share in target group 15+; for young men, M 15-44, its targeted on average 14.31% share in primetime (January to May, source: ATO – Mediaresearch).

Prima COOL is targeted to younger people, and its primetime share is 20.59% in 15+ and 20.52% in 15-65. (January to May, source: ATO – Mediaresearch).

In the spring season, the best ratings were achieved by the show Vinaři (Winemakers) achieved phenomenal success: the first episode was watched by 1.9 million viewers in 15+ (share 44.2%), and the average ratings of the first series achieved 1.14 million viewers in 15+ (26.29 % share).

In the spring season, the best ratings were achieved by the show Vinaři (Winemakers) which has an average of share 14.81% in 15+ (an average of 625,000 viewers in 15+). Prima News maintains stable, high ratings – on average during the fall season (September-December 2014) a share of 20.59% and 702,000 viewers in 15+.

Marek Singer, CEO at Prima FTV, describes the top shows on air: ‘Our most successful formats over the last seasons are original Czech series, news, cooking reality show 프로제이션 (Come Dine with Me) and cooking shows with famous Czech chef Zdeněk Pohledrov, the entertaining show Míme rád Češko (I Love My Country)’.

‘Last year we successfully launched two new series: Study by Berlitz (Wedding in Venice), whose first episode was watched by 982,000 viewers in 15+ (share 24.60%). The series Vinaři (Winemakers) achieved phenomenal success: the first episode was watched by 1.9 million viewers in 15+ (share 44.2%), and the average ratings of the first series achieved 1.14 million viewers in 15+ (26.29 % share)’.

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‘The Czech Republic is currently finding itself in an interesting situation where viewers’ habits are increasingly beginning to change. Traditional broadcasters thus have to think about what alternative entertainment to offer viewers for whom conventional TV broadcasts are becoming less interesting. This trend has been seen in Western Europe and America for several years’.

‘There are a number of VOD services on the Czech market that are trying to reach viewers who want this kind of video content consumption. However, there are still many viewers for whom linear TV is the first or only choice of TV consumption. According to the share results, we can see what attracts viewers to linear TV the most, and it is definitely local content, in particular shows and the news.’

‘We do not consider Pay TV a direct competition for our portfolio of channels. In the field of VOD services, we operate the Prima PLAY video service, which exclusively offers original creations from the Prima Group, as well as foreign shows and movies that we broadcast on TV free of charge.’

‘Our video library contains about 80% of documentary filmmaking for Prima ZOOM broadcasts, and we possess the catch-up rights to it. In addition to the content that was broadcast on TV, Prima PLAY also offers content which is only available online. In the past this was a very successful Danish version of the reality show Hotel Paradiso, on whose success we would like to build in the coming weeks and introduce a Russian version of this reality show.’

‘An upcoming big attraction will also be the significant expansion of documentary series: Study by Berlitz (Monthly in Video), whose first episode was watched by 982,000 viewers in 15+ (share 24.60%) are 20.59% in 15+ and 20.52% in 15-65 (January to May, source: ATO – Mediaresearch).

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‘The Czech Republic is currently finding itself in an interesting situation where viewers’ habits are increasingly beginning to change. Traditional broadcasters thus have to think about what alternative entertainment to offer viewers for whom conventional TV broadcasts are becoming less interesting. This trend has been seen in Western Europe and America for several years.’

‘There are a number of VOD services on the Czech market that are trying to reach viewers who want this kind of video content consumption. However, there are still many viewers for whom linear TV is the first or only choice of TV consumption. According to the share results, we can see what attracts viewers to linear TV the most, and it is definitely local content, in particular shows and the news.’

‘We do not consider Pay TV a direct competition for our portfolio of channels. In the field of VOD services, we operate the Prima PLAY video service, which exclusively offers original creations from the Prima Group, as well as foreign shows and movies that we broadcast on TV free of charge.’

‘Our video library contains about 80% of documentary filmmaking for Prima ZOOM broadcasts, and we possess the catch-up rights to it. In addition to the content that was broadcast on TV, Prima PLAY also offers content which is only available online. In the past this was a very successful Danish version of the reality show Hotel Paradiso, on whose success we would like to build in the coming weeks and introduce a Russian version of this reality show.’

‘An upcoming big attraction will also be the significant expansion of documentary

Prima successfully launched last year the series Study by Berlitz (Monthly in Video), whose first episode was watched by 982,000 viewers in 15+ (share 24.60%). are 20.59% in 15+ and 20.52% in 15-65 (January to May, source: ATO – Mediaresearch). Prima LOVE achieves on average 14.31% share in primetime in target group 15+; Prima COOL is targeted to younger people, and its primetime share is 20.59% in 15+ and 20.52% in 15-65. (January to May, source: ATO – Mediaresearch).

In the spring season, the best ratings were achieved by the show Vinaři (Winemakers) achieved phenomenal success: the first episode was watched by 1.9 million viewers in 15+ (share 44.2%), and the average ratings of the first series achieved 1.14 million viewers in 15+ (26.29 % share).

Prima News maintains stable, high ratings – on average during the fall season (September-December 2014) a share of 20.59% and 702,000 viewers in 15+. The series Vinaři (Winemakers) which has an average of share 14.81% in 15+ (an average of 625,000 viewers in 15+).
Among the top shows, it offers programming based on in-house entertaining shows, talk shows and contests, which are currently 21% of the content, and acquisitions (German movies, series, Turkish series, romantic movies, woman thrillers etc.). The most popular programs are the talk shows Sejdeme se na Cibulce, Exkluziv Kateřiny Brožové, and the entertainment shows Kuriš, co tady je a Vtip za stovku, as well as the magazine about the celebrities’ life Barrandovská Sedmíčka, prime time movies and weekend afternoon romantic series.

In 2014 TV Barrandov launched its first drama series Stopy života (Signs of life) from the psychiatric medical practice. Continues Hrdá: “In the few past years two significant waves emerged in the Czech Republic: original crime and detective series and series from the medical sphere connected to Czech environment and reflecting real domestic affairs. We reacted to this trend by starting the new series Souďkyně Barbara (Judge Barbara), an early evening daily format in which the judge solves common civil disputes. Despite a strong competition in this broadcasting time the series has found its audience quickly.”

Another trend in TV broadcasting are culinary shows. From our point of view the TV market has been fully saturated in this area over the past months, therefore we chose not to offer a culinary programme during the spring programme scheme, but we consider the new format in the future.

Thanks to terrestrial broadcasting the Barrandov Group has significant accessibility over the Czech Republic. On the other hand we recognized the increased trend to get the TV signal from the satellite and IPTV platforms. We expect IPTV, which is at this moment marginal on our TV market, will increase its market share.

According to the peoplemeter data the audience still prefers linear watching. The overall time of watching TV is stable in the long-term period. For those who can’t watch the program in the broadcasting time there is a possibility to watch the program again in our video-archive on barrandov.tv. But again, we expect the audience will look for the new add services, and also in case such services will be in the paid area.

In the next season, Barrandov Group is going to boost the in-house production. We will continue to produce the series Stopy života (Signs of life) and, in addition to this, we currently develop two new series. Along with KINO Barrandov and Barrandov PLUS we are launching this summer the fourth channel of the group, Barrandov MUZIKA, that will offer musical production, finalizes Hrdá.
1+1 Media Group: ‘UKRAINE WITNESSES THE BOOM OF SERIES PRODUCTION’

1+1 Media Group is one of the four big media conglomerates in Ukraine, and comprises seven national TV channels: the flagship broadcaster 1+1, 2+2, TET, PLUSPLUS, Ukraine Today, UNIAN TV and Bigodi, as well as 1+1 International for Ukrainians living abroad. It also controls the production house 1+1 Production, and the online news platforms TSN. ua, UNIAN.Gov.ua, Telekarta and Dusia.

Aleksander Tkachenko, CEO of the group, explains to Prensa: ‘Nowadays Ukraine is going through a kind of revolution. Recently, imported Russian series were taking around 75% of prime-time, but now this number had dropped up to 20%.

The executive highlights that Ukrainian channels have ‘successfully’ mastered the genre of entertainment format and news. He continues: ‘We have an experience of creating high-quality projects, including the adaptation of world top shows, such as X-Factor, The Voice and others’.

These days we witness the boom of production of the series in different genres: comedian, soap operas, etc. Basically, it is the emergence of Ukrainian series production industry, this is the main trend. Fortunately, we have an experience in production of Ukrainian series, because about a quarter or even 30% of Russian series were produced in Ukraine. But it’s still a new step for us’.

Regarding the plans of expansion, Tkachenko remarks: ‘Situation with the television business in Ukraine is not so positive. Most channels are unprofitable. There was a serious devaluation of the hryvnia, so we need to focus on the own production and on cheapening of the product on our resources’.

And he concludes: ‘From the business point of view there are just a few opportunities: receiving payment from cable operators, but we don’t have this practice in Ukraine; and the opportunity to sell our products abroad’.

Some of the top shows on 1+1 are the original series The last moskal, the third season of The Voice and the late night show Vecherniy Kvartal.

Ukraine: audience share, per TV channels (Jan–May 2015)

<table>
<thead>
<tr>
<th>Channel</th>
<th>Audience Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1+1</td>
<td>17.20%</td>
</tr>
<tr>
<td>2+2</td>
<td>9.53%</td>
</tr>
<tr>
<td>TET</td>
<td>7.15%</td>
</tr>
<tr>
<td>PLUSPLUS</td>
<td>7.25%</td>
</tr>
<tr>
<td>Ukraine Today</td>
<td>6.58%</td>
</tr>
<tr>
<td>UNIAN TV</td>
<td>4.38%</td>
</tr>
<tr>
<td>K1</td>
<td>3.88%</td>
</tr>
<tr>
<td>Pixel</td>
<td>2.13%</td>
</tr>
<tr>
<td>Mega</td>
<td>1.49%</td>
</tr>
<tr>
<td>Enter Film</td>
<td>1.65%</td>
</tr>
<tr>
<td>NLO-TV</td>
<td>1.5%</td>
</tr>
</tbody>
</table>

Ukraine: audience share, per TV groups (Jan–May 2015)

<table>
<thead>
<tr>
<th>Group</th>
<th>Audience Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1+1 Media Group</td>
<td>24.9%</td>
</tr>
<tr>
<td>Starlight</td>
<td>21.1%</td>
</tr>
<tr>
<td>Media Group Ukraine</td>
<td>20%</td>
</tr>
<tr>
<td>Others</td>
<td>11%</td>
</tr>
<tr>
<td>InterMedia Group</td>
<td>23%</td>
</tr>
</tbody>
</table>

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TV2, HUNGARY: ‘CHALLENGES, EVER GROWING COMPETITION AND DEMANDING BUSINESS LANDSCAPE’

TV2 Group has gone through many changes and continues its transformation, which has taken a toll on various lines of business and, of course, as a result, on performance. In spite of the challenges, ever growing competition and demanding business landscape, it has maintained a strong overall second position with 17% share in total individuals target group.

Shadia Nugud, programming director at TV2, describes to Prensario the moment of the Hungarian broadcaster, and continues: TV2 has a 13.24% market share (all day/total individuals) and successfully manages to maintain a 0.47% gap to #1. It is a strong leader in Hungary: ‘The Hungarian TV market is quite fragmented. The viewers have an ever-growing choice of Hungarian language channels and they are becoming more and more willing to switch in search of more targeted entertainment on cable channels thus slowly eroding digital-terrestrial general entertainment channels. TV viewers are still most keen on weekly event shows, “shiny floor” entertainment, such as MasterClass; Rising Star or international’s singing, talent or competition shows Rising Star (18-59: 22,91% share) and MasterClass (18-59: 22,26% share) and Endemol’s Your Face Sounds Familiar (18-59: 29,59% share).’

‘We had one of the most successful adaptations of Rising Star: the finale involved more viewers than the competition’s X Factor’s Final (in 4+), which was a great achievement. In 2014 our most successful show was Your Face Sounds Familiar, which won a number of renowned industry awards. The third season is currently in pre-production, and will be on air this Fall. Our kids’ talent show, MasterClass is a slot winner. Local daily scripted series are also attractive for Hungarian viewers: John Rosenthal (18-59: 14,88% share) regularly performs above the channel’s average, she completes.

About the market, Nugud says: ‘Audiences continue to choose quality entertainment shows and game shows, and local productions are always what our viewers appreciate and have an emotional connection with. That’s why shows like the above mentioned, or daily local productions like Fish On The Cake.Born and Money Drop perform exceptionally well. ‘Our audience is shifting even further towards good quality series and movies, so we are working on a library with titles from Fox, Sony, Paramount and NBCUniversal, as well as independent distributors. Our viewers have also developed quite a taste for tele novels that drive our daytime performance, so we are on the lookout for a new long running hot title. Lastly, we observe a skew towards social experimentation in reality and scripted reality shows, but we are still testing a few formats,’ she adds.

