WAR OF THE ROSES

Sunshine Girls

Story of Summer

Prensario International

Turkey Country of Honor
MIPCOM 2015
JOIN TURKEY-HOME OF CONTENT PANELS

Monday 5th / 13.30-14.30
Heroes of Content, Meet Turkish Film Musicians
Turkey-Home of Content (C 16 B)

Tuesday 6th / 11.30-12.30
Heroines of Content, Meet Turkish Women Screenwriters
Turkey-Home of Content (C 16 B)

Wednesday 7th / 10.00-11.00
A Round Table on Co and Line Production in Turkey
Turkey-Home of Content (C 16 B)

Visit Us
P-1.B 2 / P-1.C 1
C16.B
www.turkeyhomeofcontent.com

Everybody is invited to our Turkish coffee and delight treats in Turkey-Home of Content between 08.30 - 09.30 during the exhibition.
Turkey, Home of Content at Mipcom 2015

Even by the Istanbul Chamber of Commerce (ITO) and several Government entities such as the Ministry of Culture and Tourism and Ministry of Economy, Turkey Country of Honour hosts at MIPCOM 2015 an important series of conferences, screenings and activities on 4-8 October, 2015. Under the motto Turkey Home of Content, the program promises to be a smart experience for the market participants and a great opportunity for the Turkish industry to be (much more) known by the media world. A dedicated website, www.turkeyhomeofcontent.com, has been previously launched to show the country news.

Turkish companies attend MIPCOM with its different branches, including networks, production and distribution companies, digital media and advertisement business along with stars, screenwriters, producers and directors. A major audiovisual forum is taking place offering a deeper look at the growing media landscapes: musician, producers, screenwriters, etc.

44 companies are confirmed as part of the official delegation: 11 of them have their own stand, such as ITV Inter Medya, Global Agency, Calinos Entertainment, Echo Rights, Kanal D, ATV Distribution and TRT Sales, together with ITO, animation producer Dusyeri, Horizon Film and Semerkand TV. The Chamber is also organizing a trade delegation consisting of 13 Turkish companies, which are taking part to the matchmaking meetings.

The Official Welcome Party on Monday at Martinez Hotel is sponsored by TRT, while ITV Inter Medya and Global Agency host their own parties on Tuesday and Wednesday, respectively, and ATV organizes a launch at Carlton Hotel on Monday. Regarding meeting spaces, there is a common sector inside the Palais des Festivals for meetings (106.5 sqm) and a tent outside (300 sqm).

Prensario has been covering the Turkish industry since early 2005, and it can be assured, the evolution has been notorious. After taking many European, Middle East and North African countries, Latin America continues to be a crucial new region for Turkish content, but South East Asia, with countries such as Indonesia or Malaysia, is on the horizon, too.

The whole industry has been working together within the last year around the same objective. Media visits to Istanbul and special events have taken place in June and August, as part of this preparation for Turkey Country of Honour. The objectives is to take series exports from USD 200 million in 2014 to USD 1 billion in 2023, when the Turkish Republic will celebrates her first 100th Anniversary. Let’s wait for a great MIPCOM 2015.

Event | Day & Time | Place
--- | --- | ---
Snack & Screen (TRT) | Oct. 4, 12.30pm | Conference Room
Turkey market overview | Oct. 5, 9.30am | Auditorium A
Meet & Greet with the Americas | Oct. 5, 9.30am | Auditorium A
Fresh TV from Turkey (The Wit) | Oct. 5, 10.45am | Auditorium A
Turkey Co-Hosted Drama Launch (ATV) | Oct. 5, 12.30pm | Carlton Hotel
Heroes of Content: Meet Turkish Film Musicians | Oct. 5, 1.30pm | Auditorium A
Welcoming Party – TRT Sales | Oct. 5, 7pm | Martinez Hotel
Matchmaking with Turkish Producers | Oct. 6, 8am | Matchmaking Lounge
Heroes of Content: Meet Turkish Women Screenwriters | Oct. 6, 11.30am | Auditorium A
Turkish Public TV On Focus | Oct. 6, 2pm | Auditorium A
Turkey: Home of Diet Content | Oct. 6, 2.15pm | Auditorium A
The Power of Unscripted Superpanel | Oct. 6, 3.15pm | Auditorium A
ITV Inter Medya Party | Oct. 6, 10pm | Plage Royal
A Round Table on Co and Line Production in Turkey | Oct. 7, 7.10am | Auditorium A
Global Agency Party | Oct. 7, 7.10pm | TBA
ITO: ‘Turkish series rise has just begun and our success will grow’

The Istanbul Chamber of Commerce (ITO) has been participating of MIPCOM since 2011 and it believes that this fair is the heart of this industry. A year ago, it was selected by Reed Midem as the main organizing body of Turkey Country of Honour for MIPCOM 2015.

İbrahim Çağlar, chairman, ITO, explains: ‘This is an important issue for our Chamber. We have been preparing for the fair for over a year in order to show Turkish TV sector’s strong presence. Our 300sqm Home of Turkey tent is a lively and colorful area with giant screens, panel discussions, surprise shows and autograph sessions of our artists. Moreover, there is an over 100sqm Turkey stand, where the participants can meet our producers and artists in person and all our bilateral meetings will take place in this stand. I believe in 2015 the Turkish Pavilion will be MIPCOM’s heartbeat.

‘As a result, the sectorial representatives who are involved in film and TV business all over the world have the opportunity to witness the Turkish TV industries strong presence, which opens new gateways for cooperation. Today, Turkish TV series are being screened through a vast geography including nearly 100 countries from Latin America, North Africa, to the Middle East, Balkans and North Africa’, he adds.

‘The reason for Turkish TV series to reach a vast amount of audience spread over the world seems to be our polyphonic cultural mosaic. Discovering new stories bridging both Eastern and Western values attracts the audience. One of the strongest TV series producers of the world, Latin America, has become one of the top importers of Turkish TV series. This rise has just begun and our success will grow. I advise the investors not to miss this opportunity’.

‘Above all, our qualified human resource is a great advantage. Thanks to the academical educational background we have well-supported and selective actors and actresses. Turkey has a young population keeping up with contemporary developments and adopts new attitudes towards changes quite easily. We use social media effectively. The reality shows on the TV attract great attention. Regarding TV sector, Turkey is the second fastest growing country in the world after China. Therefore, Turkey’s industry harbors big opportunities’.

‘Istanbul is a center of attraction in itself. By a 3-4 hour flight one third of the world population is reachable. For those who want to do business in Turkey, the bureaucratic processes are simplified to a great extent. By an application to the Ministry of Culture and Tourism, General Directorate of Cinema, the necessary permissions can be obtained within a short period of time. Tax refunds are provided. There are direct financial incentives as well. Foreign investors can make co-productions easily’, remarks Çağlar.

About the future of Turkish industry, challenges and objectives, the executive says: ‘Our series are getting a lot of attention both in the Balkans and the Middle East. This is understandable given the cultural and historical closeness of these regions. But what makes us happy indeed are the format based collaboration offers, received from Latin America and Far East. We are expecting increasing developments on this subject. However, we are still not visible enough in American market and our main objective is to make long-term collaborations for this market’.

‘Alongside, Turkey is located in a region which hosted many different civilizations (Byzantine, Ottoman, Hittites, Urartians). In Turkey you can the unique harmony of traditional and modern. It is a natural stage-plat for both epic films and series as well as contemporary productions. Most importantly, tourism and telecommunication sectors are also aware of the power of TV market. Within this framework, we believe that sectorial collaborations, both at the local and international level, will increase’.

‘As mentioned before, today our export amount is USD 200 million. However our goal for 2023, which is 100th anniversary of the Turkish Republic, is to reach 1 billion dollars’, concludes the executive.

About the future of Turkish industry, challenges and objectives, the executive says: ‘Our series are getting a lot of attention both in the Balkans and the Middle East. This is understandable given the cultural and historical closeness of these regions. But what makes us happy

İbrahim Çağlar, chairman, Istanbul Chamber of Commerce (ITO)
Turkey's GDP per capita was at approximately USD 783 billion in 2012. That year, the economic growth in Turkey declined to about 3% after having soared between 8% and 9% in previous years.

Turkey's GDP per capita was at approximately 10,455 U.S. dollars in 2012. Turkey's main trading partner is Germany, UK and Iraq for export and Russia, Germany and China regarding import.

In Turkey, there are 678 TV channels in Turkey that broadcast locally, regionally and nationally. There is also a least one TV device almost in every household, more than half of them have two or more and a Turkish person watches TV four hours a day in average. The most popular channels are the general ones offering the favorite genres of the viewers. Following the success of commercial channels, state broadcasting has also made some important leaps. TRT, with its general, thematic music and sports channels alongside its channels that broadcast in Turkish, Kurdish and Arabic, maintains a diversified broadcasting. TV is the preeminent source of information in Turkey. According to the results of The use of Information Technologies in Households, a study conducted by TurkSTAT in 2013, 48.9% of the population uses Internet and the access rate of households is 49.1%.