Regarding digital, she comments: ‘With Rising Star we introduced interactivity in Hungary. It was a huge success and it has changed the Hungarian second screen experience completely. The feedback was incredibly positive: app downloads were over 512,000 and there were almost 17 million votes during the show, in a country of 10 million inhabitants.’

‘The production used plenty of interactive features as well, like the Instagram audition, the tweets section, thematic voting. As for the social media, we used every digital channel and tried to create as much buzz as possible. This was the channel’s biggest digital accomplishment and most definitely contributed to the Rising Star success story in Hungary.’

‘By focusing both on B2C and B2B areas in our digital strategy helps strengthen our brands, increase the revenue potential and broaden our target audience/user base. We will try to expand the level of online presence in future shows and step into other digital areas such as mobile interactivity, online streaming and personalised content services. TV2 Player mobile app is alive since this month and will come equipped with instant access to shows and series, filtering options, archives, EPG, prize games, etc.. We are also working on a new app that will stream our morning show to different audio streaming services.’

‘Lastly, this Fall we are going to implement a voting system for our third season of Your Face Sounds Familiar. Meanwhile the TV2.hu rebrand is in the making and we would like to launch a news portal based on our daily new services Tim yaml, with additional contextual content. Our goal is to meet the domestic trends with all of these developments,’ concludes Nugud.

Source: Nielsen Audience Measurement / TV2 Research
Henning Tewes, CEO, RTL Hvatska

RTL Croatia, expanding in all business segments

RTL Hvatska is the second largest broadcasting conglomerate in Croatia, operating the national free-to-air channels RTL Televisija, RTL 2 and RTL Kockica (kids), the Pay TV channels RTL Living, RTL Crime, RTL Passion; Stat reaches over 30% of the Croatian homes, and the VOD platform RTL Sada.

On 15 May 2014, RTL Group appointed Henning Tewes as the new CEO and, after one year leading the company, he describes to Prensario:

Taking into consideration RTL channels in Croatia as a group, I am happy to say that we were the only ones in the territory that had in 2015 to date growth in comparison to the previous year. In Croatia RTL Group achieved 25.4% share in average in all day (YTD).

The main shows it has had in the first half of the year were 3,2,1 Kuhaj (3,2,1 Cook!), the first format created by RTL Croatia, and in 2015 it had a successful second season regardless of the strong competition on other channels. ‘We have recently sold our daily drama Vitez Ispajde (Midsummer Fire), a beautiful fairy tale mixed with soap, to Bosnia and Herzegovina and Eriva (Middle age crisis), a witty sitcom about a group of middle aged men and the ridiculous situations they create for themselves, to Macedonia and Montenegro,’ says the executive. ‘3,2,1 Kuhaj (3,2,1 Cook!), our great entertaining cooking show, had spectacular ratings and critiques. After two seasons, we are proud to offer it to other territories. Most of the programs we sell as both finished and format program and we are confident that these shows will be as successful elsewhere as they were in Croatia,’ concludes Tewes, who has been part of a panel earlier this month held during the New Europe Market in Dubrovnik, Croatia.

The own created cooking show 3,2,1 Kuhaj was not only a success in Croatia, where it had a successful second season, but it is also being offered to the international market, in the local TV market, the executive comments: ‘Local productions are the most requested shows but, as in other territories, not everything can be locally produced. Foreign product is still very much needed. Serialized fiction is by far the best thing to have on air – risky, but the risk pays off most of the times.

We must not forget about the secondary generation channels where we have a majority of finished US product and as secondary channels, perform extremely well. The possible sitcom line up attracts many of our younger and urban viewers... and for the youngest ones, as we operate the only FTA children channel in Croatia, RTL Kockica. In addition, classical long running series are very likely to be shown on late night slots on the main channels.

Tewes refers to the ‘Turkish trend’, and he explains: ’On prime time, the Turkish series are now much less dominant than in previous years and is coming to an end, perhaps not fully but at least, in the sense of not dominating the schedules of big broadcasters. As in most Southern European territories, serialized locally produced fiction is what attracts viewers the most. They seem to like to escape their reality every day and find their comfort, safety and fun in the stories we create for them.’

As many other broadcasters in Central and Eastern Europe, RTL Croatia has set up an international sales division, headed by Dragona Varevich. ‘We have recently sold our daily drama Vitez Ispajde (Midsummer Fire), a beautiful fairy tale mixed with soap, to Bosnia and Herzegovina and Eriva (Middle age crisis), a witty sitcom about a group of middle aged men and the ridiculous situations they create for themselves, to Macedonia and Montenegro,’ says the executive. ‘3,2,1 Kuhaj (3,2,1 Cook!), our great entertaining cooking show, had spectacular ratings and critiques. After two seasons, we are proud to offer it to other territories. Most of the programs we sell as both finished and format program and we are confident that these shows will be as successful elsewhere as they were in Croatia,’ concludes Tewes, who has been part of a panel earlier this month held during the New Europe Market in Dubrovnik, Croatia.

According to RoX1

REAL MOMS
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Croatian ratings per TV channels (2014 vs. YTD 2015)

<table>
<thead>
<tr>
<th>Network</th>
<th>2014</th>
<th>YTD 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nova TV Group</td>
<td>27.9</td>
<td>27.2</td>
</tr>
<tr>
<td>RTL Group</td>
<td>25.1</td>
<td>25.4</td>
</tr>
<tr>
<td>HTV Group</td>
<td>21.7</td>
<td>21</td>
</tr>
</tbody>
</table>

Source: AGB Nielsen Media Research

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As one of the newly created markets in Central and Eastern Europe, the New Europe Market (NEM) is one of the fastest growing trade fairs for gathering broadcast industry professionals from this region, organized by Mediavisión. Annually held in Hotel Dubrovnik, the fair gathered broadcast industry professionals from the Croatian seaside city, the market had its third edition on June 9-11, 2015, with great results.

NEM hosts a series of thematic panels, where professionals get informed about the latest trends in the field. Over 10 conferences were organized over the three-days convention, most of them about TV, but also about OTT, content production, new business opportunities, etc.

On Day 1, the panel Pay Me My Money Down with Saša Runjić, Croatian Television; Saša Kramar, Iskom; and György Bisson, Ampere Analysis, reviewed a debate about the relation between the classic networks and new platforms, moderated by Niko Francetić, Telekom Austria Group.

On Pay TV Aiming The Punch, with Scott Ehrlich, QYOU; Christina Foley, Playback TV UK; and György Balint, AMC Networks for Central Europe, moderated by Vođan Perišić, Fight Channel, was agreed that the new platforms have ‘more and more’ need to produce original content despite the financial problems in the market.

On Sports rights – Is it worth it? the experts Bruno Kovacević, Croatian Television; Vuk Mitrov, Pitch International; Amor Schwartz, QYOU International; and moderator Ivan Bralićko, Sports Dimension, pointed out that, even though the national networks can no longer provide the ever more expensive rights for sports events, they will always be sold to new platforms. Lastly, A match made out of a prayer, featured world’s top producers, Tom Fontana (Oz and Borgia), Bonita Pietila (The Simpsons), Nigel McCreery (Silent Witness) and Peter Vanderman (producer of the Millennium trilogy).

The second day was initiated by a resolution from Apostolos Triantafyllou, a senior CEE and Central Asia sales VP of the leading satellite operator Eutelsat, who described Eastern Europe as one of the ‘more dynamic markets’ in the world where trends are ‘followed actively’.

The first panel FTA’s beating the economic slump was headed by Henning Tewes, RTL.

Creative hubs: what can we learn from them? moderator Ireny Shanahan, Programming Director, BBC, stacking Daniel Manc, CEO Eutelsat, Central Eastern Europe and The Balkans, Forsmann-Franke, Zoran Pizic, founder and President of Global Activity, Simon Shalgosky, Head of Development, Rocket TV Producciones; and Girts Licis, Head of CEE, Content Development & Formats at MTG.

Croatia, Petek Smith, Antenna International (Greece); and Pavel Stančev, RTV Media Group (Bulgaria), and the focus was on the analysis of the market with regards to the economic crisis that Croatia, Greece and Bulgaria experienced. Is sky the limit? was dedicated to satellite technology and how the price adjusts to the markets. Moderator of the debate was Robert Despot, Croatian TV.

FTAs beating the economic slump was headed by Henning Tewes, RTL.

On Day 2, the panel Pay TV Avoiding The Pinch was moderated by Nikola Francetić, Head of Group Content, Media and Broadcasting, Telekom Austria Group; and Girts Licis, President of Global Agency; Simon Shalgosky, Head of Sales & Marketing, Playback TV UK; and Sav Bissos, Research Director, Ampere Analysis.

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MTG: ‘CEE region is always at the top of our mind’

Alesk Habdank, COO, Pay-TV Emerging Markets, at MTG was interviewed by Dax Mucovic, PR manager of the New Europe Market. The executive participated in the panel Will Second Screen Always Play Second Fiddle? Discussing the influence second screen on ratings, ad sales and social engagement.

‘MTG has always strongly believed in emerging markets, and whilst the economic situation differs from country to country, overall all the pay-TV markets continue to grow as all the pay-TV markets are digitalizing. This is great for us and we want to be the leading digital entertainer in each of our major markets’.

Alesk Habdank, COO, Pay-TV emerging markets, MTG describes the digital & pay TV growth in the emerging markets, and continues: ‘Our pay-TV channels consisting of the Viasat factual brands and TV1000 movie channels are going from strength to strength following our successful rebrand last year. We’re steadily growing subscription numbers in most markets and of course also have added the youth brand Tracet last year too. The content of our pay-TV channels is stronger than ever as we continue to invest in more standout as well as locally relevant content, with over 60% of our titles being completely new and exclusive to the markets.

The geopolitical situation in Russia and Ukraine has of course affected us, but we’re still the number one channel operator in Russia and have just signed a new exciting distribution agreement with Kyivstar in Ukraine in digital. When it comes to free-TV, our media houses are either the largest or second largest in the Baltics, Bulgaria and Czech. We’re also the majority shareholder in the prodco Paprika Latino, which is present in nine countries in the region.

‘When we acquire content and plan the schedules, the CEE region is always top of our mind. Being part of an international group gives us the strength and the connections to buy and pre-buy content that is relevant for the region. We also localise feeds, for example in Poland we have dedicated feeds allowing us to focus exclusively on the needs of that territory’. Our experience in the market and research shows that the audiences in CEE like well researched factual programming. Viasat History is performing very well in its target group and beyond; WWII Air Crash Detectives or ‘Like a Shot’s Wiped Out Inventions, which we helped finance, that will premiere later this year with episodes filmed in Poland and Slovakia.

Regarding digital, Habdank remarks: ‘Digital means so many things to different people, companies and sectors. But I think it’s important to think about it from the perspective of the consumer and start from there. The rollout of fast broadband allied with connected devices is giving viewers much more choice and convenience in what they access and how, and so control.’ ‘On demand viewing has taken over 15 years to be fully adopted and enter into the mainstream, again no doubt helped by fast broadband, as well as younger viewers, whilst at Virgin Media, where we generated over 1 billion VOD views every year, which it treated as a channel put it as third largest channel after BBC1 and ITV1.

‘In the UK where I live, 98% of the TV viewing still happens on a TV so its future looks safe for a while longer. Having said that, one cannot deny that there is an emerging shift driven by the penetration of connected devices as well as younger digital generation. So also a platform operator, understanding the challenges of our distribution partners, all of our channels come with full catch-up and multi-screen rights so the pay-TV operators are free to offer time-shifted or live viewing on the go.

‘I don’t think anyone has found the magic formula yet for one all-comprising second screens service. However, you cannot deny that is coming, especially given the high broadband speed connectivity in our markets. Many operators have created their own applications, and equally some shows and channels have created very good apps to enhance the viewing experience and interaction, but as of yet it is a fragmented market.

So we work with the all the market, and most importantly follow the consumer trends to ensure we are front of mind and relevant for our viewers’.

‘For a service to work it needs to add value to the viewing experience, and be reliable and easy to navigate and explore, and so find the content you are interested in. All of our pay-TV programming comes with complete with meta-data, synopses and pictures, so if any service provider wants create a TV guide service, we have everything translated and ready to use’.

‘What’s much more important than second screen app is having multi-screen and catch-up rights for the programming, like MTG does so think party operators have a ready-available TV Everywhere product for mobile device’, concludes Habdank.
PriMA TV iN ROMAniA, A DIVERSIFIED AND HIGHLY NICHED MARKET

Prima Broadcasting Group is one of the top media conglomerates in Romania, operating Prima TV since 1997, which airs local and international formats ranging from reality shows to live talent programs. It also runs both printed and digital outlets, amongst which the most successful quality newspaper and digital platform and the number one tabloid on the market.

The broadcaster was the first television to air in Romania an internationally acclaimed format Big Brother. Also the first to air a renowned reality show and it is the only Romanian broadcaster who created and distributed internationally a local format.

Simona Mazilescu, COO, Prima Broadcasting Group, comments: ‘Throughout the years, our network is amongst the top 5 commercial broadcasters in Romania. The top shows include the longest running reality-show in Romania Wife Swap (Schimb de mame), the longest running sitcom, Lornie (Tranzitii), satirical show Bickering Chronicle (Cronica Carcotasilor) and the stations’ news broadcasts’.

‘We offer the Romanian public a mix of locally produced formats (60% of current programming) and international acquisitions (40% of current programming) that are in line with current demands of audiences’.

‘In terms of programming local players are focusing on international formats and reality shows. Prima TV’s main programming philosophy is in line with the audiences’ preferences: reality shows, comedies, movies, telenovelas and a good mix of local and international content’.

Regarding digital media, Mazilescu remarks: ‘Digital media is a strategic priority for our management and we are developing a number of innovative projects in this field ranging from interactive shows to on-demand offers. Our main focus is on providing the consumer with a complete experience and on creating a diverse and extensive portfolio for our advertisers. We currently have a very strong presence on all social media outlets and a good position with our online offerings’.

She finalizes about the future plans: ‘As the Romanian TV market evolves and as digital media created an opportune environment for disruptive innovations, Prima TV’s strategic outlook includes an expansion of its current online and on-air portfolio’.

‘In the second quarter of 2015, we will continue to focus on broadcasting real stories about real people, as part of the station’s new programming grid, remarks the executive. ’

Simona Mazilescu, COO, Prima Broadcasting Group

Ines Turturica returns to Prima TV

Ines Turturica, a highly skilled executive in the content acquisition field, returned last April to Prima TV, where she had worked 18 years ago. Appointed as acquisition director, the executive’s main focus is looking after new series and telenovelas from Latin America.

‘Our main objective for Prima is to diversify its programming grid, remarks the executive to Prensario, prior to NATPE Europe.

Ines Turturica, acquisition director

Romania: Market Share, per Channels 18-49 Urban/All Day

<table>
<thead>
<tr>
<th>Broadcasters</th>
<th>Pro TV</th>
<th>Antena 1</th>
<th>Kanal D</th>
<th>Antena 2</th>
<th>Prima TV</th>
<th>Antena 3</th>
<th>National TV</th>
<th>TVR1</th>
<th>Romana TV</th>
<th>Antena Stars</th>
<th>B1TV</th>
<th>Realitatea TV</th>
<th>D Filtering</th>
<th>ProCinema</th>
<th>TVR2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro TV</td>
<td>14.9%</td>
<td>19.3%</td>
<td></td>
<td>6.1%</td>
<td>1.9%</td>
<td>3.3%</td>
<td>2.6%</td>
<td>2.5%</td>
<td>2.1%</td>
<td>1.9%</td>
<td>1.5%</td>
<td>1.3%</td>
<td>1.3%</td>
<td>1.2%</td>
<td></td>
</tr>
</tbody>
</table>

Source: Kantar Media, Aramdata SRL (2014)

28 Prensario International
Pro Plus, Slovenia: facing the fragmentation of the audience’s preferences

Pro Plus is the leading media company in Slovenia with 18 years in operations. In 2015 the top 5 performing local productions in the country (target 18-34) were all produced by the broadcaster. And not only for television, also the top web content.

Branko Čakarmič, program director: ‘Our leadership results from the quality of programming on our channels, excellent execution of producing local shows and the distribution of content on multiple platforms. Average prime-time audience share for the whole group was 46% between January 1st to April 30, according to AGB Nielsen Media Research.’

Pro Plus operates Pop TV and Kanal A, as well as through the thematic TV channels, BRIJO, KINO and OTO. It has a significant online presence where it pushes the boundaries of multiplatform usage on 24ur.com, Slovenia’s most visited website, 7 specialized web portals, and the first VOD, Vayo. Locally produced programming includes the top rated news shows 24UR and the afternoon and evening editions, weekly current affairs shows Confidential! and Epidural. Reality and entertainment is also very popular and stands as a strong pillar on Pop TV. Kanal A, focus on male audience, broadcasts local news, sports, movies and entertainment shows as well as international formats.

Slovenia: Pro Plus TV channels audience share (1Q 2015)

<table>
<thead>
<tr>
<th>Channel</th>
<th>Audience Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pop TV</td>
<td>28.5%</td>
</tr>
<tr>
<td>Kanal A</td>
<td>14.2%</td>
</tr>
<tr>
<td>Thematic Channels</td>
<td>3%</td>
</tr>
</tbody>
</table>

Source: AGB Nielsen Media Research (Slovenia)

The spring season of Your Face Sounds Familiar on average delivered a 54% audience share on Pop TV and is by far the most watched show in Slovenia this spring. Pop TV is a strong pillar on entertainment for women and KINO with a great variety of movies. But key programming trends remain the same: daily reality and talent shows are generating the highest audience interest.

And he concludes: ‘Digital and traditional media are working hand in hand. At least they do in the case of Pop TV. Linear channels, and especially local content, are key to the growth of digital media, and are designed for multplatform usage on Vayo for every lifestyle with a huge choice of content for all ages and tastes. We’re always looking to expand our library and diversify our offers with previews and exclusive content, from sports, films, and local fiction series.’
**Markíza, Slovakia: ‘The Comedy Genre is Back’**

TV Markíza has been the leading channel in the Slovak market since its launch in 1996. It is a full format TV channel targeting mainstream audiences at the age of 12-54. In 2009 it has launched two secondary channels: Doma, built mainly on romantic and crime series and quality movies, and Dajto that is a comedy, movie and sports channel focusing on entertainment, adrenalin and action. The Markíza Group with its three networks has maintained its leading position in Slovakia despite the growing competition in the market. ‘The trend is more hours of local fiction series produced by Slovak channels, which is leading to better quality and new creativity in storytelling’, highlights Silvia Majeska, head of programming, TV Markíza.

And she explains: ‘Our programming offer is a complementary mix – locally produced content consisting of news, fiction series and entertainment shows dominates on Markíza prime time slots whereas foreign movies and international series are key for the smaller channels Doma and Dajto’.

Regarding the top shows, the executive describes: ‘The comedy genre is back with great success on Markíza: we aired new comedy series Horná Dolná (In the Middle of Nowhere) with almost a 50 % audience share (Spring 2015) and continued with new episodes of sketch show Kredenc (Cupboard).’

Entertainment shows also keep attracting Slovaks: ‘We will produce’, says Majeska, and she adds: ‘Chart Show, based on RTL format Ultimate Chart Show, has been winning the slot on Wednesdays with over 30 % audience share (Spring 2015, Markíza) so we plan more new episodes along with the comedy formats’.

Thematic news on Markíza Televízne noviny has been historically the highest rated program on the market. In addition, long-running local fiction series deliver solid results and are the backbone of our weekly schedule in access and prime time. In this area, we are going to launch a new romantic series this fall. ‘Also, a new season of Idol, which will be coproduced with our Czech sister channel, TV Nova, will be back in September together with season 6 of our reality show, The Farm. We believe in our balanced mix that counts for maintaining the leadership and we aim for continued success in all parts of the content spectrum’.

‘Our audience is looking for local fiction series with local actors and themes, light entertainment, and reality shows. From foreign products, it is mainly blockbuster action, adventure movies and international crime and comedy series, either from US or Europe, which add the color and variety to the programming mix’.

About digital, she concludes: ‘With growing popularity of VOD consumption, we believe local content is key for our market as foreign titles are massively accessible through existing platforms or piracy. Our audience can access our local content via a variety of platforms, from catch up service in both A VOD and SVOD models, or our video archive application which has over 130,000 downloads. Free to air broadcast, however, still remains the core of our business’. 
Ukraine gets stronger on formats

Totally 141 new non-scripted formats have been acquired and adapted during last 10 years in Ukraine by 8 major Ukrainian TV channels, Inter, STB, 1+1, Ukraine, ICTY and Novy Channel. The notable increase in the quantity of formats’ acquisition was observed in 2006, the peak of format adaptations was reached in 2011, followed by the recession period caused by the self-identification of Ukrainian TV channels who finally defined their line-ups structures and found demands of their target audience.

Many acquired formats were prolonged for further seasons as well as broadcasters started experimenting with their own original TV shows creation. Game shows, reality and talent shows are among the most frequently adapted non-scripted formats by Top-6 Ukrainian TV channels. International format hits lead the Top-10 of the most successful shows of Ukrainian TV: The Voice, X-Factor, Get Talent, Wife Swap, The Bachelor, etc. These shows were aired for 3 and more seasons, performing the highest TV ratings.

Iryna Kostiuk, producer at FILM.UA, explains: “Ukrainian Television industry faced the new challenge: the audience became more demanding, being offered the whole variety of new formats simultaneously. Format adaptations decreased their life period to 1-3 seasons on air and were closed, being considered unsuccessful. To keep the viewers involved, TV channels are challenged to surprise them with new content of exceptional-quality, as Ukrainian versions of The Voice and X-Factor are acknowledged as the most successful ones in the world.”

It stands to mention that Ukrainian TV in recent years becomes well known not just for international formats’ acquisitions. The original Ukrainian formats have been launched successfully and aired for number of seasons in highly competitive environment. Until 2014 Ukrainian formats were not identified and presented to international audience at global market level, but appearance of UA Formats catalogue, initiated by Kostiuk, changed the situation. UA Formats is basically a complete catalogue of almost all Ukrainian formats ever made on local TV with a one common feature – a great success story of broadcast: either in terms of ratings, number of seasons on air or number of local adaptations in the CIS territories or all of those factors combined. This catalogue currently includes 19 original titles available for licensing to any territory of the world.

Ukrainian emerging format market has already gained an ambitious goal: for the first time the local format of TV series (The Sniffer, produced by FILM.UA) had been sold to European broadcaster TFI (France) and its production is already launched. Reality format Daddy’s House went travelling to Poland, original format of the most successful Ukrainian TV show Take Me Out was picked up for international distribution by Echo Rights after UA Formats catalogue was presented at KIEV MEDIA WEEK in 2014. Jad Roob (by FILM.UA) reality show was adapted in Russia and added into Sparks Networks catalogue, while other Ukrainian title listed in Swedish distributor’s lineup, Crack Them Up (produced by Studio Kravat 95) is already licensed to France, Belgium, Italy, Germany, Lithuania, China, Australia, Vietnam, Russia, Belarus, Kazakhstan, etc.

Produced by Star Media Go Dance! format was sold to China, USA, France, Norway and Russia. Docudrama Mystical Tales airs in Latvia, whereas Lithuanian broadcaster has acquired new seasons of the show. Earlier FILM.UA Distribution has sold format rights to Mystical Tales to Bulgarian Nova TV while Belgian distributor Crazy Cow has picked up rights to the format for the territory of Benelux, Germany, Austria, Scandinavia and French-speaking Switzerland.

Moreover a range of Ukrainian original formats have been also sold to Russia and other CIS territories. For instance: The Auditor format was adapted by Russian TV channel Pryanitko, Everybody’s Gonna Be Alright was sold to CTC Media, etc., some shows like Save Our Family, School Of Parenting, Wardrobe and others were sold as readymade in number of the territories. It is worth to mention that not only formats business but the whole Ukrainian TV market faces great challenges these days. Victoria Yarmoshchuk, CEO at Media Resources Management (organizer of KIEV MEDIA WEEK) adds: “Into addition to the global TV tendencies connected with the ways and habits of the content consumption, nowadays Ukrainian TV market enters the era of transformation in terms of broadcasters’ scheduling policies.”

From the 4th of June 2015 some amendments to the Law on Broadcasting came into the force, which reduce significantly the quantity of Russian-produced content in the air of Ukrainian TV channels (traditionally Russian content took very significant part of the air of Ukrainian TV channels). Moreover this year Ukrainian Parliament voted for the reduction of TV ads on the air of the Ukrainian broadcasters from 20% to 15%. So we can see really great prospective for the international distributors at the Ukrainian market caused by increased need of the local players in content!