According to a survey conducted by the local audience. They missed the old series and shows as well as the drama series and variety shows. In the 2000s, however, the new era of Turkish TV has come to the fore: the genre of the drama series was changed to turkish TV since four years ago, and is about to release a book about it. However, the new series have not been as successful as the old ones.

The new series have not been as successful as the old ones. The reason is that the old series were made with the local audience in mind and were successful because of the local culture. The new series, on the other hand, are made for international markets and are not as successful because they do not capture the local culture. However, the Turkish TV industry has been very successful in recent years and has gained a lot of popularity in the international market.

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Turkey

The challenges of a growing broadcasting market

Turkey hosted one of the most dynamic TV market worldwide with more than 500 TV channels operating in the country, where 20 are free-to-air and the rest are regional, local, cable, satellite and IPTV. Sources from the market agreed that the total advertising pie is USD 3.5 billion, which TV takes USD 2-2.5 billion, making the country one of the largest market in Eastern Europe. Statistics estimated recently that advertising expenditures in Turkey would increase 15% by the end of the year 2015. The highest increase would be in digital media with 28%.

TV ownership is around 99%, which is almost 76 million in Turkey, where people have really intense TV viewing habits. TV viewing hours are still increasing and on full season it reaches close to 4.8 hours a day. According to Eurodata TV Worldwide the daily viewing time increased from 4.62 hours in 2012 to 4.37 hours in 2014. Almost 70% of the population prefers watching TV as their favorite leisure time activity.

The TV viewing audience is being measured by an electronic “people meter” system. It is used to be also the owner of Star TV, but it sold the channel to Doğan Media Group in 2011. After this acquisition, Star TV has been the leading broadcasters for three years (2012 to 2014), starting a new era of the channel. More series and in house productions have been created under the motto High Quality Entertainment for Everyone. Doğan Media Group also owns the news channel NTV and sports channel NTV Spor, as well as other pay TV networks like the music Kral TV.

ATV is part of Turkuvaz Media Group, which is one of the biggest media conglomerates in Turkey and it’s the flagship brand within the group. The broadcaster plays a key role in Turkish media industry and it’s one of the most preferred and watched TV station.

Çukurova Medya Group is another Turkish media corporation operating radio stations. The Group’s AKS Televisyen Reklamcılık ve Filmcılık was established in 1992 and started broadcasting as Show TV, which was acquired in 2013 by Ciner Media Group, another media conglomerate established in 2007 that also owns a newspaper, radio and the TV stations Habertürk TV, Show Türk and Showman; it also owns Blossom IPTV and publishes a range of magazines. Acquired by News Corp, in 2006, FOX TV is one of Turkey’s leading networks, while Yeniyurt A.S. operates Sanayispor TV. Lastly, in Arus Medya, owner of TV8, which is the biggest surprise in 2015.

Apart from these commercial media groups it is the Turkish Radio & Television Corporation (TRT) founded in 1964 and nowadays operating 14 generalist, sport, documentary, kids and news TV networks apart from radio stations. It controlled the Turkish TV market until 1990, when the first private TV started to appear.

The network’s logo is renewed by a new visual identity, with a new typeface and logo. The logo is now composed of two rings, one of which is transparent and the other one is in full color. The rings represent the two main components of the network: entertainment and news.

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Kanal D concludes.

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For My Son

Sunshine Girls Since September will be a new path for sure to come out of this deals in the globe were for:

bring more shares from advertising. At the same in Turkey, so big investments are needed to

in some territories and we are sure that we will

ing and high quality production combine with

over 1 billion people in more than 100 nations.

saying as Hollywood movies and we’ll also definitely

ing in the acquisition of local movies as well

Turkish TV market for the fact that our con-

trative territories over the time. We contribute to

people clean family entertainment.

Filinta release of

As there is strong competition at home, there is

whole in Turkey’s public TV market. And this happens for the first-

we reached a strong state. ‘As there is strong competition at home, there

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‘Every year, Turkish content is watched by

as a result of a domestic survey con-

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the rise of the historical dramas. The summer

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in front of ‘Mind of Money’, by Burcin Gulsen, leader of

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To understand the Turkish TV business better, let’s look at the TV ad market. ‘There is tough and strong competition this year, TRT shall broadcast UEFA Champions League matches as well. We are digging deep to have a top

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ago with the exception of ATV’s Ophrys Flowers strong storyline and enchanting characters.

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THE POWER OF INNOCENCE

MAGNIFICENT CENTURY

KOSEM

TIMS PRODUCTIONS

STAR

Global Agency
Leading Independent Distributor
Turkey Drama series, one step ahead

P

rhaps our witness has been witnessing the growth of
Turkish TV since the early 2000s, and the evolution is
notorious. The local TV industry shows high-quality productions and
new with the series stories that mix
drama, suspense, thrillers, and mystery in both,
series and miniseries. Production companies are
gaining spaces, as the audience has got used to
watching different series each day during the
week. This means a lot of work and employees
dedicated to this business that shirts strengthen
year to year in all aspects.

According to figures from the Professional
Union of Broadcast Organizations (RA
TEM), Turkey has become the second biggest
producer of content (in volume) in the world
after the US, and before Brazil. The Istanbul
Chamber of Commerce (ITO) confirmed
USD 200 million of exports for 2014-2015, and
its chairman, Ibrahim Çaglar,
reached USD 1 billion by 2023 when Turkish Republic
celebrates its 100th Anniversary.

All these production needs to meet the inter-
national market to complete the cycle, and the
Turkish distributors have done a great work:
they work with regional distributors (i.e.: in
Latin America and Asia the most recent ones).

Content diversification is also a
reality, with Turkish
TV documentaries and
animation being watched in other
Latin American countries, the
aim of TV Turc is the
success of its series in
Latin America. For instance, its series and counting
in three countries such as
Indonesia and Malaysia.

From the former one, Elif is a big success in
TVET (India); the lead actors (6 years old) had an
amazing reception in Japan,
where the production is being
transmitted through
ICTV Inter Medya.

As a result of this expansion started in 2006,
Gümüş has a great success in three
countries just like Diabolic's The Young and The Restless
once had. Its name was changed as Noor
and became a sensational phenomenon. As stated
by the producer of this series, many factors had
their share in this success.

First, the positive image that Turkey has
acquired in the Middle Eastern and Ar-
allelly, the former countries of Yugoslavia (Serbia,
Bosnia, Croatia, etc.), CEE (Romania, Hungary,
Bulgaria, Central Asia (Kazakhstan, Pakistan),
CES (Russia), Asia (China and India) and since
the end of 2014 they have penetrated and con-
solidated in the key territories of Latin America.

Moreover, ABC (USA) has confirmed
the development of five pilots; among them,
there is a show based on the Turkish drama Sıra (aka
The End), internationally distributed by
Exco Rights.

It is the second Turkish format to be
chosen for the domestic market after Game of Silence (NBC); but the third if it is considered
Forbidden Passion, the Latin adaptation from
Telemanos.

In Asia, distributors ITV Inter Medya, ATV,
Samyouny and Exco Rights concert series
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Milestones
In 2002, 52 productions including docu-
mentsaries, movies and series were sold to
9 countries mostly in Europe. In 1986, TRT
was represented in its own stand of representation
in Cannes Film Festival. However, Turkish
TV programs became really widespread in the
2000s.

Kanal D’s TV series Gümüş was sold to
Egypt and then to other Middle Eastern and
Middle East watched its finale, and Fatmagul is the most sold Turkish drama series. Both productions are from Kanal D

Turkey is one step ahead this 2015. The domestic market
continues growing (and changing) in all business segments
and the movements in the channel’s ranking, as well as the
higher quality productions, keep motivating the advertis-
ing expenditure that has reached record numbers last year.

Globally, the success of the Turkish series has allowed
the international distributors to gain new markets, such
us Latin America. Trends & figures in the report below.

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TRT Sales

2011 Rights is one of the most popular TV series from
Global Agency, sold in 70 countries worldwide. It was also
the first series to transmit Latin America, where it was a huge success in every market.

20% at the end of 2011 while it increased by
4,54% in the world. Export of 12,000 hours TV
series has a positive effect on Turkish economy.

Gümüş became one of the most viewed TV se-
ries around the world and its final was watched by
8,5 million people in the Middle East.

Meltem Donmazlı, head of the TV Depart-
ment at TRT, the public broadcaster, explains:
'TV series have an average cost of between
USD 250,000 and USD 700,000 per episode
depending on the project and quantity of epis-
sodes. And the regular length is ‘90 because of
two main reasons: the first is that being the cost
is high we need more time to sell more ads, and
second the audience prefer them longer'.

According to a leading Turkish TV produc-
tion company, the top series are being sold for
USD 150,000 per episode in the biggest terri-
tories (Middle East, etc.), can be consid-
red as an appreciable increase from an average
price of USD 4,000 per episode five years ago.

The television productions exported to oth-
er countries are not only limited to TV series.
Many original TV shows or game shows out-
last their success in numerous countries from
Italy to China. Turkey is gaining a prominent
place in terms of entertainment formats. Global
Agency is an important player with Perfect
Bridge, Shopping

Monsters and Keep your light Shining (40 countries), but
ITV Inter Medya has announced ex-
citing events for 2015: new format for
Latin America, one of the strongest fiction
channels in the world, has been importing

Distributors prepare an exporter association

Broadcasters Kanal D, TRT and ATV along with

distributors TVI/Inter Medya, Global Agency, Call
nos Entertainment and Echo Rights will launch in early 2016 an association of content exporters
that will represent the Turkish productions inside
and outside the country.

We have been working together for at least a year and
staff and this is the right time to do this, specially thanks to
the boom that our content is having internationally, they explain to Prensario.

The objective is to promote new industry policies,
related to legal issues and piracy, which is one of the
main problems that they are facing.

Also to generate standards and the implementa-
tion of new rights policies, authors and producers
work, among others. We will follow the model of
other associations of the countries, they have been doing
they indicate.

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once had. Its name was changed as Noor
and became a sensational phenomenon. As stated
by the producer of this series, many factors had
their share in this success.

First, the positive image that Turkey has
acquired in the Middle Eastern and Ar-

Milestones
In 2002, 52 productions including docu-
mentsaries, movies and series were sold to
9 countries mostly in Europe. In 1986, TRT
was represented in its own stand of representation
in Cannes Film Festival. However, Turkish
TV programs became really widespread in the
2000s.
Turkey drama series, one step ahead

Basic Lead: Turkey, a well-known market

Basic Lead has been the organizer of Discop East for 20 years (from 1991 to 2011), and since 2010 it organizes Discop Istanbul in Turkey, which has become one of the fastest growing markets of the last years accompanying the Turkish series boom.

Patrick Jacaud-Zuchowicki, general manager, describes, ‘By mid-2000s we started to see more Turkish companies attending Discop East and we noticed that something important was happening. At that moment, most of them had small experience about the international marketplace, how to promote their content, how to make an agenda, etc.’

‘TRT for Global Agency got us worried about those things and then we started to organize Discop Istanbul. At the very beginning, it was focused on Turkey but then we started to see more producers from Middle East (UAE, Iran), other parts of Asia and Australia, and we change the focus to integrate everybody in the same market.’

Turkey has become a strategic production hub not only for drama series, but also for TV movies, films and documentary. Within the last year, it has diversified its series production to comedies, thrillers and mystery. As a global market, Turkish companies have understood the need to offer different productions to the market. There are 20 top production houses in the country, from small to medium-large independent producers.’

‘Most of them work locally, but they are also focusing on the global market. They have closed distribution deals with Global Agency (Endemol, TMS Productions, TMC, Echo) Rights (Ay Yapım) and ITV Winter Media (Focus Film in MBASAR), produced by ECeksiz and Lova in the UK. The independent production is also moving fast and needs visibility. The stories and quality are improving, as well as the concepts and format development.’

Jacaud-Zuchowicki concludes about the future challenges: ‘The next stop is that Turkish companies begin to consider co-production or co-development agreements with global companies. No only to sell their fiction series formats, but also to develop new kind of alliances with strategic players.’

Fans of Turkish TV series visit Turkey to have a tour around the film locations of their favorites. Places, towns, regions, districts where TV series are shot became the favorite steps of domestic and international tourism. For instance, after Magnificent Century all over the issued countries, the number of domestic tourism of the Topkapı Palace has drastically increased. Furthermore, there was an increasing interest towards publications and TV discussion programs about Ottoman history. This reveals that TV productions and movies do not have only commercial values but also positive features regarding culture.
Global Agency, expansion as a motto

Izzet Pinto, CEO

If there is a company to highlight from Turkey, Global Agency it is definitely one of the most important. It was born casually in 2006 when Izzet Pinto, its present CEO, met a friend of him who has created a format and wanted to launch it in the global market: Perfect Bride.

As a risky businessman, Pinto saw an opportunity there. ‘At the very beginning, I did not believe in the company I’ve created, I had no expectations at all. Nine years ago, we had one project and 2 executives; now, we are managing a catalogue of 130 projects and 25 executives. Four years after we launched Global Agency we became the fastest growing distribution company and, six month ago we turned into the leading independent distributor, globally’, he highlights.

In September 2012, it entered the business of finished content, trading under the banner of finished content, trading under the banner of Endemol Turkey, a joint venture between Global Agency and TIMS Productions (Magnificent Century). The new brand has created a new catalogue, acquiring the latest programming from some of the world’s biggest producers of factual entertainment, reality, documentaries and lifestyle.

There are three big business segments: TV films and formats. ‘Our slogan is “Content that Creates Buzz” and we live up to it through distribution of our hit content, including the top drama series Magnificent Century and Izzet Night, sold to over 70 countries — #1 program in Chile in 2014, #2 in Argentina in 2015 —, and Love and Punishment distributed in 60, as well as the formats Shopping Monsters and Perfect Bride adapted, sold and optioned in 40 territories. With Keep Your Light Shining we reach 25 countries, including Brazil (Global is its second season), Georgia (GBP) and Ukraine’. Global Agency reaches 75 countries with its series and 80 with its formats. Shopping Monsters has been produced in France and Germany (200 episodes) and Croatia (180 episodes), and the most recent one 8’s Showtime — launched at Diocp Istanbul (February) — was produced at RTL Hungary.

Pinto has no plans to produce content or to buy a channel. He wants his company to be entirely dedicated to distribution, growing from 25 to 35 executives in the near future. He explains why: ‘We aim to have only one focus, which allow us to take full advantage of time. And we use that time to find good ideas’ stories, to take clever decisions and to do better businesses’.

Production needs a lot of time, he says. ‘We do have strong relationship with producers: we work with companies from Spain, Romania, USA, Israel, France, among others, which titles represents 30% of our catalogue. The rest is from Turkey, where we mainly work with TIMS, TMC, but also represent Endemol Turkey titles and Star TV. In terms of sales, recently we did some strong collaboration with Zodiak and Fremantle Media, for instance’. Prensario wants to know which are Pinto’s feelings about how the industry see Global Agency: ‘We are a fun and easy going company. Our content brings huge profit to our clients, which is the most important value in the industry. We bring 7-8 new formats and 5-6 new series every show. Buyers and clients have a lot of expectations in our product and we have a big responsibility to bring the groundbreaking productions that provide high ratings’, he answers.

For MIPCOM the company has built a strong slate, highlighting two series: Kösem Sultan, the spin off of Magnificent Century produced by TIMS for Star TV, and an O3 Productions Turkey series with some of the most important talent of Turkish TV industry. Another highlight is Endemol Turkey’s Brokers Pieces.

On the format side, it is launching six new titles, bringing the most important Fame (daily), I wanna married you (wedding) and Is that really your voice talent? ‘65% of the formats are own developments and the rest are from third companies. We expect that this genre occupies 20% of our catalogue in the near future’, clarifies Pinto. Future? Pinto concludes: ‘Our plan is to invest strongly within the next 3 years to reach new strategic territories such as Western Europe (Italy, Portugal, Germany) with our dramas. Last month, we launched the Format Project, a competition to find the best formats, which will be funded and traded by us. Winners will be announced at MIPtv 2016. Moreover, we will have our own content show: Global Agency Screening & Hangover (lessons + party), which will take part in June 2016 in Bodrum, Turkey’.
ITV Inter Medya: ‘It is important to have something desirable for buyers in our portfolio’

With close to 25 years in business, leading distribution company ITV Inter Medya is one of the pioneers in Turkish industry. In 1992, Can Okan, CEO, founded it as an independent distributor of foreign films for Turkish broadcasters. From 1992 to 2000 it was fully dedicated to sale this products to the newly created private broadcasters such as Kanal 6, Star TV, ATV and Kanal D, all launched during the first half of the ’90.

As the business grew, we faced difficult news: in 2000 Turkish economy entered in one of the most complicated economical crisis. While US dollar increase its value, the channel decided not to buy any more films and to re-think other alternatives’, explains Ahmet Ziyalar, managing director.

While US dollar increase its value, the channels decided not to buy any more films and to re-think other alternatives’, explains Ahmet Ziyalar, managing director. With close to 25 years in the postproduction business, the executive did not wait sitting for the good luck to come. ‘We redefine our strategies from 2000 and after more than 25 years of friendship, Okan joined Ahmet Ziyalar, managing director, as its new partner. With a background on chemistry and advertising, this was Ziyalar’s first experience on content distribution. He accepted the risk and both executives took ITV Inter Medya to consolidate as one of the leading Turkish independent distribution companies.