That’s why along with traditional range of events in the course of KIEV MEDIA WEEK 2015, the upcoming forum will be supplemented with seminars-ups-dated to burning and the most challenging issues of the local media industry. The following two programs will be carried out. First one is New Legislation in Forth and Upcoming Trade Regulation of Ukrainian TV and Media Spheres. The second one is Investment Ukraine with a special focus on new cooperation and co-production opportunities between CEE and Ukraine.
The cover theme of the 5th edition of KIEV MEDIA WEEK, held on September 7-11 in Hyatt Kiev, Ukraine, is Media Business in the Era of Transformations: Challenges, Prospects, Opportunities. Held in the Ukrainian capital city, the market offers an important business-networking platform for media industry professionals from CEE, including Ukraine and CIS region, as well as traditional meeting point for top players of TV, movie, new media and other media businesses from all over the world.

Along with traditional range of events during the tradeshow (Ukrainian Content Market; Format Show, Kiev Co-Production Meetings, Film Business, Television as Business, Pay TV in Ukraine, LIONS Creativity Days Case Studies), it offers a unique line-up dedicated to the most challenging issues of the local media industry.

Reinvent Ukraine puts special focus on new cooperation and co-production opportunities between CEE and Ukraine: it hosts a delegation from Poland, Czech Republic, Romania, Croatia, as well as from Baltic States and Turkey who discuss co-production opportunities with Ukrainian partners. New Legislation In Forth And Upcoming Trade Regulation Of Ukrainian TV And Media Sphere unveils the burning issues as legislative ban for some kinds of audiovisual content in Ukraine and upcoming regulations targeted on facilitation and improvement of Ukrainian investment and co-production climate.

‘New emphasis of media forum and program modified according to the cover theme of KMW 2015 allow us to discuss current issues in the industry and find the answer to the most important question today: How should CIS region media business develop under the new order of things?’, comments Victoria Yarmoshchuk, CEO Media Resources Management, organizer of the show.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>DAY &amp; DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Press Conference</td>
<td>Sep. 7, 10–11am</td>
</tr>
<tr>
<td>Format Show Conference</td>
<td>Sep. 7, 11:30am–6.30pm</td>
</tr>
<tr>
<td>Ukrainian Content Market</td>
<td>Sep. 8, 9am–6pm</td>
</tr>
<tr>
<td>Kiev Co-Production Meetings Forum</td>
<td>Sep. 8, 10am–3pm</td>
</tr>
<tr>
<td>Pay TV in Ukraine Conference</td>
<td>Sep. 8, 11am–6pm</td>
</tr>
<tr>
<td>Ukrainian Content Market</td>
<td>Sep. 9, 9am–6pm</td>
</tr>
<tr>
<td>Film Business Conference</td>
<td>Sep. 9, 9.30am–6pm</td>
</tr>
<tr>
<td>Ukrainian Content Market</td>
<td>Sep. 10, 9am–3pm</td>
</tr>
<tr>
<td>Television as Business Conference</td>
<td>Sep. 10, 10am–6pm</td>
</tr>
<tr>
<td>LIONS Creativity Days Case Studies</td>
<td>Sep. 11, 1–6pm</td>
</tr>
</tbody>
</table>
FOX International Channels has a strong position in CEE since its launch. FOX has become one of the main entertainment channels in many markets. But it is not the only one, as it also distributes FOX Life, FOX Crime and the youngest one, FOX Comedy, released in Poland in January 2015, dedicated to sitcoms and animation. Poland is the second European market after Italy to feature this network, although the brand is also in Latin America.

Carlos Ortega, EVP, CEE, FIC: ‘HD versions of FOX Life and FOX Crime are arrived in Bulgaria and Balkans in April 2015 while the factual food channel 24Kitchen is being distributed in the first one through Blizoo (2nd largest operator), resulting in the increase of the channel penetration from 1 to the 12%. National Geographic Channel continues being our core channel and our premium brand distributed in all markets across CEE, as well as Nat Geo Wild.

Last May in Poland it was launched FOX Play, available in different devices, for the affiliates of Polish operators, starting with Vectra with a combination of shows from FOX and FOX Comedy. Poland is the third country to launch this service after Finland and Greece.

Continuous Ortega: ‘The Walking Dead is one of our main franchises (6th season to be premiered in October, 24 hours later than the US). We have just premiered on FOX Pay Warwick/Pierce/M. Night Shymalan with Matt Dillon, and we have Empire, a 20th Century Fox production that has increase to the top of the ratings in US. Next year, we will add Oncrack (Robert Kirkman, The Walking Dead), scheduled for a new global premiere in 2016.

Regarding local productions, FIC has advanced with factual projects, mainly for National Geographic. In Poland, we have developed several local projects including Poland’s Trug-Hurt, where a Polish boxing and kickboxing champion undergoes challenges assigned to people working in tough conditions.

Night truckers is about a group of oversize cargo trucks’ drivers fighting against time to safely transport the load to the destination, and Sensations of 20th Century is a co-production with TVP based in one of the most acclaimed documentary (1983). ‘NGC Poland and TVP have collaborated to give the title a new life with new episodes about such events as the unknown activities of Heinrich Himmler — Hitler’s greatest enemy, and the Polish cryptologists breaking Germany’s encryption machine Enigma’, he says.

‘We also have a local version of the NGC’s franchise World’s Smart Cities series, implemented with the support of ad sales partners in Romania with an episode focused on Bucharest, and we have premiered in May the second season of Explore Bulgaria, a multimedia project fully developed for NGC in this market funded by sponsors. Due to the success of the first season (six 12-minute films, 360° communication campaign, online events and social media activities), the current new season has been extended to 30 minutes. We have also some versions of this format planned for Croatia, Serbia and Slovenia, remarks Ortega.

Although it changes across the regions and each market has its own peculiarities, TV is stronger in CEE. We cannot think in a competition with the digital platforms, but in a deeper collaboration with them as our main allies. Non-linear services, provided by our affiliates’ catch-up services or by us in collaboration with them are giving us more opportunity to increase our commitments, to affiliates and audience.

‘Nowadays, audiences look for the latest on TV. The impact of series such as The Walking Dead, Wayward Pines or Empire answers to our strategy of combining exclusives premieres with strong promotional support. We are witness of a golden era of TV with many great shows to watch and new devices to being watched, what means more time dedicated to TV than ever. In this context, our perspectives for the CEE region are as good as they are for our business worldwide. At regional level, we will keep on working close with our affiliates to follow with the extension of our portfolios and the commercialization of our content.

‘Among the new launches, Nat Geo People is dedicated to real stories and will arrive to Poland next October. Our non-linear services FOX Play and Nat Geo Play will launch in Blizoo (Bulgaria) with a combined catch-up service that features favorite series and shows from FOX, FOX Life, FOX Crime, NGC and 24Kitchen’, concludes Ortega.
BU: While the distribution of movies and TV content to major TV networks in CEE is still an important part of our business, we have become a global broadcasting company that offers a wide range of Pay TV channels all over the world. In addition to FilmBox movie channels, our portfolio also includes two sports channels — FightBox and FASTFanBox —, a documentary channel — DoculBox —, a fashion channel — FashionBox —, a music channel — 360TuneBox —, a MadCinemas channel with live interactive games as well as two adult channels — Exxx and Exxxas —. Moreover, we developed a number of apps under the FilmBox Live brand to make our channels available to the subscribers of our FilmBox movie channels in Serbia, Bosnia and Herzegovina, Montenegro, Croatia, Albania and Macedonia. Our goal is to create a wide portfolio of localized thematic channels offering sports, lifestyle, music and interactive family programming so that local viewers can enjoy top quality entertainment content in their language.

CEETV: What is your digital strategy? Will you add more services like Stopklatka in other countries as well?

BU: Our digital strategy is focused on our flagship VOD service FilmBox Live that offers access to both our linear channels and our content library on multiple screens. The service is available all over the world in the form of apps developed for Smart TV platforms, mobile networks and game consoles. Recently we launched an online VOD/PVR service fighthbodive.com so that fans of martial arts sports can enjoy live broadcast of MMA and kickboxing events. In many cases FilmBox Live is a complementary service that we make available to the subscribers of our FilmBox premium TV packages. Our strategy is to create FilmBox Universe, an interactive, multi-screen environment where the subscriber can enjoy linear TV channels, a huge VOD library as well as interactive gaming content along with 4K programming on their TV screens and anytime, anywhere on any internet-connected device.

CEETV: Give us details about your Kino LG 4K project in Poland? Have you planned to launch it in other countries as well?

BU: Kino LG 4K in Poland is a pilot project. We developed a service boasting a library of 30 movies, which can be streamed in UHD quality via FilmBox Live app on all 2014 LG Smart TV 4K models. We hope to extend our collaboration with LG to other markets. UHD versions of the movies presented in the LG 4k library have been engineered by CRF, an SPI-owned technology company specializing in digital remastering and preservation of movies. While developing the 4K project for LG we came up with the technology applied which allows home subscribers to stream 4K content from the FilmBox Live VOD service using broadband Internet and mobile networks.

CEETV: You own Kino Polska TV, which you plan to become the leading player in the CEE market. Tell us more about the company’s strategy in the region?

BU: Kino Polska TV is the largest company in the SPI International Group. It is also our operation hub employing close to 200 people in such areas as broadcasting, programming, editing, licensing, marketing, accounting and post-production. Thanks to the technology and human resources gathered in Warsaw we are able to run and grow our business not only across the CEE but also globally.

CEETV: Last month you announced the launch of four of your channels in Indonesia. What other territories will you expand to in the upcoming months?

BU: This was a major step, and we plan to continue expanding the distribution of our channels in Asia. We are also planning to introduce our channels in Israel. We launched 8 channels on Crystal TV (Ghana) and we are close to sign new distribution agreements in other African markets. We are also working on bringing our channels to South America, by securing a formal approval from Ancine, the Brazilian regulatory body, to launch FilmBox brand channels there.
**Prensario International**

**Prensario International**

**Cases of Doubt**

**Filmpool**

**Families at the Crossroads**

Since the incorporation of Natalia Sterlikova as format sales executive at **all3media** international (UK), the company has grown on its offer of reconstructed reality formats, a genre that mixes fiction with reality created by Filmpool, a German-based production company owned by all3media.

‘Reconstructed reality remains one of our strongest genres across Central and Eastern Europe; over 3,500 hours have been produced across 10 territories within CEE over the last 3 years. In addition to recommissions of Filmpool’s series ‘Families at the Crossroads’ in 5 territories there will be launches of new series ‘Nostrig and Kuhet’ in Ukraine and ‘Cases of Doubt’ in Bulgaria and Romania, explains Sterlikova, who highlights Berlin Models as one of the top products of the slate.

‘The series is the ground-breaking new constructed reality soap opera set in the glamorous world of fashion. More than just fiction, Berlin Models sees real models and stylists make up the cast of both professional and amateur actors, giving a unique glimpse into the world of the “beautiful people”, she adds.

The format is produced by Filmpool, one of the three top production studios of the group specialized in scripted, non-scripted, factual, entertainment, game and music shows for Germany’s major broadcasters.

Felix Wesseler, director of business development & communications, Filmpool, is one of the men behind the project and one of the creators of constructed realities. Explains Wesseler: ‘Constructed reality is an approach, just as much as genre hybrid. We used this approach on court and crime topics, discussion and doc-series, and of course on soap and transmedia. We have proven that by using our approach, TV still can reach a very young audience’.

“We want to attract a wider audience to the soap-genre’, adds the executive.

Doubt in Bulgaria and Romania, explains Sterlikova, who highlights Berlin Models as one of the top products of the slate.

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**Top Constructed Realities Sold Across Central and Eastern Europe**

<table>
<thead>
<tr>
<th>Country</th>
<th>TV Station</th>
<th>Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hungary</td>
<td>RTL Klub</td>
<td>Red Rock</td>
</tr>
<tr>
<td>Czech Rep.</td>
<td>Prima TV</td>
<td>Safe House</td>
</tr>
<tr>
<td>Bulgaria</td>
<td>Nova TV</td>
<td>The Leftovers</td>
</tr>
<tr>
<td>Ukraine</td>
<td>ICTV</td>
<td>Berlin Models</td>
</tr>
<tr>
<td>Romania</td>
<td>Prima TV</td>
<td>Safe House</td>
</tr>
<tr>
<td>Poland</td>
<td>Polsat</td>
<td>Class of Models</td>
</tr>
<tr>
<td>Estonia</td>
<td>TV3</td>
<td>Black Models</td>
</tr>
<tr>
<td>Latvia</td>
<td>TV3</td>
<td>Class of Models</td>
</tr>
</tbody>
</table>

**Berlin Models**

**new constructed reality**

Elisa Woolfe, senior sales executive for Central and Eastern European, has expanded its sales team with the appointment of Elisa Woolfe as Senior Sales Executive for Central and Eastern Europe.

The executive assists for first to NATPE Europe with a diverse slate of quality dramas and engaging factual slate headed by Partners in Crime (60’60), a major new TV adaptation from the works of The Queen of Crime, Agatha Christie with contemporary twist. While Red Rock (30’) is a continuing drama based around a busy police station.