The catalogue is strong, as well. The three top drama titles are Black Money Love and Black Rose sold to over 45 territories (16 in Latin America, and 3 more coming soon), while In Between was sold to almost 30 territories. But, not even the great global development of Turkish series kept ITV Inter Medya quiet.

This MIPCOM the company is launching a brand new line of business: entertainment format. The cooking show Celebrities in the Kitchen, with 13 famous people learning to cook; Answer if you can, a quiz show in which participants will have to answer questions avoiding some obstacles, and a one more about sports.

‘We designated a team to create formats from 15 original ideas we choose three very fresh for MIPCOM. We believe it is important to have something desirable for buyers in our portfolio’, both agree. And they complete: ‘We are in a context that we need to have a better management of our property and to find the best moment to launch and offer them’. On dramas, distributor is premiering Endless Love, from Ay Yapim: it is on air this season on Star TV, also another series produced by Focus Film for TV8, whose name has not been disclosed yet, and a third title from Ay Yapim. From now on, the two business lines, dramas and formats, will run parallel. We expect to have 30% of our incomes from entertainment format in two years’, remarks Can Okan.

For the new formats, which have not been presold or commissioned yet, the company is also interested in investing for production, apart from development and distribution.

Future? The executives conclude: ‘We are very happy with our results, and we have proved that Turkish series have global appeal and can travel well. The best thing is that there are much more stories to narrate. The industry is maturing (stories and quality) and we expect great products for the next years’.
Turkish dramas are king and queen of the TV screens. ‘We are proud to say that not only has it been a hit with our audience, but it has also received very strong and positive reactions on the international market. Turkey has the very good of chance of being located at the cultural crossroads between East and West. We have an impressive portfolio of dramas that have been seen all over the world and will continue like this.’

‘Being named Country Of Honour this year is an acknowledgement of our competitiveness, quality, talent and creativity and we proud of it. MIPCOM 2015 will bring in interested buyers and new opportunities to us. We are launching new titles such as Sunshine Girls, our drama that we started on summer and will continue during this season. The cast, story and production are really shiny, romantic but the story also has really strong drama structure and exciting questions for audience.’

‘Matter of Respect is the adaptation of Italian Mediaset’s Rispetto e il Honore. The story and the production offer wonderful casting and high quality production values. It is really fast moving and charming production. For My Son new season shows one father and his power to change his destiny to keep his adorable son and wonderful lover together against to the world. And War of the Roses is a story of love, passion and intrigues…two beautiful and strong women and a handsome man triangle’.

‘Within the last three years we have reached more countries: 106. We are still not concentrating mainly on distribution. Our TV station Kanal D’s audience is the most important target for us.’

Ozlem Ozsumbul, head of sales & acquisitions, Kanal D

‘Distribution was not our main target in the beginning. We did not produce for global market and we did not focus on foreign needs. It happened one day by chance. Today we are still not concentrating mainly on distribution. Our TV station Kanal D’s audience is the most important target for us.’

‘We want to do what audiences want from us. The most important thing for us are them. There is no any other option. So we will do our best to be on their tv and their living rooms forever. We are also focusing on new territories like Far East, Asia and Africa. We will improve our target and strategy according to find a solution for those countries, TV stations and audience’s needs and requests’, concludes Ozsumbul.
TRT: ‘We have changed the concept of public TV in Turkey’

Mehmet Demirhan, Deputy Head of TV Department, Turkish Radio and Television Corporation (TRT)

TRT is the public broadcaster of Turkey and celebrating its 51 years in TV. It owns a network 14 TV channels from general entertainment to kids, documentary, sports and news. Our TRT is one of the major TV stations in Turkish TV industry with its competitive market share.

‘We have a great library expanding each day with high quality drama, animation, documentary, mini-series and TV movies. TRT is part of international events from the start, for example we participated in MIP editions from the very first day of the event. Our sales department increased its activity since 2009’, says Mehmet Demirhan, deputy head of TV Department, which he joined two years ago.

‘With my team we work hard to change our look. We offer a wide spectrum of top-quality programming from drama to animation, documentary and other genres. We invest in mini-series and TV movies. We restructured our sales department. My team likes the game. We like our content and we want to reach out and touch the base with international TV professionals who are our colleagues in the show business. We know or try to understand their needs and we have competitive content to offer them. Thanks to the dynamic efforts of my team, we reached new markets such as Latin America, Austria, Indonesia, Malaysia, Thailand, India and Africa’.

For MIPCOM, TRT Sales department highlights its best-selling show, Resurrection: Ertugrul, whose second season shall be on air soon. ‘We sold the show to many territories and more deals are on its way. Of course Filinta is one of our hot potatoises. It is a great production. In Cauca we present new dramas such as What happens to my family, which is #2 show on Sunday prime-time and it is really entertaining, The Last Exit and a brand new historical drama Yurus Ercan, from the same producer of Resurrection: Ertugrul’, says the executive.

‘In Cauca we bring more mini-series: Sedd el-Biber, The Century Old Seal, The Great Exile, ‘Cauca’, The Slave Sultan and Cauca Conspiracy. This year it is 100th Anniversary of Gallipoli and these mini-series are full with heart-touching human stories. We also present the first samples of our TRT TV Movies Project launched during Discop Istanbul. We produce 35 TV movies, which are designed for the Sunday, prime-time of our flagship TRT’.

Turkey Country of Honour is an opportunity to ‘crown the increasing global market presence of Turkish content’, says Demirhan, and continues: ‘At TRT, we are hardworkers. We reached Latin America, Africa, Indonesia, Malaysia, Austria and some more territories and still moving on. We establish both global and regional alliances. In Latin America we work with Latin Media and Somos Distribution. And we are open to collaborations which could be mutually beneficiary. We are flexible business-wise but with our solid principles, which makes us care about our clients and also solution partners’.

‘Resurrection: Ertugrul’ is TRT’s best seller with 24 sales: season 1 so far sold to Romania, Macedonia, Pakistan, Afghanistan, Kazakhstan, Indonesia, MENA and the company is under negotiation among other territories as the show is new. Once upon a time Ottoman Empire and Almer, the cook’s aide, were also sold in 24 countries.

‘We consider this not as a sprint but as a marathon. We have powerful breath to be in the game for a long time. There is definitely a global trend towards watching different stories. And we, the Turkish, are the best example of it. There is a new boy in town, industry have to get used to. Turkish success is not a short story. The challenges are: to improve the narrative, to increase collaboration between the different players, and to look for international co-productions’, he remarks.

‘Now we focus on Latin America, Far East, and Europe. We believe that content is the king and we have good content. The rest is hard work of reaching out the relevant network. We participate in all major markets, we build relations, we advertise in major industrial magazines, we establish global and regional partnerships. We want to help our clients to be winners in their markets so that we can win as well’, concludes Demirhan.
ATV Distribution: fast and far

**ATV** is not only one of the leading Turkish broadcasters, but also one of the latest Turkish content distribution departments to be launched in 2013. With only 3 years in business, the area led by Ziyad Varol, licensing and digital manager, managed to sell some of its titles to over 60 countries worldwide.

Varol explains to PRENSARIO: “Drama series are highly in demand in international markets. Our sales territories include the five continents, and in each of them we are adding new territories every day. In 2013, our foreign content sales roughly make the 10% of the total revenue which rose constantly from the beginning of 2015. The vis-à-vis with the current rating system in Turkey. When compared to the past, humour-oriented programs are on the rise and when the stories are too humour-oriented it’s hard for the international audience to engage with the shows. In ATV, we are trying to keep an eye on this issue and try to find a good balance”.

‘Turkey Country of Honour is a project that we value and we have been working on since the beginning of 2015. The visibility of and Turkish drama will be increased through different advertising opportunities and events that Turkish distributors are organizing. We are sponsoring the Annual Official Mipcom Country of Honour Lunch under the name of “Turkish Drama Lunch”, concludes Varol.

This year in Cannes, we are launching Orphan Flowers and Eskiya Dünya'ya Hükümdar Olmanız as the new titles. Stolen Life on its second season, Price of Love and The Noble of Today are also in the spotlight. Our bestseller titles such as Sıla, Unforgettable and Becoming a Lady which are also attracting attention from the relatively new territories such as Latin America and Southeast Asia’, he adds.

‘Three years is a great scope of time and in the given period ATV has done a lot. But to go back to recent developments, we can say that we conquered most of Latin America with the famous title Sıla, Latin American sales expanded into Chile, Uruguay, Paraguay, Peru, Nicaragua, Costa Rica, Dominican Republic, Honduras, Guatemala, El Salvador and Bolivia. The biggest volume deal signed with Peru’s leading TV station America TV, including five bestseller titles such as Sıla, Unforgettable, Never Ending Song, Past Times and Becoming a Lady. A single deal was signed with Abvisión Group and the territories include: Honduras, Guatemala, El Salvador, Nicaragua, Costa Rica and Dominican Republic’.

‘On the other hand, we also signed with Indonesia and this also represents our first deal in this region. All of these deals were concluded within 2015 and we are looking at the future bright’, remarks Varol, who adds: ‘The most sold title is Sıla with presence in 56 countries, Unforgettable follows with 37 countries and Never Ending Song reaches 35 countries’. For the season of 2015/2016, ATV Distribution will be following up new sales targets in Latin America and aiming at countries such as Brazil and Mexico, which can be classified as the ‘land of series’ within the region. Asia and Europe would be also our next target markets’. ‘Turkish series stand out with their different storyline and production value in the international arena. The market share for Turkish series are fast growing and local regulations and practices have to adapt to this environment as well. Turkish TV industry didn’t focus on foreign sales before and in old TV series we are encountering some technical problems such as lack of scripts, sound files, etc. These details are developing and we are able to supply excellent technical specifications for the new titles’.

‘The match between the domestic and foreign TV market is hard to find with the current rating system in Turkey. When compared to the past, humour-oriented programs are on the rise and when the stories are too humour-oriented it’s hard for the international audience to engage with the shows. In ATV, we are trying to keep an eye on this issue and try to find a good balance’.

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Eccho Rights: ‘The new world of drama is all about focus’

With offices in Stockholm, Hong Kong and Istanbul, Eccho Rights (Turkey) has established itself as a leader in distribution of Turkish dramas such as Ezel, Son (The End), Karadayı (280′s 45) and Kurt Sevî & Sara (46′s 45), but also top products from Scandinavian Turkey, Turkish dramas such as Ezel has established itself as a leader in distribution of drama is all about focus.

Fredik af Malmborg, managing director, comments to Prensario: ‘Our first major international success in drama was Ezel that was launched by the Turkish producer Ay Yapım some 6 years ago. This one of the pioneers in the global success of Turkish drama and has so far sold to over 90 countries with huge ratings everywhere. In Latin America, we have soon closed every possible country with leading broadcaster in each country’.

Since its launch, it has continues out close co-operation with Ay Yapım with the launch of Son (The End), adapted in France, Spain, USA and five more countries, and globally sold in 50 territories. Karadayı, sold to 70 countries, globally, and Star TV’s Kari Suyi’t & Sara, sold 70 territories abroad. In recent years, the distributor has also launched hit Turkish series such as Kacak (126′s 45) from Sure Films/ATV and Elif from Green Yapım/TV7, scoring very strong ratings in Asia and Eastern Europe.

At MIPCOM, Eccho Rights launches 2-3 new series. “Since the very beginning, we have been a pioneer of the Turkish drama series boom. To have Turkey as the Country of Honour this MIPCOM is great fun for us and we will do more activities than normal. We will also arrange panels and special events”. For Latin America, a region in which the company has been putting special emphasis, it has been working very successfully through Somos Distribution. “This summer, we have recruited Barbara Sustorova from Imagina (Spain) to head our Latin American business, as the continent is getting more and more important.”

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“All in all, we have already sold almost 1,000 hours of top Turkish drama dubbed into Spanish and are expanding further. Karadayı was picked up by Teledia (Argentina) and Albavision for Central America, while Kurt Sevî & Sara was premiered this spring in US Hispanic MundoMax with good ratings. And Kacak has been premiered on Antoxa America (US Hispanic), he adds.

Malmborg believes the success of Turkish dramas relies on the ‘strong position’ of Turkish culture in the global market and the competitive domestic market. He explains: ‘Some 7 channels are running 1-2 original 100 dramas per night, so we are talking about a big industry with some 50-60 episodes of high end dramas every week, 35 weeks a year. That generates a very strong internal competence. Producers are strong and competing fiercely and are in most cases working independently from the broadcasters and distributors’.

Apart from Latin America, the distributor has had great success in Asia. He continues: ‘We are independent and are focusing on top titles. We have so far not entered into volume deals, as we believe more in focus. The new world of drama is all about focus and we have so far been very successful with all our launches. Our focus is to represent the world’s top producers in drama and entertainment. We believe in producers with an independent spirit and a focus to deliver the very best work. In drama, our focus is on Turkey but we are also actively looking for new titles’.

“We have launched our first drama from the Nordics, Nurses (Yellow) and will launch more top series from Western Europe. We are also proud to represent some very good entertainment formats from Japan including Beat the Champions (TV Asahi) and Exit and Ultimate Brain (NTV), as well as from Ukraine with Crack them Up (Studio Kvar- tal), with over 10 versions around the world’, concludes Malmborg.

Booth: #P3.81

We salute all Turkish content producers, artists, writers, technicians and our partners, who trust our ability to open new markets … and this is just the beginning!”
Calinos Entertainment, the pioneer Turkish series distributor

As one of the pioneer Turkish distributors, Calinos Entertainment actually started its activities in 1997 in Los Angeles (USA) and then moved its headquarters to Istanbul, Turkey, due to proximity to countries in the region, but maintained its office in USA. It is part of Calinos Holding, whose CEO Firat Gulgen, is a very well known executive in the international content market.

It has dedicated itself to the marketing and sales of TV programming such as movies, television series, documentaries and soap operas to local and international markets. With that vision in mind, the company took advantage of Turkey’s bridge-like location between Asian and European cultures and became the first Turkish company marketing Turkish series, movies and television programs in the international platform.

The Turkish series Dil responds (Show TV) was sold to Saz karakter (Kazakhstan) in 2001 and became a milestone not only for Calinos Entertainment, but for all the whole Turkish industry. After that, the company has extended its share in foreign markets and ensured its permanence by distributing movies, series and TV programs in the global arena. The main regions the company has its operations in the international market are Middle East, Far East, Balkans, CIS countries, Central Asia and Latin America.

All in all, Calinos has acquired 6,000 hours of Turkish content for international distribution, being one of the leading Turkish programming distributors. Until today, it has sold more than 28,800 hours. Apart from selling, the company is focused on winning recognition in each new country, by carrying out co-production project with these countries.

Besir Tatlı, general manager, Calinos Entertainment, comments to Prensario: ‘At MIPCOM we are presenting our classic series The Girl Named Feriha. There is still so much interest and it helps us to enter new markets. We are also very happy to present Mahsun Kırmızıgül’s new movie Miracle, based on a true story and Turkey’s highest box office movie of 2015. Another title is the animation movie Evliya Celebi: Elixir of Life. As Turkish production, we have only a few programs for kids. We always wanted to have a program for kids and happy to have such a special movie’. ‘We think that being Country of Honour this MIPCOM is a great support to advertise Turkish Content abroad, and help us to expand into new territories. It will not only emphasize the power of Turkish Content and but also helps us to be known widely. For these reasons, we may not be benefiting directly, but indirectly’, adds Tatlı.

Regarding the international expansion, the new territories Turkey has conquered within the last years, the executive says: ‘As we maintain our presence in Balkans, MENA and CIS countries, we have entered new markets such as India, Vietnam, Latin America, Indonesia, Malaysia and Brunei in the last three years’. Calinos Entertainment top three most sold titles are the series The Girl Named Feriha, Forbidden Love and Bitter Life with more than 40 countries. The second one has also become important in Latin America, as it was the first Turkish format sold to the region, adapted by Telemundo Internacional (USA) as Pasion Prohibida. In Latin America, The Girl Name Feriha was sold to 8 countries. Calinos signed a distribution deal with Mexican Comares for Dangerous Beauty and The Karadag Family, and with Somos Distribution for A Love Story.

Tatlı concludes about the next steps of the company: ‘Africa is our target. We think that there is so much potential and Turkish Content will be appreciated in Africa. We will be attending the markets in Africa to get in touch with the broadcasters directly’. 
Ay Yapım, a production house of successes

Kemal Çaytay, CEO

Founded in 2005 and celebrating its 10th Anniversary this year, Ay Yapım is one of the leading Turkish production houses, not only focused on drama series, but also on movies and thematic productions, which have been a success on Turkish prime time as well as the most demanding international markets.

It is just enough to look at the names to recognize their success. ‘TV series such as Karadas, Medecir, Black Money Love, Kucuy Gınıney, Forbidden Love, Exel, The Fall of Leaves and 20 Minutes have been followed by millions of people worldwide,’ remarks its CEO, Kemal Çaytay, who was also producer of those successful dramas and its following production Medcezir. ‘Our productions have left a mark on Turkish prime time during the past. During the last decade, we have produced 18 series, 4 movies and many TV shows,’ he explains.