The executive also recommends in Prague the Leftovers Knows Best (32’30), centered in the life of Atlanta’s first family of fabulous, and Safe House (44’30), a major new returnable mini-series starring by Christopher Eccleston (The Leftovers, Thor, The Dark World, Accused), Marsha Thomason (White Collar) and Paterson Joseph (The Leftovers).
Polish audience during the Sochi Olympics that gathered more than 10 million viewers in 2014 was the Men’s Individual Large Hill Ski Jumping of the competition in 2014-2015. However, among the new series launched over the mid-season 2014-2015, it is a Russian series that has encountered the best performances. Tatiana takes place just after World War II and relates the story of an Italian cabaret dancer and her Russian pilot lover. Despite a slow launch on TVP1, the series found its audience and gathered 2.4 million viewers on average and a 15.4% market share.

On TVN, the local series Szokole about teenagers also achieved great results with a 16.3% market share on average. Besides, TVN also takes its inspiration from existing international scripted formats and has made its own local version. Indeed, the channel adapted the Israeli series Little Mom, however, the series did not meet the viewers’ expectations. On the entertainment side, Polish channels rely with success on local adaptations of strong brands. Indeed, new reality formats adapted in Poland over the 2014-2015 season stand out for their good performances, such as Mali Giganci, the local adaptation of the Mexican reality show Little Giants. The series’ audience has enjoyed positive results. ‘’Who Wants to Marry My Son?’, Hollywood Wives and Hotel Hell achieved great performances as well. Besides, the British reality show The Farmer Wants a Wife, launched in September 2014 achieved great results with a 23.8% market share (+53% up on the slot) on TVP1 and was the 2nd best performing new show of the season.

For a few years, the public TVP Group relied strongly on new factual programs. This season the group has emerged as a key player in the broadcast of documentaries and magazines in Poland since most of the new factual programs launched were aired on the TVP Group over the 2014-2015 season. The Group’s main channels TVP1 and TVP2 broadcasted various new documentaries and magazines about nature and wildlife, as well as lifestyle-oriented shows. Among these new programs, local creations dominated on TVP1 with the documentary Kaczor Podbił Kurek about Polish cooking regional specialties and Magazyn Kolonisty, a spin-off of the long established farming magazine Agrobiznes. Both programs achieved good results on TV1. TVP2 on its side gathered good results with imported shows such as the Austrian French two-part documentary Lions on The Move that achieved great results with a 10.2% market share among All Individuals but also among young adults. The three-part British documentary How to Grow a Planet, launched last January, also achieved good performances on TVP2.

Want to know more about ratings and programming trends in more than 100 territories worldwide? Please order Eurodata TV’s “One TV Year in the World” and “International TV Trends” reports. To find out more about these reports and more, please contact Eric Lentulo: glentulo@eurodatatv.com

Source: Eurodata TV Worldwide / Nielsen Television Audience Measurement

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The Polish TV market is dominated by three groups: the public broadcasting corporation Telewizja Polska (TVP) and the commercial television groups TVN and Polsat. The country remains one of the biggest cable television markets, with almost 100 nationwide channels and was one of the latest countries in Europe to experience the digital television transition, as the final switch-off occurred in July 2013. 2014 has also been a significant year for the Polish TV sector since the time-shifted viewing and catch-up TV started to be measured on TV sets in February.

The same as last year, all of the four most-watched channels are significantly losing audiences in 2014: the public channel TVP1 still leads the market, closely followed by the private channels TVN, TVP and TVP2. Nevertheless, the commercial channel TVN1’s audience remained stable compared to the previous year. Among the top 10 best performing channels, TVP Info, the thematic channel of TVP Group is the only one to see its audience increase (+0.3 point). Polish viewers love watching TV and spend a lot of time in front of their screens! On average, a Polish viewer spends 13 minutes per day. In young adults aged 15 to 24 years old, the viewing time has remained at a similar level compared to 2013 with 1 hour and 54 minutes per day.

Each year, sport programming has boosted the TV performances in Poland, especially for TVP1, TVP2 and Polsat. In 2014, football was both the most offered and the most consumed sport on TV followed by Winter Sports and the Olympics. For instance, the best performing audience for a sport competition in 2014 was the Men’s Individual Large Hill Ski Jumping of the Sochi Olympics that gathered more than 10 million viewers in front of their TV screens and a 59.3% market share. Over the 2014-2015 season, Polish TV channels launched many imported programs. However, in 2014, overall the most watched programs were mainly local, with a strong interest in series and local adaptations of reality formats.

Indeed, long-running local series remain very popular this year since TVP1’s Maj Miłość (L for Love) was the most-watched program in 2014, gathering 7.1 million viewers.

Furthermore, new local series have also found an audience in 2014. Indeed, the Polish sitcom Prepparci Grzegorz P. Muring found its audience in 2014. Indeed, the Polish sitcom Prepparci Grzegorz P. Muring was one of the best performing shows in Poland for many years and attracted 6.5 million viewers in 2014. Nevertheless, new local series have also found an audience in 2014. Indeed, the Polish sitcom Prepparci Grzegorz P. Muring
**TELEVISIÓN EN CEE, UNA GROWS BUSINESS**

Claudia Sahab, director de Europe, explica: “Hemos tenido un gran primer semestre de 2015, con nuevos negocios en marcha en todos los mercados. Estamos contentos con los resultados hasta el momento. En Hungría, estamos trabajando con el mayor talento de televisión: la serie ‘Media’, que tiene un primer lugar y ‘Shadows of the Past’, con la que estamos trabajando. En Polonia, tenemos una gran demanda para las versiones locales. ‘We are so happy with both deals’, nos dice Sahab.

La ejecutiva destaca la gran oportunidad que tienen los países del Este, donde estamos logrando crecimiento notable en términos de contenido; y los negocios de entretenimiento para todas partes de Europa.‘Hemos hablado de los mercados estratégicos, como Polonia, y los ex países de Yugoslavia, donde tenemos una gran demanda de telenovelas. Por lo tanto, trabajamos en segundo término y estamos obteniendo resultados increíbles.‘We have had a great first half of 2015, with new businesses taking place all over the region. We are happy with the results and full of projects to be confirmed soon in both, fiction and entertainment.‘

El área representada en el CEE es impresionante. Televisa Internacional cumple con las expectativas en todos los mercados con su oferta de contenido. ‘TV4’ en Suecia, ‘TVN’ en Polonia, ‘Kanal D’ en Turquía, son entre otros, algunos de los países donde estamos logrando éxito.‘We are the only Latin provider in Slovenia with a significant increase of telenovela sales.‘

En otros mercados, como Bulgaria, ‘Somos Distribución’ ha vendido ‘Dancing With the Devil’ en 2014-2015 TV season in Poland, while with Story 5 we have a first-look deal, from which it has picked up ‘My heart is yours and Shadows of the Past’. ‘Poland is a great market for both genres. TV4 has 1-2 slots for telenovelas, including ‘Shadows of the Past’ and ‘Heart is yours’. While TVP Plus has bought ‘What Life Took from Me’. Regarding entertainment, the local version of ‘Little Giants’ on TVN won every emission of the 10 weeks that last the show. ‘It was a huge success on Sunday prime time. TVN, in particular, and Poland, in general, show great production levels and, along with it, formats are being heavily demanded for local versions. This is our first entertainment format deal in the country, and we are working on a second deal which will be confirmed soon, she remarks.

**SOMOS, EXPERT ON TURKISH CONTENT**

Somos Distribution (US) has taken a significant step as a distributor of Turkish series after a successful premiere in LA Screenings. In a short term, the company inaugurated agreements with major producers and distributors, as Echo Rights, Kanal D, TRT Sales and, most recently, Callinos Entertainment.

Its different business areas also show vitality: Somos TV, which cooperates with several TV networks in the US Hispanic market; Somos Distribution, which deals with the global distribution of content; Somos Productions, responsible for generating production agreements and co-productions; and, Next, focused on new media.

Describes Luis Villanueva, CEO: ‘We are at an interesting moment, because we have been working for so long in the Turkish gender and finally is succeeding. We have the experience and knowledge, and people from the industry perceive us as expert on Turkish content and approach seeking material and opinions’ ‘But Somos’ catalog has other interesting things, from independent films to Hollywood to Turkish novels and elsewhere too.‘We are devoting ourselves to find alternative, remarks Villanueva.

Among the new top titles, the executive highlights Gomus, on air in Chile with very good ratings.

Gomus, originated from Kanal D, is a huge hit with audiences. ‘It is very interesting to see how the phenomenon starts its expansion. We close agreements in Peru and Bolivia, we have enough interest from countries in Central America and we are very close in Uruguay.’

Other big bets from the company are Kazak (270’45 in 861’45), centered on the life of a man who finds that he can’t escape from his past and is dragged back into a war with his former enemy of the mafia, and The Poor Boy and the Rich Girl (224’45), the adaptation of the classic Turkish literature that follows a father, his youngest daughter and a ordinary boy.
**Telemeduno: Screening & Cocktail at NATPE Europe**

Telemundo Internacional (USA) continues betting strongly on CEE this year with a special event during NATPE Europe: with the presence of its president, Marcos Santana, the distributor organises a Screening & Cocktails on Monday 22 at 4pm in Hilton Prague Hotel for CEE buyers, similar to what it does for the Latin community during NATPE Miami.

Melissa Pillow, VP of Sales for Europe: ‘We are strong in the key markets: we have several titles on air in Slovqakia, including the third rerun of our classic hit Hidden Passions; our telenovelas are also competing on different channels in Hungary; we have three titles on air in Romania with three more about to launch. We are on air on the largest broadcaster in the former Yugoslavia and also exist on cable channels. Moreover, we are proud to be in 'Sony Entertainment Television’s selected provider of content for its Russian division’.

‘Demand for our content began changing in 2014. ‘The country offers attractive incentives’ , explains Melissa Pillow, ‘ready-made sales differ according to the rights in question. Free TV lean toward more traditional telenovelas (Land of Honor) whereas cable-channel folk seek something more dynamic, such as the Super Series or liking telenovelas from our 9pm slot (The Return). As for formats, there is demand for comedies/light series, a big change from the demand for thrillers, mysteries and police dramas in recent years’.

About digital, she concludes: ‘We recently closed VOD deals for The Imposter in Hungary and Land of Honor in the Baltics. Since 2014, we have closed 4 deals with Play of TVN (Poland). There are several similar deals that are associated with nearly every contract with linear TV. Due to these growth, at NATPE Europe, our SVP of International Business Development & Digital Sales & Marketing, Melissa Pillow, is attending the show’.

**TVN, Fresh & Original Entertainment**

TVN (Poland) is one of the most important global players in the audiovisual industry and through the governmental agency ProMexico, the country has set up an aggressive plan of international expansion throughout 2015. ‘Our audiovisual content is being watched by over 1 billion people around the world per year, in more than 100 nations’, explains Xavier Aristimuño, the distributor’s SVP of Sales & Marketing.

Thanks to fresh and original entertainment formats, Televisión Nacional de Chile (Chile) has awakened the attention of the international market.

Ernesto Lombardi, International Business Manager, and Alexis Piovino, sales and marketing: ‘Our shows have a rhythm that fits perfectly for some of the most demanding audiences in the world. At Amapo’ a new reality show that popularizes the #1017

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**NBCUniversal, Drama and Mystery**

**NBC Universal International Television Distribution (USA) garnered very good reviews from buyers during its screening in Los Angeles, noting that it was one of the best screenings so far. In particular, buyers from the CEE region praised Mr. Robot, a thriller series centered on a young programmer who suffers from a debilitating antisocial disorder and decides that he can only connect to people by hacking them. Other products that caught the attention of the buyers were Harthbreaker, designated as a new Guy’s Anatomy, and The Last Kingdom, a drama co-produced with BBC America and based on Bernard Cornwell’s book series The Saxon Stories.

NBC has managed to find a twist in the market. There are very few episodic products, and less procedural. It’s okay to target young people, but most people watching free TV today are adults, and these products are aimed at them, highlighted to Pakasato some buyers during the NBC’s screening in Los Angeles.

One other product that called the attention among the buyers was the comedy Hot & Bothered, with Eva Longoria (Desperate Housewives). It’s an American satire about the world of telenovelas. According to the Studio, the public may like and see the show as something close. The same fell buyers of pay TV.

Heading the slate is 12 Servers (13x’60), series based on the 1995 Terry Gilliam film that follows the journey of a time traveler from the post-apocalyptic future who appears in present day on a mission to locate and eradicate the source of a deadly plague that will eventually decimate the human race.