‘We continue to reflect the scenarios of everyday life onto the screen, with all their excitement and reality. From September 2014 to July 2015, we produced 278 hours of content, which means 138 episodes, 301 teasers. Our productions have been released in five continents, 83 countries. Beginning from September 2015, three new TV series are being released on Turkey and also there are upcoming movies,’ Çaytay explains.

‘It says it is difficult to make a distinction between projects since his TV series ‘have become second nature’: blockbusters with influential actors, actresses, directors and screenwriters have been interested in producing an historic Turkish series similar to the ones he had watched about the Roman Empire. He asked writer Meral Okay to develop a script for the new project about the Ottoman Empire. Magnificent Century was a top rated series aired from 2011 to 2014, first on Fox TV then in Star TV. Global AGENCY was immediately on board for international distribution, up to date sold in more than 70 markets.

‘When producing, we first think in Turkey, but the international market is very important, too. The projects’ costs must to be fully covered in the local market. With Magnificent Century we had expectations for a worldwide success, but it went beyond our expectations,’ he highlights.

The company will be exploring the only international player with our own production company and with that comes our fantastic catalogue of tried and tested formats available to Turkish broadcasters.’

As well as delivering a huge television audience for Star TV, Broken Pieces was also a social media hit with 40 million YouTube views, 150,000 Facebook fans, 25,000 Twitter followers which also saw the show trending worldwide. It is in a fast paced family saga and stars Turkey’s top actors, directors and producers.

‘We’ve produced other dramas there such as Sarpers Palace and Destiny for Star TV and Oyuncu for ATV. These were as popular as Broken Pieces but Turkish market can be quite tough and we’re extremely proud of these shows,’ concludes the executive.

Period drama has a name: TIMS Productions

When he launched the company in 2006, Timur Savci, owner and CEO of TIMS PRODUCTIONS was not fully aware about the success that was about to come five years later. Creator and producer of Magnificent Century, probably the top rated Turkish period series, Savci founded the company after many years dedicated to the advertising industry.

‘It was the first production: a very successful young series for Kanal D with five amazing seasons on air (2007-2011). When it ended, the executive was interested in producing an historic Turkish series similar to the ones he had watched about the Roman Empire.’

FremantleMedia

Founded in 2002 by its CEO, Bird Givens, Made in Turkey (MINT) is a Turkish production company dedicated exclusively to comedy series. After several successes such as Çevikler Dermanco (ATV), with 29 rating points and 70% of share, Kuduz Inverse (Star TV) and Aroka Seradalı (FOX), the company is now changing its strategy.

‘Because of the global success of Turkish drama, we decided to produce our first drama series, based on a Korean drama (MBC) called May Queen, which we are adapting for Show TV. And we are looking a distribution company to see the chance of selling our series worldwide. Dramas are being sold well, but comedies are not,’ he explains.

Apart from it, during 2015 is developing the second series, with the participation of Fremantle’s top writer, Ionel Popa.

‘We are looking into mining more of our comic formats in both the scripted and non-scripted space as this genre is increasing in popularity and gaining quite the demand in Turkey. The country is a strong market for our finished content where little such as Jamie Oliver have been incredibly well received and with full support for his Food Revolution Day initiative year after year.’

‘Top MINT formats adapted in Turkey includes the culinary game show My Mom Cooks Better Than Yours (TFF). ‘The covered series, Family Food has found a home on TRV. 80 episodes of the game show have been produced and it’s been airing for a couple of years. Got Talent has been huge success on TRV, and we are now pursuing interest in our recent formats, such as the studio game show Heaven Or Hell, and the real feel good format Most Beautiful Woman,’ concludes Kheder.

ENDEMOL SHINE

Endemol Shine Turkey, drama expansion

Based in Istanbul based Endemol Shine Turkey is behind a range of prime time science, sports and non-scripted successes. This includes smash hit drama Broken Pieces for Star TV, which has been distributed worldwide by Global Agency and has sold to over 20 countries and counting.

Other credits include Big Brother, which will premiere in Turkey for the first time later this year also on Star TV. Aturma’s People’s Choice, a live multiphase game show that recently launched on ATV and entertainment series Deal or No Deal, The Money Drop and others.

Marina Williams, COO of International Operations at Endemol Shine Group says it is ‘difficult’ to make a distinction between projects. ‘It happens in other companies. All these guarantee the quality of the series.’

‘We continue to reflect the scenarios of everyday life onto the screen, with all their excitement and reality. From September 2014 to July 2015, we produced 278 hours of content, which means 138 episodes, 301 teasers. Our productions have been released in five continents, 83 countries. Beginning from September 2015, three new TV series are being released on Turkey and also there are upcoming movies.’

‘It says it is difficult to make a distinction between projects since his TV series ‘have become second nature’: blockbusters with influential actors, actresses, directors and screenwriters have been interested in producing an historic Turkish series similar to the ones he had watched about the Roman Empire. He asked writer Meral Okay to develop a script for the new project about the Ottoman Empire. Magnificent Century was a top rated series aired from 2011 to 2014, first on Fox TV then in Star TV. Global AGENCY was immediately on board for international distribution, up to date sold in more than 70 markets.

‘When producing, we first think in Turkey, but the international market is very important, too. The projects’ costs must to be fully covered in the local market. With Magnificent Century we had expectations for a worldwide success, but it went beyond our expectations,’ he highlights.

The company will be exploring the only international player with our own production company and with that comes our fantastic catalogue of tried and tested formats available to Turkish broadcasters.’

As well as delivering a huge television audience for Star TV, Broken Pieces was also a social media hit with 40 million YouTube views, 150,000 Facebook fans, 25,000 Twitter followers which also saw the show trending worldwide. It is in a fast paced family saga and stars Turkey’s top actors, directors and producers.

‘We’ve produced other dramas there such as Sarpers Palace and Destiny for Star TV and Oyuncu for ATV. These were as popular as Broken Pieces but Turkish market can be quite tough and we’re extremely proud of these shows,’ concludes the executive.

Period drama has a name: TIMS Productions

When he launched the company in 2006, Timur Savci, owner and CEO of TIMS PRODUCTIONS was not fully aware about the success that was about to come five years later. Creator and producer of Magnificent Century, probably the top rated Turkish period series, Savci founded the company after many years dedicated to the advertising industry.

‘It was the first production: a very successful young series for Kanal D with five amazing seasons on air (2007-2011). When it ended, the executive was interested in producing an historic Turkish series similar to the ones he had watched about the Roman Empire.’

FremantleMedia

Founded in 2002 by its CEO, Bird Givens, Made in Turkey (MINT) is a Turkish production company dedicated exclusively to comedy series. After several successes such as Çevikler Dermanco (ATV), with 29 rating points and 70% of share, Kuduz Inverse (Star TV) and Aroka Seradalı (FOX), the company is now changing its strategy.

‘Because of the global success of Turkish drama, we decided to produce our first drama series, based on a Korean drama (MBC) called May Queen, which we are adapting for Show TV. And we are looking a distribution company to see the chance of selling our series worldwide. Dramas are being sold well, but comedies are not,’ he explains.

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MINT, adapting to global trends

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Apart from it, during 2015 is developing two more comedies: Sekizler, about a Miliary training in the army, and in December 1980 on TRT1 and Zengin Ke; & Fakir Ojlan, about the classic history of rich girl & poor man for FOX.
**Turkey**

**At the forefront in content production**

PRENSARIO had the chance to visit in Istanbul several production houses and studios, among which there were two major shooting complexes: **BEYKOZ KUNDURA STUDIOS**, where 10 series are being developed this season (Resurrection, etc.), and **SEKA PARK FILM**, where the second season of **Filinta (TRT1)** and several TV Films are being produced.

B undes a former shoes factory, Beykoz Kundura Studios occupies an important piece of land by the Bosphorus, where some of the top Turkish series exported worldwide have been produced. “We are one of the studios with more locations in the city: here were shots Times Goes By (Kanal D), Ezel (Echo Rights), Valley of Wolves (ATV) and Karadayi (ITV Inter Medya), among many others,” said Serpil Yildirim, owner of the complex acquired in 2006. Actually 10 series, from 10 different producers, are being developed in Beykoz Kundura: Sunshine Daughters (Kanal D), Happiness (Soruce for FOX TV) and Resurrection (Tikdon for TRT1), etc. There have also been shot mini-series and TV films.

Sunshine Daughters was premiered during the summer and will continue for a second season in winter. Happiness is premiering this season, and Resurrection will have second season after being #1 in TRT1, this series was sold to Romania, Kazakhstan, Afghanistan and the Middle East, among other territories.

“At the beginning, one or two series were filmed per week, now we have 4 or 5 each day, and we still have space for more. We also hosted shootings from Bollywood companies, Iraq and Iran, and worldwide studios such as Jean Claude Van Dammee and Monica Bellucci have been here,” concluded Yildirim.