The company keeps pushing the drama Allegiance (13x’60), about a young idealistic CIA analyst, Devil’s Playground (16x’60), based on the 1976 feature film, and the suspense drama Dig (14x’120 or 5x’60). Since the very beginning the company has reinforced its strategy toward the international markets, by attending not only the main shows (MIP), etc., but also the regional events (Discop Istanbul, Natpe Europe) to gain new providers interested in reaching Latin America, Brazil or the US.

**Universal Cinergia, in constant growth**

Universal Cinergia, the high-tech dubbing studio based in Miami, Florida, that provides services for the worldwide TV industry keeps expanding itself.

With a 10,000 square foot building, the company founded by Liliam Hernandez, managing director, with her partner Gema Lopez, opened two new recording rooms in 2014. We compiled a total of 8 room facilities in Miami, five in Mexico, one in Barcelona, one in Istanbul, Natpe Europe) to gain new providers interested in reaching Latin America, Brazil or the US.

“We offer our services to international producers, channels and global distributors from every continent. Among our multilingual dubbing of native talents (French-Paris, Portuguese-Brazil & American -English) we are specialists in French. We worked for films, series, animations, documentaries, soap operas, corporate presentations, and infomercials, etc.,” they add.

Universal Cinergia dubbed production meets the quality required by the major principal TV stations in the world. ‘Will continue to meet several European at Natpe countries with much energy and fighting tirelessly, and yet our goal has not been achieve’, complete Hernandez and Lopez.

**Studiocanal, New French-Danish drama**

Apart from its leadership in the film industry, Studiocanal (France) has been consolidating as a premium European TV drama provider with the acquisition of Tandem Communication (Germany) in early 2012. Before MIPTV the company has merged former Tandem’s team to the newly created Studiocanal TV, which is from now on the international distribution arm.

The company recently acquired the worldwide distribution of Ride Upon The Storm (working title), a new, one-hour drama series, created by Adam Price (Borgen), produced by the Danish producer DR (Denmark), in co-production with ARTE (France), SAM Le Franc (France) and SAM Productions Aps (Denmark).

Produced by Camilla Hammerich (Borgen) and with two seasons comprised of 10 episodes, it will start shooting in the Spring of 2016 and will premiere in 2017.

**The Precious Pearls of Globo**

Globo TV Internacional (Brazil) highlights at Natpe its catalogue of telenovelas headed by Precious Pearl (10x’60), Helena’s Shadow (75x’60), New Generation (105x’60), Empire (160x’60) and Fight or Love? (120x’60). Other top titles from the company are the ministerial series The Hunter (12a’60) and Meriçelsi (10x’60), in 4K. Lastly are the featured films/miiseries The Precious Pearl (51x’60), co-produced by Globo Filmes, Telemage, Warner Bros. Pictures, Rialtome, The Invisible Woman (105) and Trust (195).
Through its six channels, the public broadcaster Česká TV (Czech Republic) covers various genres to satisfy its viewers. In Prague, the international division, headed by Marie Magdalena Nováková, oversees a renewed catalogue including the movie American letters, an insight into the family life of the Czech composer Antonín Dvorák, and the crime miniseries The Case of the Exorcist, inspired by the British literary and film traditions.

Another top title is the crime production The Zodiac Murders, a twelve episode’s modern series where the zodiac’s signs become the line connecting all its parts.

Nováková: “The fans of healthy life style and cooking shows will certainly enjoy new episodes of famous show Herbarium. Hosts present further herbs and the ways of using them in cooking, baking, preserving food, making ointments, creams and perfumes, according to the recipes of our grandmothers as well by modern methods.”

For the youngest audience, she recommends two new fairy tales: Princess and the Scribbles and Fishy if there are no Fish, a story about kingdom of Three Lakes and the sorcery of magic beings who has removed all fish from the local lakes, in order to punish the arrogant King. Completes Nováková: “Another highlight is the animation Rob and Bobby: Top Hat Rabbits, a classical series starring two rabbits living in a magician’s hat and thinking up something new to do every day. This animation has been recently converted to HD and, furthermore, Rob and Bobby have been selected to become the official mascot of Ice hockey world championship 2015 which took place in Prague.”

ORF Enterprise (Austria) bets at NATPE Europe on its wide catalogue of fiction products, headed by the comedy series Suburbia-Women on the Edge (16x’48) that is specially promoting to its CEE clients. It also offers factual, leisure & lifestyle and kids programming.

Marie Magdalena Nováková, international sales manager, Czech TV, Czech Republic: “Another big highlight is the factual documentary 150 years of splendor – Vienna’s Ringstrasse (1.5x’50) showing the impressive and spectacular buildings of the Austrian capital city influenced by the imperial culture and the “Belle Epoque”. We are expecting successful sales & a great market in Prague’, concludes Camus Oberforfer.

In Four Women and a Funeral (50x’44) four remarkable women sharing an exceptional pastime, and Tatort – Scene of the Crime (12x’90) shows an inspector team starting their most thrilling and action-packed investigations. For kids, Yummy: Cooking With Kids (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids,

shows an inspector team starting their most thrilling and action-packed investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and Cracker Snap (16x’15) is a new knowledge format with a certain “a-ha” effect. Cracker Snap children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids, (48x’15) shows children and their parents cooking healthy dishes, and investigations. For kids,
**KANAL D, RICH CULTURE & STRONG STORIES**

During the last two years, Kanal D Sales Team (Turkey) has managed to penetrate into new territories like India, Pakistan, Estonia, Latvia, Chile, Chile, Uruguay and Argentina thanks to the good relationship with the programs where they broadcasted. Now it aims to keep that success and try to become one of the best Turkish content providers worldwide.

Because of this growth, the company decided to participate for first time in LA Screenings, where highlighted a catalogue of series headed by Fatmagul (80x’90), its most sold drama in the region, for My Sen. In 2014-2015 the company reached 86 countries with 61 titles thanks to rich culture content, strong stories and production quality. Top shows for this market includes the series Matter of Respect (26x’90), adapted from Mediaset Italia format of the same name, of which Kanal D has exclusive rights of the Turkish version. A second season has been confirmed for 2015.

War of the Roses is a simple, attractive drama with its romance, story and dynamism; For My Sen (13x’90) started reaching huge audience in a short time becoming #1 on Wednesday nights; and the dramas Little Lord, about a daughter of a wealthy and ripe family from Istanbul, and the son of a rich landlord from Urla that suddenly decided to end their marriage of 10 years, and Waiting for the Sun, centered in a self-sacrificing woman who has raised her daughter as a single parent.

Finally are Banditas, where the most important thing which connects the gang members is their friendship. Devoted, about love and death, and Mercy, the story of a young woman who has to overcome many difficulties to come to Istanbul, but once she is there, her luck begins to turn.

**ABS-CBN = FILIPINO SUCCESS**

ABS-CBN (Philippines) highlights for this TV season the worldwide hit series The Promise (Pangako Sa ‘Yo), a remake of the love story series aired in 2000 with a modern retelling. The release of the series in Philippines achieved a national TV rating of 34%, more than double that of its rival program (Source: Kantar Media).

Other top product is the drama Forevermore. Since its pilot telecast, the show was always among the top three most-watched programs in the country, marking a share of 63% on its last episode.

Lastly is the prime time series Dream Dad, about an orphan girl who longs to have a family that will love and accept her. The ABS-CBN produced drama finished on top of its game with a national TV rating of 34.6%, beating its rival program in the time slot to settle with only 14.9%, and the hashtag #DreamDadYesYesYesFinal Trends trending nationwide and worldwide on Twitter.

**MADE IN SPANISH, DUBBING FOR LATIN AMERICA**

With an experience of more than 30 years in this industry, Cobayassi has worked on the neutral Spanish or Latin American dubbing of The Dog Whisperer with Cesar Millan, The Big Bang Theory, Alien in America, as well as animation series such as Heroes of the City and Doraemon. For instance, he was the official Spanish voice of Yogi Bear when the cartoon debuted on TV.

Cobayassi and Silva: ‘One of the points that set us apart from other studios is the fact that we are not only the “executives” of the company. Denice and Gabriel are talent voices and directors, we work with all the actors and actresses in Mexico City, Union or non-Union. Being a tailored-studio gives us the opportunity of offering a very competitive price with out sacrificing quality or customer service.’

‘We want to start spreading our reach to start working with flourishing markets like Turkey, Korea or Russia. We are dubbing two soaps from India and entering in new co-ventures in order to offer wider solutions for producers or distributors that are looking to reach Latin America.’

‘Some of the producers I know as a distributor are trying to open the Latin American market. Some of them have offered us to exchange territories for the dubbing. This way the producer has access to the Spanish version of the program without out pocket money. Other path we are exploring is the association with small studios in Canada, which will let us offer English and French dubbing. We are also the same in Brazil to offer Brazilian Portuguese’, concludes Silva.

**He will fight with his life, to find his mother.**
**DORI MEDIA: GLOBAL FORMATS**

Dori Media (Israel/Argentina) has a global position in the market, which enhances its development from now on. Nadir Pati, CEO: "In the world there are just a few companies like ours, independent but with high production capacity on different continents at the same time. This opens alliances with big players, such as Sony, with whom we launched two channels in Asia.

"In Israel we are producing 9 series and 3 non-scipted formats. Up to now there were just two channels platforms (Hot, Pay TV, and Yes, satellite) but now there are four new OTT services. This means a growth in the demand of content."

In Latin America the company has also very good news: "We get back to the prime time with Esperanza Mia, coproduced with Pol-ka for El Trece (Argentina). It is a teen series with the singer Lab Españo (Tom Angel). We hope to have some interesting international sales as we had with So Me Vida (Natalia Oreiro) or LaLaTe. We had also three seasons of the series En Torpia (TVP), which garnered excellent reviews."

At Natpe Europe the company present a varied catalogue of entertainment formats, dramas and romantic comedies headed by Esperanza Mia (120x‘60), and the Spanish remake of City Cain (140x‘60).

Regarding to unscripted formats, Dori Media highlights the reality show Power Couple, where eight couples must face extreme challenges, and The Selfie Challenge, a game show inspired from the cross-cultural "selfie phenomenon."

Other top titles from the entertainment slate are the street trivia gameshow 300 Seconds Ride, an action series centered in the "Brigada 24", a police where cops who must purge some dangerous sin are taken. As formats the company recommends SkySports (124x‘60), about a cunning, wit and ruthlessless law firm; the comedy Only You (123x‘60), and the paper formats Goldor Love, where a woman’s life will suddenly con- veyed when she falls in love with the love of her live who was thought dead 10 years ago. And Ambito, a drama where violence and corruption are the main characters.

**POL-KA, FOCUS IN THE INTERNATIONAL MARKET**

With a new international structure lead by Víctor Tevah, projects director, Manuel Martí, business development director, and Emilia Hernandez, international production manager, Pol-ka (Argentina) keeps promoting the company top titles to international buyers.

"In the new area, which merged Arteza International slate, is involved Luciana Egururdas, sales executive in charge of finished products, while the format sales continue to be in charge of Medialib with Alex Lagomasino, CEO, and Virginia Berberian, VP development and international business."

Among the high-end series are the dramatic comedy Brave Girls (180x‘60), about a group of five strangers that form an unbreakable friendship after losing all of their money; and the drama The Brave Ones (208x‘60), where three brothers take the law into their own hands. Other ready made product is Day & Night (120x‘60), an action series centered in the "Brigada 24", a place where cops who must purge some dangerous sin are taken. As formats the company recommends SkySports (124x‘60), about a cunning, wit and ruthlessless law firm; the comedy Only You (123x‘60), and the paper formats Goldor Love, where a woman’s life will suddenly con- veyed when she falls in love with the love of her live who was thought dead 10 years ago. And Ambito, a drama where violence and corruption are the main characters.

**TELEFE: CANNIBALS**

Telefe International (Argentina) attends to Natpe Europe 2015 with Corriendo (120x‘50), its new 4K Ultra HD-drama thriller coproduced with Monte Carlo TV (Uruguay) and FOX International Channels (FIC, Latin America) and directed by the Academy Award winner Juan Jose Campanella (The Secret in their Eyes). Starring by Natalia Oreiro, Benjamin Vicuna and Joaquín Furriel, and filmed with 4K Ultra HD technology, this new fiction gathers the best talents in each field, not only locally renowned but also with worldwide recognition, to achieve a different and superior series. Through an agreement with the Gastavo

**ITALY INTER MEDIA CONQUERS NEW MARKETS**

ITALy INTER MEDIA, in a good example of Turkish content diversification and expansion, the company lead by Can Okan, CEO, has closed many deals in Latin American in a short period of time, aiming to conquer the entire region with its dramas.

Black Rose was sold in Chile (Canal 13), Venezuela (Televen), the 125 Hispanic (MundoFox), Guatemala, El Salvador, Nicaragua, Costa Rica, Honduras and Dominican Republic (Albavision).

The executive also recommends Filinta, which tells the story of a young police officer in the 19th Century Ottoman scenery; Missing, a Turkish remake of a "Drama Exit Eliot" and The Tullip Age, which was aired between 2010 and 2014 in Turkey.

**LATIN MEDIA: MIXTURE OF CULTURES**

Latin Media Corporation (USA) launches in Prague a complete catalogue of Asian, Latin and Turkish telenovelas dubbed in Spanish headed by Chusao de Oro (25‘60), La Te Amo (16‘30), Mamá Mechona (92x‘45), Viva el Peru (90x‘45), and Free Pass (90x‘45).
After a successful participation in the World Content Market 2015 (Russia), held in May, and the New Europe Market (NEM), realized in June in Croatia, Caracol TV Internacional (Colombia) keeps expanding into new markets and assist to NATPE Europe with a renewed catalogue of series and telenovelas, films and documentaries, both in Spanish and in English.

Heading the slate is Laura, an extraordinary life (60x’60), the story of a woman who challenged the rules of the society of her time, by dedicating herself to fight for those less privileged ones and renounce becoming a wife and a mother. In films, the company highlights The Principal, centered in a Spanish dancer who seeks to change her luck. From the hot nights in Madrid she arrives to the cold streets of Bogota, when faith randomly faces her with the chancellor of a very prestigious university. And before the Fire, a detective story set in the 80’s decade in Colombia, days before the siege of the palace of justice by the guerilla group M-19.

Finally Caracol TV presents a slate of 50 documentaries produced with Discovery Channel and other independent production companies, based in diverse global social problems like the conflict between governments, sexual tourism, miner and illegal armed groups, among others.

And the series Emeralds, The color of ambition (60x’60), a drama where three different generations of a same family divided by the ambition and love will face the evil together.

Laura, an extraordinary life.

Cisneros Media Distribution (USA) arrives to Prague with a varied catalogue composed of thrillers, telenovelas and unscripted formats. Among the new titles are Separated by Love (120x’60), currently in pre production by Venezianne, and An American Girl Trapped on a Telenovela (60x’60), centered in the life of a Puerto Rican-Italian actress from Brooklyn struggling to become an actress in Los Angeles.

In Natpe are Marcello Coltro, EVP of Content Distribution, and Cristobal Ponte, exclusive independent representative for Europe, Africa & Middle East, who keeps pushing Fallen Over Love (120x’60), a multi-faceted story that reflects the everyday experiences of people entangled in the complexity of love, and Secret Love (150x’60), a love story between a secretary and a millionaire widower.

Criminal MasterMind (50x’60) is a thriller series based on the book Suggested as the Director of Sôbey Pacheco, Sweet Thing (140x’45) tells the story of two families living in almost opposite worlds, while Emerald Heart (140x’45) follows a young environmentalist in her battle against the most powerful industrialist Valle Bonito.

For Our Productions (USA) Candela (90x’50) is a teen series written by Patricia Maldonado (Usina de Migré) that follows a teenager girl raised with complete freedom, until she is forced to live with her father, who she believed to be dead. Also, Xtreme Reality City (52x’60); Animal Atlas (24x’30), the variety travel series Latin Angels (52x’30); and the 60x’60 coproduced formats for teenagers Blast to the Past, about time travels; Morph App, about a simple girl who discovers an App on her cell phone that enables her to become whatever she wants, and Royal School.

Lastly, Cisneros Media launches the new telereads Route 35, la valvula de escape (6x5’30), executive produced by Cristina Palacios in collaboration with Univision.

Laura, an extraordinary life.
Through Comarex (Mexico), Azteca assists to NATPE Europe to present a slate of new drama and entertainment formats headed by Once I Loved You (90’60), a love story about a man returning home with no memory of his past life, which hides a dark past.

In entertainment the company highlights the new show street Do You Know Who Knows?, in which participants are chosen randomly, and in 10 minutes can earn money answering general knowledge questions. Also are Dance if you Can (40’60), a show in which ordinary Mexicans compete against 20 celebrities in a series of dance challenges for a spectacular prize. And the realities I’m Your Double (45’60), where 24 contestants compete to demonstrate their singing skills to imitate a chosen/well known singer; Men! Dad! Help me Succeed (13’60), a TV program in search of the best family musical talent; and La Academia Kids, a reality show that seeks to discover the child artists of tomorrow and develop their musical talents.

A Love to Remember (135’60) is a store where love will light to survive, while Así en el barrio same en el chief (120’60) shows what happens when in the roulette of life the rich become poor and the poor become millionaires.

In Girls Only (15’60) four brave women must face a mountain of debt and all the problems that come with it.

Finally are the telenovelas URTA: “Un Exce”.

As one of the fastest growing Spanish producers and distributors, Onza Distribution keeps closing deals with strategic partners worldwide. Gonzalo Sagardía, managing director, explains: ‘In 2015 we produced the documentary series Wild Men for Nat Geo Europe, four of our telenovelas as formats in the Mexican market, the series The Avatars in Brazil (Globo), and we are having conversations with South African and Nigerian companies.’

“We are also very pleased with the acquisition of Magic Mamma, our DIY series for child audience, by Pivi + (Canal + France). We are closing deals in Latin America and Africa for The Only One, the new telenovela premiered at MIP TV, and we close an agreement with Chicungung Films for El Ministerio del Tiempo in USA and sold the format to DNA in India.”

Other important focuses are the apps for TV channels: the company launched during MIPCOM 2014 a division focused on the distribution of apps. ‘It’s not an easy market, but we think that it is something that is in the medium term will be relevant,’ explains.

For this season, Sagardía recommends The Only One, The Kiss of the Scorpion, and The Avatars. ‘We are convinced that the quality and narrative of these productions will captivate juvenile audiences.’

Concludes: ‘In addition to its high quality, its European origin helps to many broadcasters to fulfill their obligations of local programming. In addition, we also have documentaries that have worked well in the past in the region. The first half of the year was very positive for us and we hope to maintain the cycle.’
**New Films: Big Budget Theatrical Films + Undercover**

New Films International is a Film Development, Finance, Production and Worldwide Distribution Company located in Los Angeles, CA. The company is owned by Nesim Hason, an industry veteran who has been in the market for 35 years. New Films International took a huge step forward in its evolution by its alliance with Mace Neufeld, who is the producer of films like Jack Ryan: Shadow Recruit, Clear and Present Danger, Patriot Games, No Way Out, The Omen 1 – 2 – 3, The Hunt for Red October.

They already have 3 films on the move; first one is titled Pursuit; the writers are Ian La Frenais and Dick Clement. The second project is titled The Man Who Sued God, which director is Larry Charles, responsible of films and TV series like Borat, Dictator and Cash Your Fortress; also, he is one of the creators of Seinfeld, he has written the script and most probably he will also direct it. The third one is Samaritan, which script is being written by Mike Mopoly.

Hason and Neufeld are also producing the American version of the Bulgarian action TV Series Undercover, which is currently in pre-production for its 5th season in Bulgaria. Hason believes that it will be a big hit for US prime-time. He also mentions that they are hoping to announce the credits for American version of Undercover soon.

New Films International will be present in Natpe, Prague 2015, stressing especially the new TV Series titled New York produced by Darimedia “Yes TV” in Israel.

**Commercial TV, Fiction + Entertainment**

Comercial TV (Spain) attends to Natpe Europe with a catalogue of Spanish and Latin multi-genre content, including series, telenovelas, programs, documentaries, sports and films. Santiago Gimeno, president, explains: “We distribute all kind of products with different content to access globally to all TV channels and different companies. Our clients in Europe request mainly fiction, speciality telenovelas, series and movies, but they also are searching new entertainment formats, so we have to be strong in every genre if we want to stand out in the market”.

For this season Comercial TV releases the documentary FC Barcelona Passion & Business (300), a full report and analysis of the football club as a global brand in all the aspects: sport, company and a worldwide mass phenomenon. And Wild Skin, a new telenovela about love, war and hate, where a secret gives a magical twist to the lives of those who vowed to remain in silence. A telenovela that will catch the audience and has all the elements of a classic telenovela set in the actual world, remarks the executive.

“One of our most successful products is Bandolera, an adventure series about a British student who escapes to Andalusia to fulfill his dreams of writing her own novel. Bandolera has all that it needs to be a story full of adventures and love, set in the 19th century in the south of Spain, highlights Gimeno and completes: “We also have MMA Stars, a high quality sports reality show where 16 fighters from 11 countries will live together during 16 weeks to train and compete in individual fights to prove who is the best one”.

**FremantleMedia, Partnership in Croatia**

FremantleMedia (UK) and Jadran Film Zagreb (Croatia) signed a strategic partnership in order to adapt and distribute the literary work of Marija Juris Zagarca, one of Croatia’s most popular writers, to global TV audiences. The partnership kicks off with a joint production of one of Zagora’s most famous works: The Witch of Grich (Grčka vještica), of which more than 10 million copies have been sold so far in Eastern Europe.

**IndiaCast, Historical Dramas**

IndiaCast (India) presents at Natpe Europe a slate of new drama series, headed by Chakravartin Ashoka Samrat (100x30), the story of Ashoka the Great as it has never been told before, and Udanta (200x50), a series that shows a mission to highlight the grave issue of bonded labor in Indian villages.
TV Film: Chilevisión for the World

TV Film International (Chile/USA) the historical distributor focused in movies and children’s content by Juan Pablo Carpenter, has given important steps in overcoming their operations against usual, both in terms of the material that it distributed as in resources and framework.

By one hand, the company has consolidated its relationship with the Chilean broadcaster Chilevisión as official distributor worldwide. On the other hand, it has expanded its scope of Latin America to the world after acquiring new animated titles for preschool audience.

Third, TV Film has incorporated to its staff to Matthew Carpenter, Head of Business Development and Digital Sales, who has good experience with majors and comes with the aim of giving a jump to the commercial management and in particular the monitoring of new digital platforms.

Heading its offer is the Viña del Mar Festival (25 hours), one of the best and biggest music festival in Latin America and the most important musical event in the Americas which is held annually in the month February since 1960 in Viña del Mar, Chile. In telenovelas and scripted are (65’60), a series that takes its name after four female detectives who lead a dangerous double life, and (78’60), centered in a young middle class woman that despite her college education is lost.

Finally are Infetrudas (78’60), a series that takes its name after a dangerous double life, and (18’40), based on the history of the Chilean band Los Prisioneros.

Keshet, Synergy between Israel and CEE

Keshet International (Israel) is going from strength to strength in CEE having sold a number of formats to local broadcasters which have gone on to air very successfully. According to Cynthia Kennedy, Sales Director for the region, some distributors can struggle to find a good cultural fit in terms of formats that suit the CEE market, but this success relies on the good synergy between Israel and CEE, both in terms of production budgets and content.

Other strong point is that, for Kennedy, that CEE markets they are stronger in creating their own scripted formats, so they’re looking for formats that showcase their country. ‘We intend to engage in co-development with like-minded partners in the region, rather than simply licensing formats’, continues.

Among the top sales in the region the executive highlights Master Class, now in its third season in Hungary on TV2 having become one of the most popular shows in the country along with Rising Star Hungary. Master Class has been also sold to Slovenia (Planet TV), China (Beijing TV) and Greece (MegaTV).

Girlfriend season two has also recently premiered on Novy TV (Ukraine), while BOOM! has been delivered in Kazakhstan (Channel 7) resulting in a second season commission. So far the format has been sold to Hungary (TV2), Spain (Atresmedia), France (TF1), Argentina (Telefe), Cambodia (Bayon TV) and Peru (America TV). The Spanish finished tape also sold to Uruguay (Canal 10).

Finally are the game show Trade Up, sold to Prima TV Romania and Discovery Italia, and the romantic comedy The Baker and The Beauty (13’45), licensed by Ant1 TV (Greece) for a local adaptation.

‘We are selling into more territories than ever before, especially in light of the economic situation in Russia and Ukraine, this is driving us to find new markets in the region and there is growing demand in territories like Kazakhstan’, concludes.

Armoza Sales: The People’s Choice in Turkey

Armoza Format (Israel) confirmed the Turkish broadcaster ATV as the first to adapt its prime time entertainment show The People’s Choice in development with TF1 France. Produced by Endemol Shine Turkey and locally titled as Group Seicile, the first season will kick off in mid-June, and will air weekly in prime time slots.

The People’s Choice takes audience engagement to the next level and tests how well we know our nation by presenting viewers with the most trending, thought-provoking and entertaining dilemmas.

Get Married at First Sight with Red Arrow

Red Arrow International (Germany) highlights at NATPE Europe the brand new factual series Married at First Sight, Australia (64’45), a social experiment launched on Nine Network where singles who have failed to find love put their hearts in the hands of a team of experts.