**Seka Park Film** is a TV station located in Istanbul, in the Asian side of Turkey. There, RS Film is shooting the second season of Filinta for TRT1. It’s a film set installed on what used to be an old factory. It belonged to the Government, but then it has been privatized and several production studies were constructed. It has 170 acres, which are rented by Maya Synemedia TV, which has reproduced the ancient streets of Istanbul in the late XIX century, when Filinta history takes place. It is one of the largest studies of Turkey and Europe. Mehmet Cohan, CEO, Maya Synemedia TV: Osman Kaya director of the series, and its protagonists Omer Tuna (Filinta), Serpil Ucan (Ali), Berrak Tuzunatal (Farah) and Savri Eren (Milor) highlighted that the second season premiered on September 11 on the pubcastor TRT. It’s expected to have about 26 episodes all in all.

Filinta had a very successful first season, positioning itself among the top five last year. It’s a detective series in the context of end of the Ottoman Empire: “This year we added GCI effects, which gives a better final result. We use Alexa cameras 2K, from Arri. The series is improving in all aspects (quality and history); undoubtedly the main challenge has been to reproduce the conditions and the lifestyle of that period”, said Kaya.

**Turkish talent**

In addition to locations and studies, the other elements that sustain the great moment of the Turkish series in the global market are the talents behind the scene: writers, authors and producers, actors and musicians. Producers corroborated through them the challenges the industry is facing: there is a need to revise rights policies, and to deepen in topics of the series in order to create more sophisticated stories.

Writers Eylen Campolat and Sema Ergenskon, creators of Sirtu, Gunums and Black Money Love, described the problem that in Turkey 90% of the writers are women. “The main problems we have to face are the rights: we are not owners of our creations, which are locally exploited by the broadcasters, and then worldwide: we don’t receive any compensation for that. We have founded 3 years and a half ago the association Senarist 1 to defend ourselves.’’

“There is a paradox here”, they agree, “the stories that worked well in the past in Turkey, they currently don’t. But they do very well in the global markets. The trend is going towards more simple stories, more comedies and mini-series”, complete the authors.

Burkan Oya, writer of Echo Rights: ‘The End (the Turkish series with more international adaptations, more than 10), agree with them in both matters, rights and topics of the series. ‘Authors are not protected in Turkey. Even when our work is well paid (Campolat and Ergenskon) say that a script in Turkey could cost between USD 5,000 and USD 30,000 per episode depending on the project), in terms of rights we have still much to improve. Regarding the content, it is getting weaker. Not in terms of production, but in the quality of its stories”, he comments.

Even when he is working in two projects for Turkey, Oya has changed his strategy. After The End (which was not successful in Turkey but very well internationally, sold in 50 countries), he has focused with Echo Rights’ directors, Nicola Söderlund and Fredrik af Malmborg, in searching for possible international co-productions in France and UK, as well as another project in Germany.

“We are going through a crucial moment to improve our series, but there is still strong resistance from the channels, who are looking planet stories and less risky projects. Our dramas contents are decaying as a consequence. We need more sophisticated stories: there is a demand and we all want to attend it’, he highlights.

The “mutation” to which the authors are referring is related to the change in audience measurement of 2012, when TNS Nielsen was replaced by Kantar Media. This former changed the panel: it increased the number of people meters, adding new socioeconomic segments. New C-D sectors were reached (in southeastern Turkey, specially), but as consequence it became notorious a decline of the quality of the series, following the authors statements.

“We have this huge success in our hands and we are about to lose it. We must rethink the genre future. Is a very complex political moment in Turkey, with social divisions and economic crisis. The media reflect that situation, it is natural”, reflexes Oya, and exemplifies that there are channels that are adapting Korean series (MINT with May Queen for Show TV or TRT with What Happen to my Family, which he considered ‘very risky’).

“The stories with deep arguments are very appreciated by the audience. We must reconsider the way that they are being delivered to the audience”, completes the author who is working for Ay Yapım on two new projects for this season.

Tygoer Cheki is the composer and musician behind the soundtracks of Black Money Love, Ezel, 20 Minutes and Famosugul, and now Endless Love (TV Inter Medya), “I have 9 years in this business and I always composed for the independent sector, in addition to having released 16 albums whose songs are available on iTunes and Spotify. In future, there is a possibility of working in a production of CBS (USA)”, he concludes.

Burkan Oya, writer of The End, sold by Echo Rights to more than 50 territories.

**Mass composer and author** Tygoer Cheki with script writers Eylen Campolat and Sema Ergenskon (background).
Cinergia, the dubbing house chosen by Turkey

Since 2014, the company has been adding new tradeshows to its calendar: apart from the most important shows such as Natpe Miami, LA Screenings, MIPTV and MIPTV, it also attends regional fairs like NABTE Europe and DESCOP Istanbul to cover medium & small producers targeting Latin America.

Since 2013, Hernandez and Lopez have visited top Turkish producers and distributors in order to support the introduction of the Turkish content in Latin America, and nowadays Universal Cinergia Dubbing is one of the main destinations of Turkish drama series targeting this region. ‘For the last 3 consecutive years we have supported producers, distributors and TV channels with over 3,000 hours of Turkish content in series and soap operas’, they explain.

According to the executives, one of the main components that allow these contents to be successful ‘aside from its excellent production quality, amazing stories and plots’ has been the dubbing work performed. ‘Turkish soap operas are characterized by the importance in reflecting familiar in themes of its present culture and events taken place in the past’, they add.

Among the top productions that Universal Cinergia has dubbed are Black Rose and 20 Minutes (ITV Inter Medya), Time Goes By, For My Son, War of Roses, Secrets, Love, War of Roses, For My Son (Kanal D), A girl named Ferinha and Forgive Me (ATV), among many others.

‘We congratulate our Turkish friends of ITV Inter Medya, Kanal D, TRT, Global Agency, The Maya Group, etc. For us it is an honor to be part of their growth and success in Latin America’, conclude Hernandez and Lopez.

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Caaliope, business diversification and growth

On its 10th Anniversary, Caaliope (Mexico), one of the leading Mexican dubbing houses, has dubbed trading productions such as From Dust Till Dawn, Happy, Philippa, Complotaciones, The Last Man of Heath, Ash vs Evil Dead, Blue Zul, Fleish and Bone and the Turkish series Kavak, a segment of business in which the company expects to grow. This is the main objective for this MIPTV Turkey Country of Honour.

Clients such as FOX, Miramax, Starz, Showtime, Telefónica, VIP 2000, Azteca América, KBS, EBS, AMC Networks, Shine Endemol, Somos Distribution, Spring Media, Power, Screen Media, RAJ are according to Alicia Flores, VP of Operations, ‘our best promoters’. The company reaches USA, Europe, CEE, Asia, and most recently Turkey.

Carlos Sanchez, CEO, explains: ‘The high quality dubbing of Turkish programming is opening markets for distribution not only in Latin America and US Hispanic markets largely due to our proficient use of neutral Spanish. This detail is part of the formula for our success as it looks to open new business opportunities namely, the mastery of other languages and accents in tools for translation and dubbing put to the service of producers heavily invested in the gigantic costs associated with a television series’.

Flores and Sanchez, founders and managers, have built an infrastructure specializing in dubbing Turkish programming into neutral Spanish programming. ‘We have an amazing team of Turkish translators who are 100% bilingual and have formed a tight-knit team with the other dubbing directors’, remark the executives.

‘This is a fantastic opportunity which now allows us to develop to the maximum our expansion to four more control rooms and our new Studio 7.1 mixing suite. These have all been fully accredited and will perform to the highest standards. We expect to inaugurate them in the next few days. All of this growth indicates state-of-the-art technology and a commitment to continuing perfectionism. Knowledge and innovation, coupled with quality and fair pricing is our only goal and formula’, he completes.

Caaliope has also diversified into the area of producing original programming. Recently, it produced 10 episodes of the series Evolución in Mexico City, which is being globally distributed by VIP 2000, who has placed the series in 12 markets in Latin America and USA. At MIPTV, it brings renewed energy, driving them into a new era of business diversification and growth. It is very clear that success and good results are due to the satisfaction of their clients with their work.

Dubbing House, building global alliances

Dubbing House is a 100% Mexican audio post-production company, born in 2004. It is a key player in this market, and led by its president, Jorge Z. Arregui, it has become one of the main dubbing houses for the Latin American market.

With 20 years in business (19 of them formed in Televisa), Arregui is a very well known face in the international fairs, which have been attending with Dubbing House’s VP, Paola Felgueres. Both are authoritative voices to explain how is the Mexican dubbing business going on, while they celebrate Dubbing House’s 10th anniversary.