Other highlights are the crime series Bosch (10’45), produced by Fabrik Entertainment for Amazon Studios, 100 Code (12x45), starring Michael Nyqvist (John Wick) and Dominic Monaghan (Lost), and The Last Cop (50’45), a compelling police drama with a dramatic twist. It also launches the third season of the comedy series Lilyhammer (8x48), second season of Remedy (10x45), the entertainment formats The Big Surprise and Meet My Idol, and the reality shows Real Men, Santas in the Barn and JAM (7x30), from the Emmy Award winning Dick Wolf.
to make them waste time. We have very good TV series targeted for teens, kids and female audiences, all with 360 development. Boys, for instance, it is a comedy that tells the day by day of children with, and the challenges they must face while nobody else cares of. It was created first on Internet, with 8 web-episodes of 10 minutes each. Now it is a TV series with 26 episodes, aired in Lifetime in Latin America. It has strong responses at ‘On demand’ services. It’s funny, very fresh, agile and direct for adult ladies, D’Angelo stresses.

Wake up is the first original content of Coca-Cola Latin America, produced by OnceLoops with El Entertainment, which is airing the TV series. In Italy, it was sold to RAI, and worldwide, to online titans as Netflix, Hulu, DirectTV, etc. It is a musical teen comedy, the Latin Glee, with live interpretation of many cross-popular songs.

The Creators is a trans-media series for the family, which mixes animation with live action, a website and a mobile app that interact permanently with TV. It was released in Telefe, the top broadcaster of Argentina, with very good results. Film plin is an animated series for little kids sold to many countries of the world, from Latin America to Russia. It provides 360 development, including a strong deal with Netflix.

D’Angelo: ‘For Latin America, we also distribute Ekaterina, the famous TV series of Russia TV. We expect to grow fast in CEE, NaPpe Europe is an important step in our expansion through the region.”

SMILEHOOD, TO TAKE IN MIND

Smilehood (Argentina) attends NaPpe Europe in Prague for the first time, headed by sales manager Silvana D’Angelo — well known in CEE, due to her former experience in Telefe and Dorimedias. The new company has an important tip to take in mind: few products but very special each, to consider for sure.

D’Angelo: ‘I’ve been dealing with CEE broadcasters for years, I know how they think. Nowadays, programmers don’t buy entire catalog any more, they buy product per product. So, we are very selective with our proposals, not to make them waste time. We have very good TV series targeted for teens, kids and female audiences, all with 360 development. Boys, for instance, it is a comedy that tells the day by day of children with, and the challenges they must face while nobody else cares of. It was created first on Internet, with 8 web-episodes of 10 minutes each. Now it is a TV series with 26 episodes, aired in Lifetime in Latin America. It has strong responses at ‘On demand’ services. It’s funny, very fresh, agile and direct for adult ladies, D’Angelo stresses.

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BOOMERANG TV SALES

Los Misterios de Laura in Russia

Los Misterios de Laura, detective comedy produced by Boomerang TV (Spain), keeps crossing borders. The series was adapted in Russia under the name of Mum Detective (13x’60), that takes an insider look at the world of high finance by tracking the approaching collision between two titanic figures.

This fast-paced drama follows the story of a man who discovers the brain-boosting power of the mysterious drug NZT.

Other top products praised by, specially, the CEE buyers during the last LA Screenings are the single-camera comedy Angel From Hell (13x’30), and Crazy Ex-Girlfriend (13x’60), a coming-of-age, driven, and possibly crazy young woman. Also, the drama series Zoo (13x’60), where a wave of violent animal attacks against humans begins taking place across the globe, and Billions (12x’60), that takes an insider look at the world of high finance by tracking the approaching
Turkey: Burak Taşçı, programme manager, National Car, Fox CEO, Aria Media; Gage Ayan, Bika Başakçı, acquisitions manager, Flexible; and Kuan Tuğrul,Deprecated, business development coordinator, and Burcu Hacımusa, director of TV, slee by News.

TV Nova, Czech Republic: Antonino Gnecco, general director, and Ivan Malyatko, CEO.

Turkey: Yaser Tariq, programme manager, Marta Gökçen, general director, and Naima Ahmet, director of acquisitions.

TV2 Hungary: Gyorgy Bence, news and programming director, and Katalin Joborun, head of research, private and public.

TV Niva, Czech Republic: Jan Max, director of programmes and international development, and Monika Schmal, programme manager.

Turkey: Bernd Reichart, CEO, Vox TV (Germany); Wolf Bauer, CEO, UFA (Germany); Hergüvenç, director, Ay Yapim.

National TV Romania: Diana Stanciu, head of acquisitions, and Larisa Mohut, acquisitions analyst.

TV Nova, Czech Republic: Miroslav Popovic, director of international sales.

Channel 9, Russia: Andrey Alferov, director and Oksana Tarnavskaya, acquisitions manager.

TV2 Hungary: Sári Yanovszky, president, and Sven Noth, SVP, programming and acquisitions.

ATV, Turkey: Serçe Bas, manager and international drama acquisitions.

TV Nova, Czech Republic: Jan Max, director of programmes and international development, and Monika Schmal, programme manager.

NTK, broadcast of Kazakhstan: Gulsara Salieva, programme director, Olga Fucikova, marketing manager, Gustav Grabs, general director, and Tatjana Calenkovski, advisor to GM.

TV 11, Slovakia: Erik Lipták, head of acquisitions and Ján Brázdil, acquisitions manager.

Nurun TV, Romania: Costin Stanescu, acquisitions manager, Evgueni Melnikov, acquisitions director, and Alexandra Plega, acquisitions manager.

TVN Viasat, Italy: Gokhan Donmez, acquisitions manager, Fox International Channels.

MTHA, Hungary: Zoltan Nevelovics, programme manager, and Edit (Belgium), and Leilani Kljunak, national relations department, Delo Hadzic.

TV Nova, Czech Republic: Marcela Hrdá, general manager.

LMTV, Lithuania: Lukas Joknys, acquisitions manager.

NTK, broadcast of Kazakhstan: Gulsara Salieva, programme director, Olga Fucikova, marketing manager, Gustav Grabs, general director, and Tatjana Calenkovski, advisor to GM.

TVN Viasat, Italy: Gokhan Donmez, acquisitions manager, Fox International Channels.

Sergio Montorsi, MJobs.tv, Czech Republic: Miroslav Popovic, director of international sales.

Antonino Gnecco, Romania: Eduard Sfinteanu, channel manager, and Adriana Avram, acquisitions manager.

Irina Turtariu, acquisitions director, Pizza Prima.

FV TV, Bulgaria: Boyko Kostadjiev, director of acquisitions.

Star TV Greece: Elena Paspalaki, head of acquisitions and Giorgos Kritsis, managing director.

Antonino Gnecco, Romania: Eduard Sfinteanu, channel manager, and Adriana Avram, acquisitions manager.

Irina Turtariu, acquisitions director, Pizza Prima.

Mega Greece: Louis Krios, head of acquisitions and Giorgos Kritsis, managing director.

Georgia: Elvirene Joaquischili, Silk Media House; Balazs Babos, CEO, and Georgios Fasoulis, general director,-viewer (GRP).

Paprika, parent production company, Peter Munko.
L.A. Screenings 2015: Major Challenges & Content Twists

The 2015 L.A. Screenings convention has ended after an intense week in Los Angeles, USA. The outcome? The Hollywood major studios have big challenges ahead to make their product evolve according to the new multiphormat era, yet not losing the massive touch that always defines television, and free TV in particular.

From 2014 to 2015, this is the time with more major TV series cancellations in many years. This can be due lack of creativity, performance or just luck, but above all, the buyer perception is that Hollywood is not matching the current content market.

For the European free TV broadcasters, for instance, it’s very difficult nowadays to schedule many of the new shows, as they seem them too alike to premium pay TV. Buyers say most of the series carry hot sex or dysfunctional characters. They are serialized (same story evolving through chapters) instead of episodic (plot starts and ends at the same episode). It is very hard to find procedural series (CSI, etc.) a genre that free TV loves very much.

In addition, stronger local fiction content is available at every region, competing hard and often surpassing Hollywood product. In fact, the big format titans (FremantleMedia, Endemol Shine, ITV, etc.) and top-central broadcasters, are today looking for partners everywhere, as a good way to get fresh ideas.

To this, the U.S. studios answer, with good arguments, that TV must evolve to be in line with what millennials like, attracting young audiences. The new premium cable and OTT productions are the path to follow: HBO, Fox International Channels, Netflix, Amazon, Hulu, etc. Their series are justly serialized, frenetic, twisted, etc.

But then, a smarter mix must be found, to fit better both worlds. The existing cross-regional co-production projects are very good current solutions, the one announced at the recent MIPTV between NBCUniversal Productions, TF1 France and RTL Germany is a good example. They will co-produce procedural TV series in English in USA, that will be U.S. productions, but with European taste. This is an opportunity time for creative and flexible producers from any region of the world, from Latin America to Asia.

A Hollywood studio executive argued, off the record: ‘The problem is not free TV or cable-alike. The matter is to sell or not to sell. The question to ask the studios is not What new do you have? It is Which fare that you sold last year, is still on air? With so many cancellations, content is must be reconsidered.’

Angel Lopez, acquisitions manager at Mediaset, Spain: ‘For free TV we need episodic series, or serialized if they start and finish at the same season, as Wayward Pines from FOX. If a serialized series lasts more seasons, people get involved watch the next ones through other platforms, before we re-curate them.’

Gabor Fisher, head of acquisitions at TV2, Hungary: ‘We like (CBS) TV series Zoo, for instance, with the lions attacking: it’s more for all people. It is fine to target young audiences, but most of the people that now watch free TV are adults.’

MEXICO IS CREATIVITY DIVERSITY EXPERTISE INNOVATION OPPORTUNITY TALENT
Genre trends at L.A. Screenings? Prensario has interviewed more than 100 worldwide buyers during the week; they mostly agreed that this year the Hollywood TV series proposal is once again dominated by supernatural, superhero, suspense thriller stories, with many famous feature films translated to TV series. Since the productions are producing series for OTT platforms, there are more edging, twisted, violent, moving camera pieces.

This year, drama is ahead of comedy: the majority of buyer-preferred programs have been dramas. Most of the comedies feature sex or hot matters, so they don’t appeal to family audiences. Sometimes, programmers stressed, the sex clichés are non-sense extras to the plot, but they lower the product perception. Medical dramas are back, with 1-4 good products cross series, but they don’t promise to surpass E.R. or Grey’s Anatomy.

Specific products? Coming from Fox, the buyers stressed the time-traveler science and adventure, both thrillers with supernatural tips, and comedy Life on Pi, shot with single camera. At CBS, the top product was Zoo, about lion attacks with good massive potential. Alfinio (Wall Street) and Lintous, a police drama, have been appreciated, too.

At NBCUniversal, Mr. Robot, thriller about Internet hackers, obtained very good reviews; medical series Heartbreaker was mentioned as a new Grey’s Anatomy; and, The Last Kingdom, a new Game of Thrones. At Disney, The Catch, a cat and mouse game, and Love, Frost and Drama game thriller with Michelle Emo, the actress from The Killing. The family, suspense where nothing is as it seems, and comedies Uncle Buck and Grandfathered.

Buyers at Sony remarked The Player, with the debut on TV of Wesley Snipes, Mad Dogs, extreme violent series for Amazon, and Dr. Ken, comedy with Ken Jeong (The Hangover). At Warner, police the Big Bang Theory, East West, spin off of the Jackie Chan movie; and, Coat of Arms, were the preferred products.

Is digital the future? Alexander Marie, Sony, “A key expect today is Live + 7. TV series must be measured not only by their live emission, but also considering the catch-up services during the release week. Our hit series Blacklist uses to have about 35% extra audience during the week, and sometimes it reaches 50%. Other series have 100% extra ratings at most of the episodes or when they have a sports event competing against during the live emission. The new media series, as our Outlander for Netflix, have strong audience on demand”. Undoubtedly, the market is changing.

A good proof of this may be watched, just by driving through Los Angeles. On the public large advertisement spots, where once we used to notice the U.S. networks’ product, now we watch billboards by Netflix, Amazon, Hulu, spotlighting their original production. OTTs are the new growth engine of the content market, and they are very competitive and aggressive. Netflix, Amazon, Hulu, and Fox are red not only by their live emission, but also considering the catch-up services during the release week. Our hit series Blacklist uses to have about 35% extra audience during the week, and sometimes it reaches 50%. Other series have 100% extra ratings at most of the episodes or when they have a sports event competing against during the live emission. The new media series, as our Outlander for Netflix, have strong audience on demand”. Undoubtedly, the market is changing.