‘We work to satisfy the needs of our clients, giving the best quality service and competitive prices, honesty and clarity are present in our daily work’, remark the executives of the company settled in Mexico City.

“Our facility is built with five recording and mixing stages, 2 theatrical 7.1 mixing stages, all this to provide services such as dubbing from any language to Latin American Spanish, English & Brazilian Portuguese, subtitling, MIKE tracks, audio post-production, musical production, distribution and digital delivery services’, they add.

‘We are glad to work with the most important media companies such as 20th Century Fox Movies & Television, Universal Pictures, Animación Studios, Comacore, Durgan Media, Dori Media, Deluxe, Marvelix, NBCUniversal, Passion Distribution, Sultan Brands, Starz, Televisa, Televisora Networks and Televisas, all of them with great titles like Hitman: Agent 47, Sleepy Hollow, The Strain, Modern Family, Sons of Anarchy and Scandal, among many others.’

‘With the experience on working more than 2,000 hours a year of dubbing for Latin America, USA, Canada and Europe, we are expanding to Asian countries to make business alliances, we will love to be their voice in this other side of the world’, conclude Arregui and Felgueres.

Armoza: The People’s Choice

International format producer Armoza Formats have sold the prime time entertainment show The People’s Choice to ATV Turkey, which was produced by Endemol Shine Turkey and the local title was Cevap Sende. Season kicked off during the Ramadan period, weekly in prime time slots. The adaptation of The People’s Choice marked ATV’s largest non-scripted project to date, and is set to make Turkey the first country to air the show.
Somos, the pioneer of Turkish dramas in Latin America

Somos Distribution (USA), led by its CEO Luis Villanueva, is the main distributor of Turkish dramas in Latin America, and pioneer in the genre for the region. It has worked with Echo Right and handles dramas from Kanal D, TRT and Calinos in Latin America and the US Hispanic with very good results.

Villanueva: ‘We initially noticed the success of the Turkish dramas in other international markets and that motivated us to incorporate them to our offer. Series with great stories, mixing romance with current issues, high production values, much advertising investment and attractive casts’.

Villanueva says there is a need of ‘new stories’ in Latin America. ‘Latin audiences are ready for new products, perhaps something different compared to the usual romance novel. Sold in 100 countries worldwide, we have placed Earl (Echo Right) in all the Latin markets. We also had very good results with Gumus (Kanal D) and Karadayi (Echo Right) in several markets’, completes the executive.

In Cannes, Somos recommends Kanal D’s series Mercy, Gumus and Outsiders, Calinos ‘A Love Story and a slate from TRT that includes dramas like Poor Boy & The Rich Girl, Sabat, Love Me as I Am, Spring is in the air and Old Story. It also offers the Spanish telenovelas La Riera and Infidel, both from TV3 Catalunya, and the documentaries from CCTV (China) A Bite of China, Tea, Tale of a Leaf and Silk Road, among other titles.

Latin Media, the essence of traditional novels

Latin Media Corp (USA) oversees the distribution in Latin America and Western Europe of a catalogue that includes both Asian and Latin fictions. The company added a new product for the international market in 2014: Turkish dramas.

According to Jose Escalante, CEO-Director, the success of the Turkish dramas ‘relies on the simulcast that they have with Latin telenovelas produced 20 years ago and the respect for the essence of the traditional novel. If we add a variety of exotic landscapes, great cast with elegance and huge production budgets, we get an interesting mix that captivates the audience in the region’.

Escalante says: ‘Those who like a good melodrama will be fascinated with this new production. It’s being dubbed into neutral Spanish’.

Other highlights are Guin y Abel and La Sombra de Cínar, a slate of Asian novelas and two series from America TV (Peru): the historical Micaela-La Perricholi (73x’45) and Amor de Madre (60x’45), a modern and contemporary history that recounts the experiences of five women whose lives intersect to make way for a history of excellence, sacrifice and struggle.

ICEX, top quality Spanish blockbusters

ICEX, Spain Trade And Investments, brings once again the best of Spanish content, by supporting the attendance to MIPTV of the two umbrellas: Animation From Spain and Audiovisual from Spain. From ten series to documentaries in 4K, and through drama, animation and reality shows, the 25 companies under the umbrella offer a wide range of high-end formats for the international market.

From the animation slate, Anima Kitchfront highlights the family TV series Cheo Tellafo (52x’7), while Film Factory introduces Mentecarlo & Filmen, Mission Impractical (38). Regarding fiction, Grupo Ganga is producing the 17th season of the classic Spanish long running series Remember When (268x’75) for RTVE.

Filmax International highlights the series I Know How You Are (season 1 10x’45 & season 2 10x’45), while the other broadcaster Atresmedia TV releases the its brand new drama Plastic Sea, and Bonerama TV the teen series The Avatars (52x’24), worldwide co-distributed with Onza Distribution, and the drama The Secret Of Old Bridge (17 seasons, 65x’50).

On realities and entertainment formats, Mediacorp España launches Make Me Over, Plukus Productions, Sight Unseen; Promodis, the reality sport show Pure Adrenaline; TeoOk; the celebrity fashion game show The Fitting Room; Onza Distribution, the adventure family format Pirate In The Sands, and Securya Content Distribution its reality Time Box (13x’78).

Lastly, but not least, the film Matador, from Sogepaq, and the documentaries in 4K Flavermen’s Passion (13’50), from Medina Media, and FC Barcelona, Passion & Business (50), from Comercial TV.
Dusyeri, animation for the world

Apart from drama series, another genre that is proving strongly in Turkey is animation. And it has a huge potential in the international market too. For the first time with a booth at MIPTV, Dusyeri expects this market to give the first push towards global expansion.

In marketing manager, Nafis Guney Uysal explains about the company: ‘In 2007, Ayse Sule Bhige and Kerem, two Turkish actors and singers were worried about why Turkish kids were not watching Turkish animation. And they decided in 2007 to invest and launch in the first independent animation producer with a first project, the preschool series Peperez, which is nowadays a huge success’.

There was no Turkish channel for animation at that time, but TRT was analyzing to launch one. When Peperez was born, the broadcaster launched TRT Çocuk and become the best partner’, reminds Guney Uysal. Three seasons (52x11) have been produced and broadcast on TRT Çocuk, Show TV and Planet Çocuk TV. ‘For this former one, Dusyeri also partners the management of the channel with programming, planning and the international acquisitions.

‘Peperez is a phenomenon of audience and a fantastic 360-degree project with more than 1000 items on sale, including magazines, merchandising, toys, live shows and music. It was the 1st and 2nd most visited in YouTube in 2011 and the most searched word in Google in 2014’.

For the international market, the company has another four series, also broadcast in Planet Çocuk TV: the preschool series Lego (52x11), Pai (52x9) for preschoolers and ROGI Away (52x12), focused on 6-9 kids, of which Dusyeri is also developing a 360-degree strategy. ‘We are also shooting our first live action series Aydunoya (13x30), about an outer space girl that lands in Istanbul and finds the friendship. It was premiered last month’, adds Guney Uysal.

‘Some of our titles have English and Russian dubbing, as we are currently working with YouTube Russia, and since MIPTV we’ll promote them globally. It is a great challenge to have invested on a booth, but we are confident about the potential of our shows’, she concludes.

TRT Çocuk, in all platforms for Turkish kids

TRT Çocuk started broadcasting on November 1st 2008 as the first and only public children’s channel in Turkey. It follows universal pedagogic standards to produce age appropriate content for children aged 3 to 9 years old. It is the only child-oriented national channel broadcasting 24/7 reaching across Turkey, which has developed its infrastructure in all platforms: on-air, on-line and through publications.

Jonathan Yilmaz, director, explains: ‘In line with our mission statement All for Children, we produce original shows with local content which make up 75% of the grid. Peperez follows the daily adventures of a curious toddler and has become a true TV legend all over Turkey and was awarded the “Best Children’s Program” prize at the 3rd Antalya TV Awards 2012’.

Kelega, based upon traditional tales in Turkish folklore attracts great viewer interest, while Cilo narrates the mission of 3 friends trying to end an ongoing war between two tribes in ancient times, and it is very popular with the 7-9 year old group, Rafiul Can Yilmaz tells the adventure story of a group of friends that reflects the unique, rich and colorful suburban culture of Istanbul, and Maysa and Balur is an animation series that aims to show the lifestyle and culture of Turkish nomads.

TRT Çocuk also produces interactive programs such as the game show Tilki TV, which is prepared as a cross media application and was nominated for International Digital Emmy Awards and has gone to the finals. Tel Ali is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary.

The popularity of TRT Çocuk exceeds television screens with its monthly magazine TRT Çocuk Derigi, which is prepared as a cross media application and was nominated for International Digital Emmy Awards and has gone to the finals. Tel Ali is one of the most favorite animated game shows, aiming to support language skills by introducing new vocabulary.

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